

**Manchester City Council  
Report for Resolution**

**Report to:** Art Galleries Committee – 13 February 2019

**Subject:** Manchester City Galleries’ report and revenue budget 2019/20

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

---

**Summary**

This report details Manchester City Galleries’ performance during 2018/19, outlines how we plan to deliver our vision in 2019/20 within the context of our strategic plan, and presents a draft revenue budget for 2019/20 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 2019/20 of £3.562m, with cash limit budget contribution from Manchester City Council of £2.186m.
  2. Recommend the budget to Executive for approval as part of the Council’s budget setting process.
  3. Delegate authority to approve and adopt a new Loans Policy and Collection Development Policy to the Director of Manchester Art Gallery, in consultation with the Executive Member for Schools, Culture & Leisure, so as not to delay the adoption of the policy until the committee’s meeting in 2020.
  4. To delegate authority to Director of Manchester Art Gallery, in consultation with the Executive Member for Schools, Culture & Leisure, to approve disposals in accordance with the Disposals Policy and Procedures approved at the Art Galleries Committee meeting in 2012 (Minute AG/12/02).
- 

**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.
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	We will continue to make Manchester Art Gallery (including Platt Hall and Queen's Park) a green and sustainable organisation, and attract a diverse population to our public programme from within and outside the city to promote and celebrate Manchester as a city with a strong, healthy culture and environment.
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.

---

### Contact Officers:

Name: Alistair Hudson  
Position: Director of Manchester City Galleries  
Telephone: 0161 235 8801  
E-mail: alistair.hudson@manchester.ac.uk

Name: Amanda Wallace  
Position: Deputy Director of Manchester City Galleries  
Telephone: 0161 235 8860  
E-mail: a.wallace@manchester.gov.uk

Name: Neil MacInnes  
Position: Strategic Lead – Libraries, Galleries and Culture  
Telephone: 0161 234 1392  
E-mail: n.macinnes@manchester.gov.uk

Name: Fiona Worrall  
Position: Chief Operating Officer - Neighbourhoods  
Telephone: 0161 234 3926  
E-mail: f.worrall@manchester.gov.uk

Name: Paul Hindle  
Position: Head of Finance, Corporate Services, Neighbourhoods and Strategic  
Development  
Telephone: 0161 234 3025  
E-mail: p.hindle@manchester.gov.uk

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

None

## **1.0 Introduction**

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

## **2.0 Vision for 2019/20**

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

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

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

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

We will deliver this vision through the following objectives:

### **1. Social Impact.**

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

### **2. Good Housekeeping**

Ensuring we manage our public assets well: making best use of our resources by reconfiguring our buildings and gallery spaces to make better use of the collections; reviewing and developing our policies, people, and our ways of working to improve the way we use our spaces to deliver a holistic artistic programme. Priorities include: delivering a balanced budget and increasing earned and fundraised income, reducing our carbon footprint to support Manchester's aim to be carbon neutral by 2050, reviewing our staffing roles and structure to make us more fit for purpose, developing our collections (and the way we house and use them) at Platt Hall, Queens Park and Manchester Art Gallery, and beginning the development of Platt Hall as a radical new sector-leading model of international standing, created with and for the communities around it.

### **3. Art School for Life**

Campaigning for the role of art and artists in broader society in a full spectrum approach that includes talent and skills development, problem solving, and learning through making and doing. We want Manchester to be a city where everyone can see themselves as an artist - and where the gallery as the touchstone for this in every stage of residents' lives. Priorities include the Esmee Fairbairn Collection Fund project to develop the use of Platt and its associated collections; initiating a rehang of all collections with a more socio-political focus, developing and rationalising spaces at the gallery for educational purposes, and increasing access and use of the collections.

### **4. Civic Think Tank**

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

## **3.0 Performance in 2018/19**

### **3.1 Reach**

Manchester Art Gallery welcomed 655,490 visitors in 2018. This represents a continuation of the upward trend in visiting we have seen at MAG in recent years: visitor numbers are up 2% on 2017 (641,045), and 11% on 2016 (591,169). To put the scale of the Gallery's reach into some context, visits to Manchester Art Gallery now account for 15% of all visits to cultural organisations in the city. Put another way, 1 in 7 visits to cultural institutions in Manchester, happen at Manchester Art

Gallery. This statistic responds to the reported 4.4 million visits to Manchester cultural organisations recorded in the MCC 2017/18 Cultural Impact survey.

Of particular note this year, is the sharp growth in participation rates. Almost 65,000 engagements were delivered through Manchester Art Gallery's informal programme in 2017/18 which includes gallery tours, Lates events, family and early years workshops and activities for adults such as Philosophy Café and mindfulness sessions. This engagement represents an increase of 58% on the previous year.

### **3.2 Economic Impact**

Manchester Art Gallery continues to bring economic benefit to the city. In the last year our combined GVA (gross value added) contribution to the local economy was £13.7m (analysis December 2018), which represents a 1.5% increase on the previous year (Source: Manchester's Cultural Impact, 2017/18 and 2016/17).

