

Wild

Exhibition Design Brief

Version 24/07/2023



MANCHESTER MUSEUM



Wild

A new exhibition from Manchester Museum

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1. Statement of Intent

Manchester Museum has an outstanding opportunity to create a landmark exhibition: Wild, and to work with us as we develop a more sustainable way of exhibition-making.

Wild, a new temporary exhibition due to open in June 2024, will explore what *wild* means to different people, different ways that people are making places *wild*, and raise questions about what *wild* might mean or become in the future. This exhibition will prompt people to notice the wild around them and help them to think differently about the multitude of animals and plants amongst which they live their lives.

The exhibition will be based in our new 416m² Exhibition Hall (*see Appendix 1: Museum Map*) at the heart of Manchester Museum's transformational capital development (*hello future* – opened 18 February 2023) which aims to realise our ambition to be the world's most inclusive, imaginative and caring museum. The Wild exhibition will start its life here, but not end it. In keeping with the exhibition's theme, a low-carbon UK tour and creative re-use of the exhibition's content and components is a fundamental part of the project.

See Appendix 2: Exhibition Hall plans.

As well as delivering extraordinary storytelling with world-class collections, the Wild exhibition will encourage pro-social behaviour in audiences, have a dynamic relationship with University of Manchester research and teaching, and platform the work of both local and international partners.



Exhibition Hall view from entrance prior to the installation of Golden Mummies of Egypt.

2. Manchester Museum Vision and Values

About Manchester Museum

Manchester Museum exists to build understanding between cultures and a more sustainable world.

The Museum has been delighting, inspiring and educating its visitors for nearly 130 years. Situated in a beautiful, Grade II* listed building within one of the world's top 30 universities, the Museum's successful

combination of the academic and the popular lies at the heart of its distinctive, widespread appeal. It is a 'global' museum, exploring the world's human cultures and natural environments. The Museum is:

- One of the leading university museums in the UK, part of The University of Manchester.
- Home to extraordinarily diverse collections (over 4.5 million items), all of which are officially 'Designated' for their national and international importance.
- One of the leading visitor attractions in the Northwest, having welcomed around 350,000 people in its first three months since reopening in February 2023.
- Renowned for its schools offer and inspirational public and community programming.
- Acknowledged for its pioneering commitment to environmental sustainability, as recognised in its designation as the world's first Carbon Literate Museum.

Vision and Values

Manchester Museum intends to become an ever more powerful source of inspiration for learning and an engine of civic engagement, promoting joy, curiosity, personal wellbeing and social action by connecting people of all ages, from all walks of life, with the major issues of our time. Three defining values are at the heart of this vision:

Inclusion – put simply, we should reflect the diverse communities we serve and aim to matter to and become loved by more people.

Imagination – we will be more adventurous, brave and imaginative in how we connect to and work with leading thinkers, researchers, artists and communities.

Care – Manchester Museum will be recognised as a place of care – for our collections, but also for people, ideas and relationships.

3. Project Summary

Project Title:	Wild
Project Type:	Temporary exhibition for Manchester Museum's Exhibition Hall and subsequently to tour to Royal Albert Memorial Museum, Exeter and possibly beyond
Area:	416m ²
Expected Duration:	Exhibition at Manchester Museum: June 2024 to spring 2025, then subsequent tour
Expected Lifespan:	2-5 years
Budget Ceiling:	Exhibition build, fit out and all costs (including fees) £200,000 + VAT

NOTE: there is an additional budget available for re-usable cases and infrastructure of £80k. These items can be procured and used as part of the Wild Exhibition but must be designed and built in such a way as to be useful for future Manchester Museum exhibitions.

4. Project Context

hello future is the exciting new £15 million project to transform and develop Manchester Museum. We have already built a new two-storey extension, which has created new gallery spaces as well as a new entrance, visitor facilities and shop. We reopened on 18th February 2023. The Wild exhibition will follow the museum's opening special exhibitions: Golden Mummies of Egypt (18 Feb 2023 – 31 Dec 2023) and the preceding exhibition will be closing on 14 April 2024.

Wild will sit alongside and complement the museum's existing natural history galleries: Living Worlds, Nature's Library, the Vivarium, Fossils, and Dinosaurs, as well as our new Belonging Gallery. These galleries explore narratives that overlap with wild, such as climate change, biodiversity loss and kinship. This

exhibition will build on the museum's work to develop a deeper awareness and connection with our world and inspire environmental action through partnerships with academics and a diverse range of organisations and communities. It will support and enhance our existing work in these areas that is already finding a home and voice on the museum's Top Floor; a space for co-working and coming together with a shared commitment to environmental and social justice.

5. Project Vision

Wild, a new temporary exhibition due to open in June 2024, will explore what wild means to different people, different ways that people are making places wild, and raise questions about what wild might mean or become in the future. This exhibition will prompt people to notice the wild around them and help them to think differently about the multitude of animals and plants amongst which they live their lives.

By considering these varied relationships, we will support visitors to consider how wild may be protected, made, or reimagined in a hopeful future and how they may want to take or support action as a result.

We are looking to work with designers who will work collaboratively with us to establish a values-driven approach to sustainable exhibition practice.

A new sustainable model for temporary exhibitions

This exhibition aims to address the challenges of developing exhibition content around complex contemporary themes where the speed at which the theme evolves may outpace the exhibition development process.

There is a deliberate intention that elements of Wild will live on beyond the initial temporary exhibition, through legacies including (but not limited to) the following:

Physical: touring, reusable infrastructure for exhibition hall, and other temporary displays

- *Structures and cases from the exhibition being reused to build Manchester Museum's kit of parts for future exhibitions and to support the work of partners within and beyond the University of Manchester.*

Intellectual: content and ideas used to refresh interpretation within existing galleries and inform future exhibitions, programming continues to build on issues and themes, visitor actions / learning within and beyond the exhibition

- *Content from the exhibition being reworked to update the museum's Living Worlds Gallery*

Relational: through new and existing partners, collaborations and visitors

- *Resources and partnerships developed through the exhibition finding a home on the museum's Top Floor*

Practice: new values-driven design and decision-making processes, monitoring and recording carbon footprint, and developing and sharing best practice for future exhibitions and with sector

- *Low carbon, low waste UK exhibition tour*

6. Audience

Setting the scene: pre- and post-hello future

Manchester Museum experienced unprecedented growth over the decade prior to its part-closure for the hello future building and redevelopment project in 2018 (and necessary full closure periods during the COVID-19 pandemic). By 2018 audiences had tripled from 160,000 (2007/8), to around 500,000 per year. This was achieved through refocusing our vision to create an institution, which, whilst remaining true to its

university connections and academic roots, has become a 'must-see' visitor attraction for the city and region.

With internationally important, global collections of human and natural history, the academic expertise of a world-class research university to draw upon, and our location in one of the UK's most diverse cities, the museum is ideally placed to 'step up' to the international stage and to become the museum that 21st century Manchester needs.

Since reopening on 18 February 2023, visitor numbers to Manchester Museum have exceeded all expectations, with over 300,000 visits received in the first two and a half months. These numbers represent a step change in public engagement for the museum, with over 200% increases month on month compared to pre-development. Total visits to the museum are projected to increase by at least 200,000 additional visitors per year now that we have reopened (737,300 in total).

- 54% of visitors have never been to Manchester Museum before, and 24% of visitors are returning since reopening
- Visiting Manchester Museum was the first arts / cultural experience for 15% of our visitors
- 75% of visitors are visiting the museum as part of a family or adult group
- 13% of visitors identify as a D/deaf and / or D/disabled person or have a long-term health condition and 22% of visitors identify as neurodivergent

See Appendix 3 for further details about how we programme to support audiences.

Our priorities for Wild

We know that the Wild exhibition will be appealing to local people, families, school groups, and tourists who already visit the museum, but we want to ensure that, in addition, the exhibition attracts and supports hyperlocal visitors, groups and individuals with multi-sensory needs, and older adults:

Hyperlocal visitors – links up to University of Manchester priorities, builds on existing work to become more embedded, content highlights / explores hyperlocal examples

Groups / Individuals with multi-sensory needs – traditionally underserved, bring experience of wildness / outdoors that enhances 'normal' encounters with the natural world, priority for the museum

Older Adults – builds on existing programmes to celebrate / acknowledge wisdom, often overlooked as source of knowledge and understanding, builds on museum's existing commitment to age friendly museum, creates equitable design baseline that will benefit all visitors

7. Content Overview

The Wild exhibition will develop, raise and address the following key messages:

1. *Wild* means different things to different people
2. *Wild* is neither a simple or universal thing and may be assigned or made differently in different times and places
3. Our ideas of *wildness* and connectedness to nature are closely related
4. Our actions (big / small) have effects (good / bad / intended / unintended) on shared environments
5. Taking time to notice the world around us can be joyful and inspiring

Drawing from the museum's collections and material borrowed from other institutions and partners, this exhibition aims to explore and critique the various meanings and approaches to wild (message 1). The exhibition will reveal the roots of wild in the dominant Western view of the world, where a line is drawn between nature and culture, and present alternative Indigenous perspectives in which no such separation exists; making the concepts of wild and natural irrelevant (message 3).