### **3.3 Equality and Diversity**

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

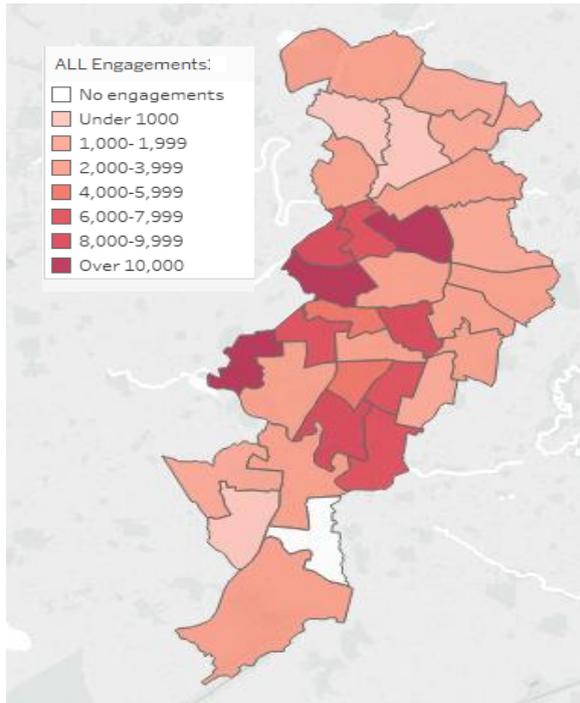
In 2018/19, 20% of all visits to the gallery were made by people from a minority ethnic background. This proportion has increased from 9% in 2016/17. This increase is partly a reflection of better data collection practices at the Gallery, but, more importantly, provides tangible evidence of the impact of ongoing work at the Gallery to diversify the public and exhibitions programme and provide new platforms for artists from diverse backgrounds. Examples of this include New North and South, a large scale programme of exhibitions and activities focussed on South Asian contemporary art, and our current major exhibition Speech Acts: Reflection-Imagination-Repetition.

### **3.4 Volunteering**

Volunteering continues to thrive at MAG. We are currently working with 100 volunteers across a variety of roles including working with collections, supporting engagement programmes and audience research and evaluation. In total, these volunteers gave 4,417 hours of their time. Volunteers are engaged across a range of age groups including 15 young volunteers aged under 19 and 31 older volunteers aged 50 and over. 1 in 7 (15%) of volunteers are from a minority ethnic background. Residents of the following wards volunteer with MAG this year: Baguley; Fallowfield; Moss Side; Longsight; Chorlton; Hulme; Old Moat; Rusholme; Didsbury West; City Centre; Whalley Range; Woodhouse Park. In 2018, MAG completed the third year of our Volunteering for Wellbeing programme, delivered in partnership with Start (NHS Mental Health Recovery Pathways). This programme builds on the IF Volunteering Programme (<http://volunteeringforwellbeing.org.uk/>) and continues to deliver social and societal health impact. "The gallery is a place I feel safe and no-one is judging me" (course participant, Volunteering for Wellbeing).

### **3.5 Reach in Manchester Wards**

## Engagements at Manchester Art Gallery by Manchester ward



This map shows the number of engagements made with Manchester Art Gallery by residents of each Manchester ward in 2018. This map draws on data on engagements from across the programme including our work with Manchester schools (discussed in more detail below). An interactive version of this map can also be accessed here: [http://bit.ly/MAG\\_Engagements\\_2018](http://bit.ly/MAG_Engagements_2018)

The analysis shows that in 2018 MAG engaged with residents in 31 out of the 32 wards in Manchester. Sharston was the only ward where no engagements were registered last year.

MAG recorded the largest number of engagements in Chorlton (11,100), Hulme (10,962), Ancoats and Beswick (10,271), Deansgate (9,890) and Rusholme (9,240)

We see relatively lower levels of engagement from the following five wards.

- Baguley (34)
- Harpurhey (563)
- Crumpsall (753)
- Clayton and Openshaw (1061)

### 3.6 Schools

The schools programme at MAG is now exclusively focussed in engaging with Manchester schools and colleges. In 2018, saw the highest number of schools engagements in the following wards:

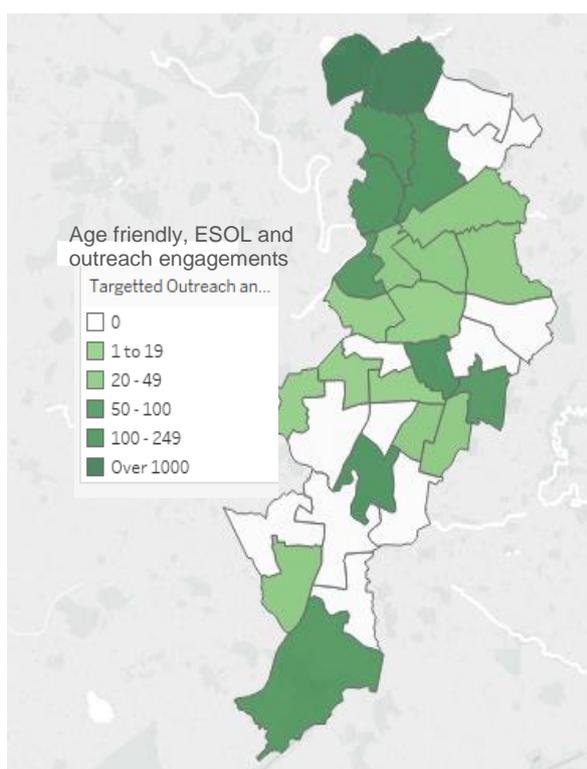
- **Piccadilly** (2,399). This represents work with Manchester College via the Future Creatives strand, a programme that connects young people with the city's creative network and provides a platform to develop and share their talent and views.
- **Chorlton** (1,265). Including work with pupils and staff of St John's RC Primary School, Oswald Road Primary, Brookburn Primary, Chorlton CE Primary
- **Clayton & Openshaw** (1,034). These engagements all relate to intensive work with work with pupils and staff at our Partner school St Willibrords RC primary.
- **Brooklands** (651). These engagements all relate to intensive work with work