The exhibition will consider the past, present and future of wild, drawing together theory and practice from researchers, organisations and communities (message 2). Through these collaborations, we will present various perspectives, opinions and voices to encourage visitors to connect with, critique, and consider their own positions and actions both now and in the future (messages 3, 4 & 5).

The inclusion of a broad range of meanings, scales, locations and approaches to *wild* will ensure that the exhibition is of interest to a varied audience; from local residents and communities to international tourists; across ages, backgrounds, access needs and levels of pre-existing knowledge (messages 1 & 2).

Within the exhibition there will be a takeover space dedicated to hosting local *wild* partners and programmes with a shared interest in supporting action. This space will be programmed to work with several partners over the duration of the exhibition: partners will be able to present and display their work, as well as develop and deliver programming to engage with our visitors (message 5). There will be a set arrangement of display cases, furniture and other infrastructure to support them to occupy and make use of the space for their residency. We will consult partners on their needs and ambitions as part of the exhibition development process to make the most of their time in the space (messages 2 & 4).

8. Content and visitor experiences

Visitors will enter through one of two double doors from the spacious entrance hall and the entrance design should draw visitors towards the space. Like the Golden Mummies of Egypt exhibition, we anticipate that visitors will be asked to book free tickets for the Wild exhibition, with a member of the Visitor Team located at the entrance to check tickets and manage queues.

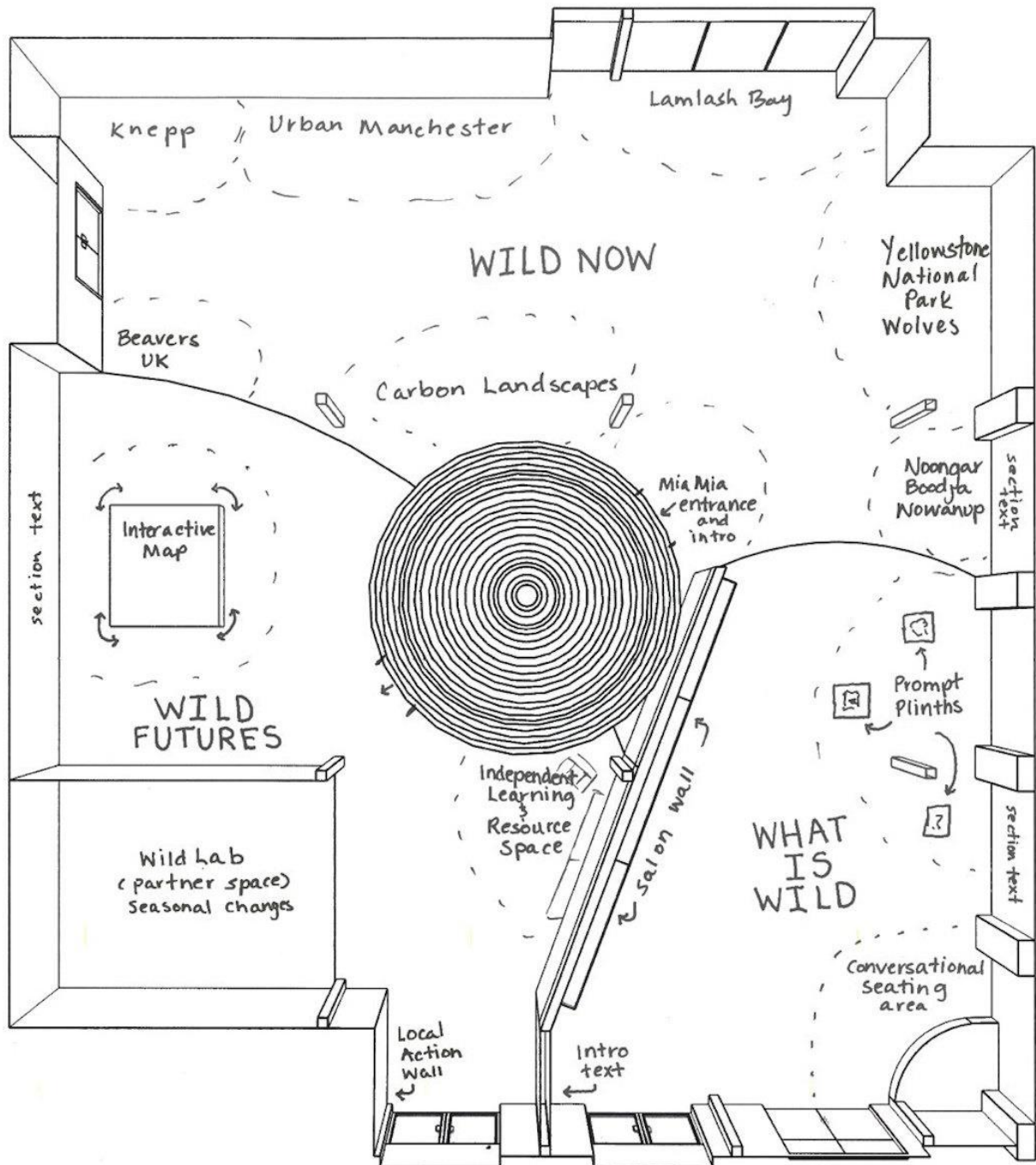


Entrance to the Exhibition Hall showing two sets of doors for entry and exit from Golden Mummies exhibition.

The exhibition comprises three inter-linked thematic spaces

1. What is wild?
2. Wild Now
3. Wild Futures

As they move through these spaces, visitors will encounter the following:



Working layout of Wild exhibition, showing the central Mia Mia, three thematic spaces and the Wild Lab partner space.

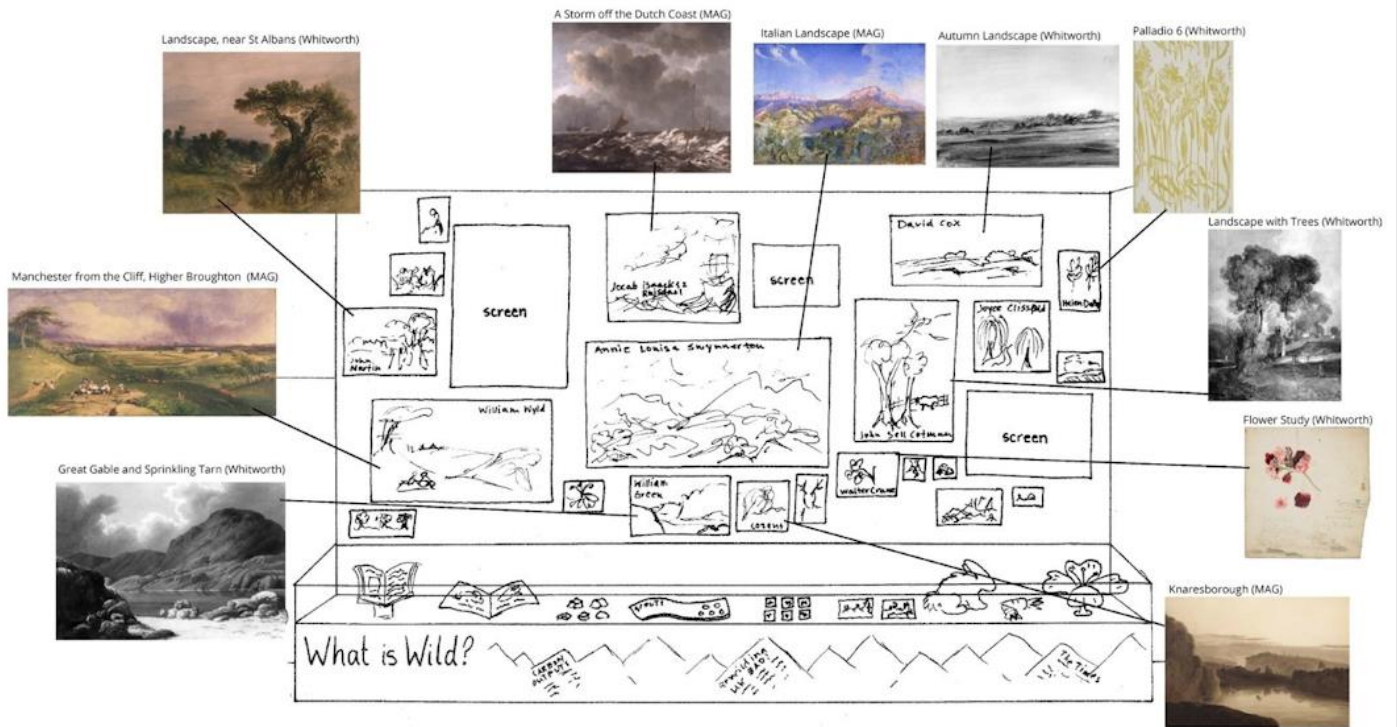
What is Wild?