with pupils and staff at our Partner school Button Lane Primary

- **Crumpsall** (615). These engagements all relate to intensive work with work with pupils and staff at our Partner school Cravenwood Primary Academy.

### 3.7 Targeted engagement and outreach in cold spot wards 2018

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



In 2018, MAG delivered early years and family learning initiatives with Clayton Sure Start Centre designed to support health visitors in the delivery of child development reviews. These sessions engaged babies, toddlers, parents and carers from the area surrounding ward Miles Platting and Newton Heath.

MAG are working on a long term project with the Great Places Housing Group and Olivia House in Clayton and Openshaw, Projects with the families and staff from Olivia Lodge will help inform the MAG family programme and Clore re-development. The project will also see us redeveloping spaces and programmes in-house at Olivia Lodge.

MAG continues to deliver art-based English Language sessions (ESOL) with to adult groups from Abraham Moss Adult Learning Centre (Crumpsall). A

new initiative is underway to work with Manchester Carers at Duncan Edwards Court (Miles Platting and Newton Heath), Rose Court (Levenshulme) and Cardinal Court (Moss Side).

### 3.8 Our programme

#### 3.8.1 Exhibitions

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

2018/19s exhibitions and displays included:

- **Sonia Boyce** - The first retrospective of leading British artist Sonia Boyce OBE reflected her move from earlier drawing and collage exploring her own position as a black British woman, towards more improvised, collaborative ways of working. As well as photography, film and wallpaper, we

commissioned Boyce to make a new collaborative live work and film for the exhibition called *Six Acts* which the Contemporary Art Society have bought for our collection. This exhibition was part of RA250, as Boyce is a Royal Academician and was awarded an Arts Council grant for the arts.

- **Martin Parr** - The award winning documentary photographer Martin Parr is currently presenting *Return to Manchester*, a selection of works he has taken in and around Manchester over his 45 year career. He has also created a new body of work looking at a diverse selection of people living in our city today. The accompanying catalogue is selling extremely well and the exhibition very popular with visitors.
- **Speech Acts** – an exhibition that asks the question what do we mean by the term ‘British’ in our public collections of modern and contemporary British art. This is a two-year programme of research, exhibitions, displays, commissions and acquisitions anchored in art works by artists of African and Asian descent practising in Britain. The art works on display are from public collections in Manchester and Bradford. The works will be in dialogue with works by other 20th century artists to interrogate the concept of Modernism in Britain.
- **Nordic Craft and Design** – This exhibition highlights the superb quality and creativity inherent in design from Denmark, Finland, Norway and Sweden. Showcasing furniture, fashion, lighting, ceramics, glass, metalwork and jewellery, the exhibition features pieces from our collection complemented by loans of iconic works from 1930 to the present day. Designers and crafts people from the four countries are represented, as well as other makers who are inspired by Nordic design which promotes that good design enhances the quality of life.
- **And Breathe** - An exhibition of artworks from Manchester Art Gallery’s collection that has been co-curated with a community mental health group and a primary school class to explore the relationship between art, positive mental health and wellbeing. The exhibition was designed to encourage people to slow down, connect with art and themselves to enhance their wellbeing. It is part of the gallery’s wider Mindful Museum campaign that aims to raise awareness and promote understanding of how mindfulness can be used within the cultural sector to improve good mental health and wellbeing.
- **Reframe** - Caroline Broadhead and Maisie Broadhead’s *Reframe* was an exhibition which interrogated historic representations of women and the portrayal of women’s work. The mother and daughter artists have made new works in photography and craft in response to historic paintings of women by male artists in our collection.

Manchester Art Gallery achieved a significant national and international media profile in 2018. Highlights included:

- **Sonia Boyce** 99 media articles on #nymphgate (the response to the temporary removal of Waterhouse’s *Hylas and the Nymphs*) and 28 reviews, features and interviews around the exhibition opening, including reviews in

The Times, Sunday Times, The Daily Telegraph, and interviews in Frieze, Art Monthly, The Art Quarterly, The Guardian G2, BBC Radio 4 Front Row, The Art Newspaper, The Observer, RA magazine, and features in Numero Art der Spiegel, Big Issue North, and Manchester Evening News