Wild means different things to different people and is influenced by art, books and popular culture as much as the world around us. In this section we will ask: what does wild mean to you? The very concept of wild is rooted in a Western and able-bodied worldview and we aim to share different perspectives that will bring a richness to our understanding of wild. We also anticipate using this space to introduce a series of provocations around ideas about wild that will run through the Wild Now and Wild Futures sections:

- Who? Are people part of wild?
- Why? Is wild about increasing biodiversity?
- When? Is wild a fixed state or does it change over time?
- How? Can wild be made or is it born?
- What and where? How important is the aesthetic in wild: does it have to look beautiful or can it be neglected?

How it will look

We imagine a *Wild Wall* with artwork, display cases, and screens. The Wild Wall builds on the idea of a salon-style art display's influence on early natural history museums, such as Charles Willson Peale's, but with layers and different media e.g. large landscape art, AV (screens showing artworks / scenery), Audio (oral history content), objects (including popular culture objects with a strong link to the natural world), and projections (literally lighting up / highlighting linked content across the wall, referring to the provocations). This space will also have dedicated art installations of inclusive interpretations of wild. See *Appendix 4 for an indicative object list*.



Concept-sketch of 'Wild Wall' illustrating mixed-medium layering of content in the Wild Now section with indicative selection of artwork and imagery.

How it will feel

Awe - on entering the exhibition, visitors will encounter a multitude of depictions, expressions, sensory experiences and meanings of wild.