- **Annie Swynnerton: Painting Light and Hope** 31 articles, including About Manchester, Cheshire Life, Lancashire Life, Country Life, RA magazine, BBC Radio 4 Front Row, BBC North West Tonight, BBC radio manchester news, Marie Claire, Homes & Antiques, and Manchester Evening News
- **Speech Acts** So far, we've had 10 major pieces, including Wire magazine, Creative Tourist, Creative Review, Picpus, Flux magazine, AAP review, CAS magazine, Canvas
- **Martin Parr: Return to Manchester** So far, 27 pieces, including The Guardian – news and review, Manchester Evening News, GQ, The Guardian guide, the i, Prolific North, with features in Cheshire Life, The Observer, NRC, Creative Tourist, Good2B, Mcr Wire, Exclusively British, Creative Boom, and 7 interviews including The i, The Mancunian, The New European, and BBC 6 Music,

### 3.8.2 Web and digital

In 2018 our web visit figures were significantly affected by the international attention on the gallery in February during the removal of Waterhouse's painting *Hylas and the Nymphs*. Total number of visitor sessions for the year was 510,670, with a unique spike of 14,181 users on 1 Feb 2018. During the year, there's been a noticeable change in demographics: female audience up from 56% to 61% and a growth from 26% to 30% in the 25-34 age range. Though it's difficult to be certain, the gender shift may be a reflection of the popularity of the Annie Swynnerton exhibition.

During the year, we worked with developers ARTIMBARC to produce a bespoke mobile web-application to support our exhibition *And Breathe...* The application is accessed via mobile in the exhibition space by a 'touch to play' RFID or QR code and provides a series guided meditations for visitors. Take-up has been positive, with 6,620 user sessions between March-December 2018 and a 5\* average user rating.

Using previously unpublished archive material from Martin Parr, we produced an online version of the artist's 1986 *Point of Sale* Diary. The diary is presented as an interactive in the exhibition resource area and is available online.

(<http://manchesterartgallery.org/microsites/parr>)

As part of the UK-wide Objects of Obsession programme, we worked with The Space, Royal Academy artistic director Tim Marlow and artist Sonia Boyce to produce a live-streamed in-conversation from the gallery. Live-streamed over Facebook on Thursday 8th March there were 3,804 views over the evening.

Our 3 main channels continue to grow slowly but consistently. Total audience reach for the year across Facebook and Twitter was 3,748,126. We don't have complete data for Instagram.

### **3.8.3 Learning and Engagement**

Over the last year, learning and engagement continued to embrace Our Manchester, working with residents, listening to local needs and priorities. Highlights include:

**Providing creative opportunities for the city's college students** - Future Creatives is the gallery's programme for Manchester College's students, introducing them to world of craft and design and linking them to professionals working in the creative industries. This year, 60 Future Creatives took inspiration from the South Asian Design exhibition in our New North and South programme, and 12 were selected and their prototypes developed. This resulted in the production of clothes, art work and jewellery; the clothes and art work were displayed in the gallery and the jewellery was sold in the gallery shop. One of the young people was shortlisted as a young creative of the year at the inaugural Manchester Cultural Awards.

**Providing social and creative opportunities for the city's young people** - The gallery's Creative Consultant initiative attracts young people outside formal education, providing art sessions and projects for young people as they begin to exercise their own choices and decisions. This year, 25 young people focused their energies on the first Manchester Festival at Platt Fields in September. They ran activities questioning the future use and scope of Platt Hall, formerly the Gallery of Costume. The creative consultants used the festival to share their ideas about the future of the hall and canvas the opinions of other festival goers and users of Platt Fields.

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

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

Gallery staff also received training and we've have increased contact with other council services, for example the Rough Sleepers Team, and the police in an effort to provide a city-wide, cohesive solution.

**Extending of the gallery's Early Years programme** - MAG's early years provision is developing as a highly targeted element of the learning programme. Baby Stay and Play is a weekly art/health check session for new parents and their infants and provides the Manchester Health Visiting team with the opportunity to carry out the basic baby health checks. Both health visitors and parents report that they find the art gallery to be an effective and welcoming environment to interact together. Baby

and parents enjoy the art activities and feel more relaxed about the health checks. Mothers have indicated that the sessions have a positive impact on their stress levels, leading to better maternal mental health. Health visitors emphasise that the sessions make it easier for them to spot and address issues, or refer parents and baby on to other services. Baby Stay and Play is also helping the gallery attract a whole new range of new parent and babies who have not been to the gallery before. Over the year, Baby Stay and Play attracts nearly 900 new parents and babies to the gallery. The gallery has also delivered these sessions at Clayton Sure Start Centre and at Olivia House, a charity for very young mothers. The gallery is currently trialling arts activities that enhance development checks for two year olds. Initial feedback from health visitors indicates that the addition of art activities is giving a better sense of child development.

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

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

*And Breathe....* was shortlisted for the inaugural Manchester Cultural Awards

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

### 3.9 Collections

The Collection Care Team have been preparing the furniture collection (currently stored in the ex-Archives building) for relocation to Lowry Mill, Swinton where it will be temporarily stored alongside the collections from the Town Hall. The move will take place in March 2019 and will significantly improve storage conditions. Galleries have agreed a 5-year lease, during which time an extensive programme of review and rationalisation will be undertaken to reduce the size of the collection in line with the gallery's Collection Development Policy, and enable the material to be accommodated within Queens Park Conservation Studios (QP) at the end of the lease period as part of the development plan for Platt Hall and QP.