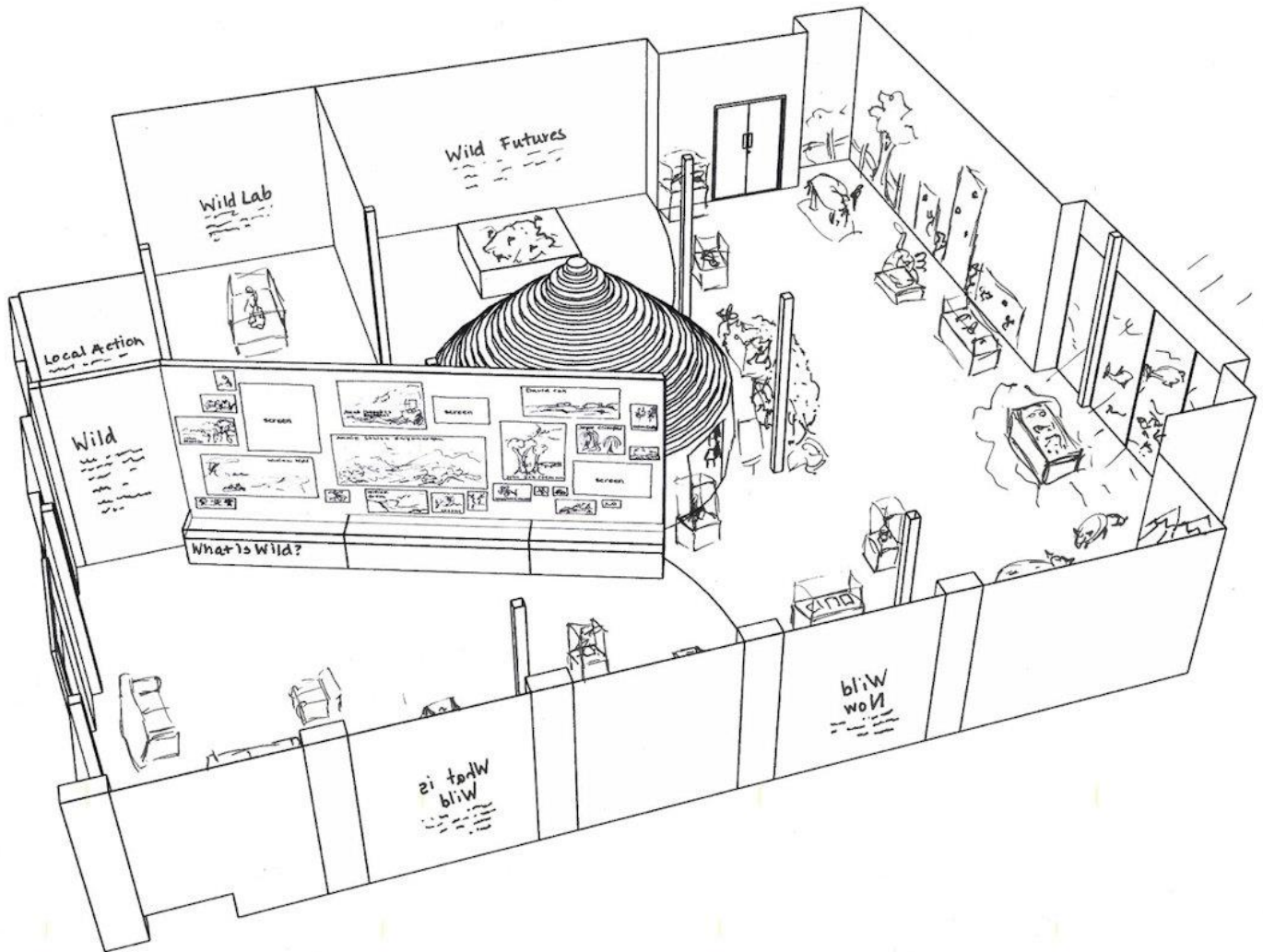
Wonder – led by curiosity, visitors will notice and connect personally with familiar, relevant and meaningful depictions of wild, as well as encountering different perspectives of wild that they may have not considered, or that may not align with their own.

Wild Now

Wild Now will explore different ways in which wild is being born or made through a range of approaches around the world. Through this section, visitors will encounter 7 case studies with associated content exploring 1 or 2 provocations (see above).

- Yellowstone National Park (USA)
- Noongar Nowanup Boodja (Australia)
- Knepp Estate rewilding project (UK)
- Beaver re-introduction (UK)
- Lamlash Bay Community of Arran Seabed Trust (Arran, UK)
- Peatland restoration and protection in Northwest (UK)
- Manchester: post-industrial urban wild / green city (UK)

From Yellowstone, to the Noongar’s Nowanup Boodja, to the Knepp Estate and urban Manchester projects, visitors will experience the wide range of different ways wild exists today across a range of scales and through local to international examples. Each case study will capture various voices, perspectives and opinions about wild practices, and encourage visitors to consider who is making the decisions (and whose opinions are excluded), what kind of wild is intended, how wild is being valued and how this compares to their own experience and understanding of wild. To reveal the complexity of *wild*, each case studies will feature 1 or 2 of the provocations (as introduced in ‘What is Wild’, above) where counter-examples and narratives will prompt speculation, curiosity and critique. *See: Appendix 4 for indicative object lists.*



Working layout of Wild exhibition, showing the arrangement of thematic spaces and indicative content.

How it will look

The key stories of how wild is being done, will be explored through iconic objects, imagery, and AV (footage on screens). Visitors will discover some of the challenges and conflicts that can be raised around wild practices using a range of voices and media to illustrate different perspectives. Common themes between the major case studies and challenges to those approaches will be explored through a series of provocations, such as with individual plinths featuring single objects and prompts. These will encourage visitors to question assumptions and approaches.

While each case study will follow a common structure, the visual identity will draw from the setting being explored, for example, Yellowstone will capture the grandeur and scale, Lamlash Bay will build on the marine context for the case study. A Mia Mia structure, co-designed with Noongar Elders, will be at the heart of the exhibition and provides a conversational space with audio installations. The Mia Mia’s two entrances will bridge the space between Wild Now and Wild Futures, providing a reflective space to hear a selection of voices / provocations linked to contextual imagery projected onto the central floor area of the space.



Photographs of a Mia Mia structure in use, from Noongar partners.

How it will feel

Iconic objects such as a wolf, Mia Mia and large images will draw visitors in, to explore familiar and unexpected stories in more detail. They may feel surprised by some of the different voices they hear, challenged by some of the different perspectives that they encounter, or reassured by some of the stories they discover. As visitors move around the space, they will find links between the different case studies through themes relating to the provocations.

Wild Futures

Wild Futures will build on Wild Now and refer back to 'What is Wild', by supporting visitors to explore and speculate on different approaches and action into the future, based on different values and meanings of wild. Drawing from the provocations, we will ask visitors: How far are you willing to go? What would you do? We will move from speculation to actions by sharing inspiring stories, connections to groups and organisations, sources of advice and guidance, we hope to support individual / collective intentions and actions.

How it will look

This will be a conversation and interactive space with a distinct look and feel from the rest of the exhibition. Conversations will be encouraged through prompts and resources. The main element of content will be an interactive map that encourages visitors to share wild places that they value. There will be a dedicated space to host external organisations (see Wild Lab partner space below).

We are open to exploring how objects, imagery, spaces and prompts may be used to engage visitors in speculation and discussion about the future of wild. Our previous exhibitions have made use of approaches such as: Beauty and the Beasts: Falling in love with insects prompted visitors to reflect on their relationships with insects through an invitation to write a letter to an insect; the Climate Control offered visitors two different pathways to follow - one exploring the past, the other exploring the future – in order to present climate change in two different ways.

How it will feel

People will feel comfortable to ask questions, listen, contribute what matters to them, and engage in dialogue with others – as they work through different lines of thought and action about what a wild future might become. It will give visitors a space to pause, think and digest exhibition content, while giving visitors a chance to connect with local organisations and action in the area, so they leave motivated and thoughtful.

Wild Lab partner space

Within Wild Futures, we will create a Wild Lab partner space. We anticipate several partners will occupy the space sequentially for the duration of the exhibition, during which they will display / present / showcase their work and engage directly with visitors to encourage action.

See Appendix 5 for indicative programme and timings of partners.

How it will look

While this area will need to be obviously part of the exhibition, it will also need to be clear that we are hosting partners within this space. It will need to look professional and in line with the rest of the exhibition, but also able to support the partners to be able to make it look and feel their own and distinct. You'll design and specify the display cases, furniture, fixtures, fittings, lighting and basic infrastructure so that each partner can make use of this in their own way.

How it will feel

It will feel more personal and informal than the rest of the exhibition, in order to support engagement by partners, and visitors will need to feel invited and welcome into this space, knowing that it is slightly different than the rest.

Links and references for section 8

Possible inspiration from 'Human Nature' exhibition: <http://www.hannareidmar.com/HUMAN-NATURE>

Salon-style display of Peale's Museum: <https://lewis-clark.org/people/charles-willson-peale/peales-museum/>

9. Interpretive Principles

The exhibition will explore wild in an accessible, imaginative, and interactive way:

- Welcoming to all visitors and encourage them to engage, reflect and share their own stories, thoughts, and questions.
- Building on the natural curiosity that many of us have about the world around us
- Being an atmospheric and visually striking space, using bold colour and graphics
- Tell a clear yet richly textured narrative drawing out a range of local and global stories to facilitate dialogue and shared understanding.
- A social, imaginative and vibrant space animated by innovative interpretation and programming.
- Showcasing visually arresting items from the Museum's collection and on loan from elsewhere
- Where people are represented, showing a diverse range of ethnicities, religion, family structure, etc. including where possible indigenous peoples involved in the discovery or collection of the specimens.
- Prompting discussion through the use of questions throughout the exhibition and encouraging visitors to formulate their own questions.
- Encouraging a 'minds-on' (and sometimes hands-on) engagement with displays and collections and continuation of these skills outside the exhibition and the Museum.
- Connecting visitors with current research within the University of Manchester and beyond.
- Take a multidisciplinary and multisensory approach and use the juxtaposition of objects, stories, AV, artworks etc., allowing people multiple ways in and many potential points of recognition.
- Support a range of visitors and access needs to make connections between related and relevant concepts linked to the Wild exhibition during the rest of their museum visit and beyond.
- Take a sustainable approach to interpretation and displays so that elements can be embedded in permanent galleries after the exhibition has toured