In parallel with collections care and storage improvements, we have continued to review and rationalise furniture, costume and areas of the works on paper collection.

This collection review work has enabled us to improve the quality and quantity of the collection information available to visitors, researchers and staff on our website and collections management system. Improvements to the Collections Search facility on the Gallery's website have also enhanced access to collections information available online.

To underpin the collections work, the Collection Development Policy is currently under review and is expected to be completed by March 2019. The policy will reflect the new vision for Manchester Art Gallery and outline priorities for collecting and disposals over the next three years. It is requested that the new policy is formally approved by the Director of Manchester Art Gallery and Chair of the Art Galleries Committee rather than formal approval being deferred until the next committee meeting. It is also requested that the Director of Manchester Art Gallery, in consultation with the Chair of the Art Galleries Committee, is given delegated powers to approve additional disposals in accordance with the Disposals Policy and Procedures approved at the Art Galleries Committee meeting in 2012, enabling Manchester Art Gallery to proceed with further disposals before the next Art Galleries Committee Meeting in February 2020.

Manchester Art Gallery continues to have an active loans-out programme. In 2018 we loaned 107 objects to 28 UK galleries and 16 international venues. Six highlights of the Pre-Raphaelite collection travelled to the National Gallery of Australia in Canberra for a major exhibition of significant works from Australian and UK collections. *The Olive Gatherers* by John Singer Sargent lent to the National Museum in Stockholm for the first ever Sargent exhibition in Scandinavia, and Grayson Perry's *Jane Austen in E17* vase is on display at the Monnaie de Paris as part of the artist's first major solo exhibition in France.

We are in the process of revising the Loans Policy to align the policy with the new vision for Manchester Art Gallery and also to introduce a schedule of charges based on cost recovery, as we are no longer able to absorb preparation and conservation costs within our budget. We will prioritise loans which deliver the most public benefit and are free to access, and which align with Manchester Art Gallery's core values. It is requested that the new policy to be formally approved by the Director of Manchester Art Gallery and Chair of the Art Galleries Committee rather than formal approval being deferred until the next committee meeting.

We have continued to grow the collection with significant acquisitions. This includes 12 couture garments purchased with the assistance of the HLF Collecting Cultures grant, along with 5 other items for the costume collection. The Contemporary Art Society have gifted us works by Leah Jensen, Mark Titchener, and Rose Finn Kelcey and, through the Frangenburg bequest, have gifted us 55 artworks by Young British Artists (the YBAs). They have also awarded us the Valeria Napoleone award to purchase a work by a female artist. The 2nd year of The Manchester Contemporary Fund (initiated by Thom Hetherington and a small group of gallery patrons) has enabled us to acquire 3 works by Benoit Aubard, Juno Calypso and Ian McIntyre from the Manchester Contemporary Art Fair. We have raised money to buy a work by Pakistani artist Adeela Suleman which was shown in the New North South project, have been gifted a porcelain work by Korean artist Eunji Briller Kim, and

have acquired a work by Kate Haywood which we commissioned for her solo exhibition.

### **3.10 Platt Hall**

The gallery has worked closely with Corporate Estates and Capital Programmes to progress the development of Platt Hall. A proposal for a feasibility study to inform longer-term capital development is being drafted by Galleries and Capital Programmes, and AMP funding has been secured to re-roof the Hall (replacing lead with non-lead equivalents, improving rain water goods and repairing the damaged roofs of the pavilions) and to deliver essential security improvements (CCTV and perimeter protection) to safeguard the building and protect the collection. This work is due to start in February 2019 and is expected to take 32 weeks.

Platt Hall is currently closed to the public to enable an essential programme of collection care to be undertaken and the gallery has secured £103k of funding from the Esmee Fairbairn Foundation (Esmee Fairbairn Collection Fund) to undertake research and development work around Platt Hall, focusing on the collections associated with the building that will be central to the development of the Hall as a new cultural offer. A Project Curator and Project Archivist have been appointed on temporary contracts (fully funded by EFCF) to lead this work. We are working closely with Parks to ensure that this work acts as a catalyst to the wider development of Platt Fields, and have undertaken three initial public consultations – with the Friends of Platt Field, with Rusholme and Fallowfield Community forum (June 2018), and F&R Civic Society (December 2019) – as a first stage of bringing together stakeholder and community groups to test ideas and develop a strategy for the delivery of the vision for Platt as a unique sector-leading public-focussed museum that draws from across the Gallery's collection.

### **3.11 Manchester Together Archive**

The creation and development of the Manchester Together Archive – the physical and digital record of the spontaneous public response to the Arena attack of 22 May 2017 – has been a strong area of focus for the gallery this year. Working with key partners at the University of Manchester (Dr Kostas Arvanitis) and Archives + we have stabilised and inventoried over 10,000 tributes, and created a physical archive space in the basement of the gallery to house the material, enable people to explore and discuss the material, and to work on the on-going programme of documentation, interpretation and development.

This is not a conventional archive, and its meaning and importance to people requires a different approach to management and development. Our focus is on the usefulness of the material in the present (the here and now) and we've consciously avoided imposing traditional constraints on how the material is used and handled. Access to the material is currently restricted, and we support the 'families first' approach and recognise and respect the sensitivity of the material, and the need for the archive to be quiet contemplative space for those most impacted by the events of 22 May.

To widen public access, and enable people's stories and memories to be shared, we have secured funding from the Heritage Lottery Fund to digitise the archive and

make it publicly accessible on an online searchable database. We have appointed a Project Coordinator and Digital archivist (funded entirely by HLF) to lead this project for 18 months. We have also secured funding from Arts and Humanities Research Council (AHRC) through the University of Manchester to fund a collaborative PhD to research the written messages, who will be jointly supervised by the Deputy Director, and Dr Arvanitis.

Understanding this archive within a broader global context is essential, and we have created an international network with other cities who've experienced similar terrorist attacks and are dealing with similar spontaneous public memorials. We held a 2-day international seminar at Manchester Art Gallery in October, funded by the British Academy and organised by the University of Manchester, to share experiences with archivists, curators and conservators from Paris, Stockholm, Brussels, Nice, and Barcelona. We have now established a network mailing list and an online platform for the network to share experiences, guidelines and outcomes.

From our experience with the families who have viewed the archive, we are aware of its potential therapeutic benefit and have worked the Manchester resilience hub to develop a potential partnership research project to explore therapeutic value, and identify who might benefit from using this material. The development of this work will influence both how we approach the digitisation, and how we create a permanent physical archive space.

### **3.12 Our Town Hall**

Galleries have continued to contribute to the Our Town Hall Project through the work of the Town Hall Curator and Object Conservator, both of whom are part of our staffing structure (currently funded by the Our Town Hall project) and are managed and supported by the Deputy Director, and work with the wider curatorial, collection management and collection care teams. Now that the decant phase is complete and material has been relocated to Lowry Mill, we are working closely with the curator to plan the on-going programme of review, conservation and public engagement/heritage offer.

### **3.13 Commercial**

The commercial teams have exceeded forecast year to date across all income streams. Retail has had a successful year delivering net sales of £315k to 31 December 2018 against a target of £265k. Current forecast for 2018/19 financial year is a net turnover of £400k against a target of £351k. This success is due to overhauled buying strategies, revised visual merchandising and a more defined exhibition-related product that boosted Christmas sales, achieving a 95% increase on the same period last year.

Venue hire has exceeded forecast for 2018/19, with over £160k of confirmed bookings through to the end of the financial year, and more daytime conferences anticipated before year end. We are currently 25% beyond initial target of £130k thanks to a dedicated team, the addition of an additional meeting room, and more time slots for corporate and private hire.

The café has worked hard to turn around the operation this year after making losses in its first year of operation. Year to date, the company turnover for year-end is expected to exceed £650k with £25k profit in addition to repayments of debt around £12k. The café's reputation has grown over the last year, with excellent critical and public reviews. One recent reviewer (Gordo from Manchester Confidential) announced that the cafe was "better than any art gallery café in Europe", and another reviewer commended us for having "the best cakes in Manchester".

### 3.14 Fundraising

This year the Development Trust will contribute £190,000 to Manchester City Council to support core costs. In addition, the team raised £9k in project grants and private gifts, and £42k of in kind support to support additional work that meets our objectives. The fundraising team contracted sharply during 2018/19 and currently consists of a University of Manchester-funded Head of Development (who also leads on fundraising for The Whitworth and Manchester Museum), a vacant G7 Development Manager post and a vacant G4 Friends Coordinator post. As a result, the Patrons scheme and new Business Partners scheme have seen limited growth, although membership of the Friends scheme has remained stable. However, thanks to increased responsibility for fundraising across the wider gallery teams, there has been continued grant application activity, albeit limited. Recruitment to the two vacancies is underway, and next year's fundraising plan is predicated on both roles being filled by experienced full-time staff.

## 4.0 Budget overview

### 2018/19

The service is projecting a balanced outturn.

### 2019/20

We request that the committee approve a cash limit budget of £2,186,377 for 2019/20.

<b>Expenditure</b>	<b>Proposed gross revenue budget 2018/19 £000</b>
Staffing	2602
Premises	70
Transport	105
Supplies and Services	765
Internal charges	19
<b>Total</b>	<b>3562</b>
<b>Income</b>	
MCC cash limit	2186
ACE National Portfolio Organisation (NPO)	454
Art Galleries Trust (fundraising)	397
Earned income	503
Internal recharge (OTH Project)	21

<b>Total</b>	3562
--------------	------

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

## **5.0 The delivery of our vision in 2019/20**

The programme for 2019/20 will deliver the new vision, with exhibitions used to develop social/civic themes and to encourage creativity. Exhibitions will be designed to contribute thematically and practically, as we use the shows to create new spaces that will shape new uses of the building. For example, Get Together and Get Things Done will open up more spaces for public learning and making. Café Society will revisit the role of the Athenaeum building as meeting space for education and events. Rethinking Sculpture will create new ways for people to access more of the City's collections.

Learning and Engagement activities will be made more visible and will have stronger prominence within our programme. All of our work will be directed towards the civic and social change agenda, with exhibitions, collections and learning working together to support of the City's ambitions and priorities.

### **5.1 Exhibitions**

Major exhibitions and displays for 2019/20 will include:

**Leonardo: A life in drawing** - On the 500th anniversary of Leonardo da Vinci's death we are taking part in a national celebration of the artist's work with the Royal Collection Trust and 11 other galleries across the nation. Each will exhibit 12 original drawings by Leonardo. Alongside the exhibition, we will show a selection of rarely seen works from our collection looking at depictions of the body in art.

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

**Get Together and Get Things Done** - This exhibition is part of a city-wide programme in 2019 to commemorate the bicentenary of the Peterloo Massacre and will explore with people the wider theme of the crowd through international historic and contemporary art and group activity, exploring how an exhibition and an art gallery can be shaped by the crowds that use them.

**Louise Giovanelli** - Contemporary painter Louise Giovanelli investigates the languages and histories of painting. For this exhibition she focuses on the Medieval to the Renaissance period, exploring how the development of new techniques and styles influenced the course of European painting. Using Manchester Art Gallery's

14th century painting The Crucifixion by the school of Buoninsegna di Duccio as her starting point, Giovanelli has undertaken a major research project looking at artworks from this period by Giotto, Sassetta and Piero della Francesca amongst others. Giovanelli's new paintings will be shown alongside a selection of historic works, as well as pieces by contemporary artists with whom her work shares an affinity, such as Mark Manders and Victor Man.

**MIF 2019** - Building on the success of previous collaborations with Manchester International Festival, including True Faith 2017, Ed Atkins Performance Capture 2015, do it 2013 and 11 Rooms 2011, 2019 brings another ambitious project at Manchester Art Gallery. This new commission will be revealed at the Manchester International Festival launch in the spring.

There will be two major collection displays this year. **Rethinking Sculpture** is an innovative way of displaying and interpreting the diverse sculpture in our collection. **Cafe Society** will be the new display in the Design Gallery following Nordic Design, and charts the rise (and social significance) of tea, coffee and chocolate through objects from our craft and design collection.

## 5.2 Learning and Engagement

Keys areas for learning and engagement in 2019/20 include:

**Schools and Colleges** - embedding free takeover days for Manchester Schools - including Manchester Communications Academy in Harpurhey, Cravenwood Primary Academy in Crumpsal, Button Lane Primary in Wythenshawe, and Heald Place in Moss Side - themes such as Creative Writing, and Manchester's People, Places and Buildings will be explored through a series of themed workshops in partnership with Central Library, Archives+ and the Ahmed Iqbal Ullah Race Relations Resource Centre.

**Early Years and Families** – Through redevelopment of the Clore Art Studio (the gallery's main early years art space) we will provide the ultimate art and creative experience for families. Throughout the year a series of consultations and session tests will explore the type of activities that engage babies, toddlers, children and parent / carers, and give the gallery greater ability to support the work of the Manchester Health Visiting Team and the health agenda. As an extension of this work, outreach activities will take place at Olivia Lodge, and at Clayton and Martenscroft Sure Start Centres.

**English Language Provision** – We will extend the relationship with Manchester Adult Education Service to provide English language training for refugees, asylum seekers and other English learners, backed up by four, large scale English learning events at the gallery and the development of volunteer / peer tutors.

**Age Friendly** – We will develop the partnership with Manchester Carers and provide mindfulness sessions at residential homes in Newton Heath and Collyhurst.

**Communities** – We will extend the relationship with Burnage Buddies, a Pakistani older women's group, encouraging its members to take part in gallery sessions and

explore the opportunity to become gallery volunteers. We will also embed adult access with the gallery's Making Conversations sessions (for vulnerable adults) and BSL and Audio described tours.

**Young People** – In partnership with Contact Theatre's young people (Contact Young Contemporaries) we will deliver an event at MAG that re-interprets the gallery's collections and history.

**Health and Well Being** – We will extend the *And Breathe...* mindful exhibition, developing stress busting sessions for city centre workers and training for teachers and workers at other cultural institutions.

### **5.3 Capital Programme**

To deliver the gallery vision, make us more fit for purpose in the long-term, and ensure the City's assets deliver to the City's agenda we will take forward the capital programme for galleries that will transform Platt Hall and increase access and use of our collection of art, fashion and dress, and craft and design. This programme will deliver:

- The development of Platt Hall to create a unique people-focused museum that draws across our collection of art, craft, design, and dress to tell stories, explore themes and create conversations. Working with artists, makers and communities, promoting creative practice, where people can learn new skills, create art, and co-curate. It will be a catalyst for the rejuvenation of the park, and provide a much needed café, and opportunities for commercial hire and weddings, to support its operation.
- The creation of a new dedicated gallery for fashion and dress at Manchester Art Gallery in 2021, that will enable more of the world class collection (second only to the V&A and nationally designated as a collection of preeminent importance) to be seen and enjoyed by more people.
- The refurbishment of Queens Park Conservation Studios (originally Manchester's first purpose built art gallery) to increase the collection housing capacity of the building by making better use of the basement, ground floor and first floor spaces, to provide a new home for the City's world class costume/dress collection, and accommodate the furniture collection currently stored at Lowry Mill.

### **5.4 Manchester Together Archive**

Over the next 12 months we will deliver a comprehensive digitisation programme – documenting, categorising, photographing and scanning material in the archive to enable the material to be fully accessible to the public, and to enable people to identify material and share their memories. This will be underpinned by an understanding of how people will use the database, and we will deliver public workshops to explore how people talk about and describe this material, to ensure that search terms and other ways of understanding and accessing the material are as relevant and effective as possible. The project will be delivered by gallery staff, in

partnership with the University of Manchester (academic teaching staff and students) and Archives +, drawing on an extensive pool of volunteers. We will submit a funding application, in partnership with the Manchester Resilience Hub, for research into therapeutic value, and we will support the collaborative PhD research into the written messages. We will continue to explore the benefit of filming (continuing our relationship with Belle Vue films who produced the 2000 Teddies, 22 Candles and 10,000 Objects films which can be viewed on our project website - <https://mcrttogetherarchive.org/media/>). We will continue to build the international network – extending it beyond Europe to other cities who have experienced mass casualty events and spontaneous public memorials – and we will develop the physical archive to meet the needs of those most affected by the attack, including the possibility of a visual presence for the archive in a public space at Manchester Art Gallery.

### **5.5 Our Town Hall**

We will continue to support the delivery of the Our Town Hall project, providing conservation expertise and guidance for the Town Hall collection, and support the development of the wider cultural/heritage offer within the refurbished Town Hall. We will also explore opportunities for more of the gallery art collection to be displayed in the refurbished town hall to enhance the cultural offer, increase public access and benefit, and promote the gallery's collection as a resource that belongs to the people of Manchester.

### **5.6 Commercial**

The commercial focus for 2019/20 moves to enhancing our reputation, and the quality of our offer, to create a sustainable model for commercial activity which is less reliant on the exhibition programme to deliver increasing income to the gallery.

Retail priorities include: the continued and expanded development of own brand product across several ranges, the creation of a new souvenir guide book, improving the story telling in the shop focussing on local makers and designers, and wider involvement in gallery activity to promote shopping opportunities to all audiences

To maximise our Venue Hire income, extensive marketing and profile raising activity is being planned to promote the gallery as a top quality, unique event space in Manchester. In addition to this we are creating an accredited suppliers list, so we can pass on some of the logistics of event delivery without sacrificing income, as well as enhancing our marketing reach through these partnerships. Internal work is underway to review and rationalise event delivery costs to ensure margins are maximised for all venue hire bookings.

The café staffing structure is under review to assess potential for streamlining and reduction in fixed costs. Some minor menu changes may be required to improve margins without sacrificing quality. We are awaiting the installation of increased power supplies to the kitchen so that we can extend our offer for both café and event catering to include fried options which will enhance the menu and have a high gross profit margin. In addition we are planning a year-long programme of public ticketed

events with a variety of formats including classical music recitals, cabaret evenings, food/drink related social learning, interactive dining, supper clubs and boutique gigs.

## **5.7 Fundraising**

The Development Team will develop a strategic plan, based on the gallery's new mission and vision, which will focus on a new model for philanthropic giving to support our civic purpose and public engagement activity.

By appointing a full time Business Support Officer (to manage the administration of the Friends scheme) and a full time Development Manager, the team will seek funds from a range of sources to deliver a fundraising target of £278k. With a full team, we will be able to significantly increase our applications to trusts and foundations to support budget-relieving and project applications, as well as develop an active campaign to increase the number of Patrons (working with Manchester Art Gallery Development Trust Trustees) and Business Partner Scheme members.

## **5.8 Exhibition Tax Relief**

The government introduced a new Exhibition Tax Relief scheme for the museum sector in 2018 to increase the quality and impact of exhibitions in UK museums and galleries. MAG's revenue exhibition expenditure has halved over the last 5 years, and the current level is not sustainable in the long-term. This relief would enable Galleries to become more resilient, and would support the delivery of the new vision by enabling growth in key areas – especially around the transformation of Platt Hall which is currently closed to the public with no revenue budget or dedicated staffing. To be eligible to claim tax relief, we need to establish a limited company, wholly owned by MCC, through which we can direct our exhibition-related expenditure. We are currently working with an independent tax consultant, and MCC's Legal, Procurement and the Head of Commissioning and Delivery for Neighbourhoods, to develop a business case for a new council-owned trading subsidiary (Manchester Art Gallery Exhibitions Ltd). to be established by 1 April 2019. The amount claimed is paid to MAG in arrears, and would be variable, according to revenue budget, eligible expenditure, and the nature of the programme.

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

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

The service is committed to equality of access – both physical and intellectual. Our vision for 2019/20, based on our successes of previous years, is for the benefit of the widest possible audience, especially those least likely to engage with culture.

Looking forward, while we are proud of the progress made in relation to diversifying audiences, there remains a strong emphasis on widening participation in 2019. In particular the leadership team at the Gallery and across the Partnership will be focussed on ethnic and socio-economic diversity, work with children and with older adults and with residents of priority Manchester wards and GM districts where engagement is currently lowest.

**(b) Risk Management**

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

**(c) Legal Considerations**

None identified.