10. Overarching Learning Outcomes

The exhibition will present a range of meanings of wild that inform how wild is currently being practiced, and how it may shape the future. Visitors will

- Reflect on what wild means to them personally, and understand that what wild means varies for different people, places and times
- Understand that what wild means varies for different people, places and times
- Speculate on different paths and directions that wild approaches may take in the future and what role they might play in it
- Understand some of the challenges that face decision makers and realise that wild approaches are complex and value-laden
- Grapple with the ethical, political and philosophical questions that are raised by wild approaches on a personal level
- Build understanding and empathy around diverging perspectives and opinions
- Be equipped with the understanding and curiosity to continue to consider ideas and questions about wild through the rest of the museum and beyond their visit.
- Have clear examples of action they can take to shape hopeful futures
- Notice the world around them more, and take pleasure in it

11. Artist Collaborations

To create a multisensory experience following the opening of Wild, we intend to deliver two separate art projects, and will seek additional funding to deliver these:

Wild soundscapes: A project to develop a soundscape for Wild, working with an organisation such as Olympia's Music Foundation <https://www.olympiamusicfoundation.com/>. This would be community co-produced, responding to the exhibition and co-developed with the partner organisation.

Artist in residence: The Museum's Top Floor Artist in Residence has a brief to explore environmental and social justice themes. For the duration of Wild we are keen to work with an artist to work on subjects aligned to the exhibition themes and who is keen to develop participatory artistic practice that will further enhance the exhibition.

Designers are encouraged to propose further creative collaborations within the exhibition budget as part of their proposals.

12. Design Objectives

The exhibition should reflect the values of Manchester Museum – inclusion, care and imagination – and bring to life our mission; to build understanding between cultures and a more sustainable world. We are committed to ensuring that the two aspects of our mission are bridged through our work and in the Wild exhibition, we intend to demonstrate that the separation of nature and culture is just one way of understanding the world and is not necessarily helpful.

As an exhibition that is dedicated to the concept of wild, the design must capture how wild is depicted and how places are being made wild. We are not trying to recreate the experience of being in a wild place. We want visitors to think and speculate about wild and while this will necessarily involve displays and imagery that depict wild in different ways, this should not be the sole ambition of the gallery and we do not want visitors to feel like they would rather just be somewhere really 'wild'.

Throughout the gallery, we want to ensure that people – their voices, perspectives, experiences and opinions – are fully incorporated into the stories that are told. This may be used to challenge and unsettle

visitors and their expectations / assumptions about wild or may equally support or reinforce how wild is understood.

The visitor will feel drawn into the space and through the wild wall, balance an initial sense of overwhelming / awe with a gradual feeling of grounded familiarity as they identify relevant / familiar / meaningful depictions of wild. We imagine that the 'wild now' section will open up various routes for visitors to explore a range of wild practices, and also creating a series of paths or trails of speculation in order to consider 'wild futures'.

At the heart of this exhibition, we are keen to encourage visitors to consider their own interconnectedness with humans and non-humans as part of the environment. The exhibition should inspire visitors to be able to notice these relationships – slowing down and identifying the threads that connect people to places and noticing who else, and what else, they live alongside.

The exhibition will provide opportunities for visitors to build on what they already know and understand to be wild but will also challenge visitors to consider the implications of wild – both now and in the future, and on local, national and global scales.

The exhibition should be distinct but should also provide visitors with the links and understanding to be able to see the rest of the museum in a new light. We are keen to support visitors to see 'wild' in existing displays across museum.

The Exhibition Hall is a new space for us to be able to show a purpose-built and designed exhibition. The exhibition can take advantage of the size and scale of the space. We are keen to use objects, images, and AV in new ways for Manchester Museum, and to create a unique visitor experience.

A space for partners to present their work and engage with visitors, will form part of the overall exhibition. The space will need to support several partners to display, present and deliver programmes related to their work, and we anticipate that this space will fit into the 'Wild Futures' section.

We are keen to work with partners to understand their needs and preferences and would be looking to embark on these discussions with the designers, to ensure that this component fits within the overall feel, atmosphere, and arrangement of the exhibition.

The design will be scalable so that specific elements can be included or excluded in venues on the exhibition tour.

13. Design Considerations and Constraints

Sustainable Design

In line with our mission, we are looking for a conscious, sustainable design approach. As the first in-house exhibition to be created in our new Exhibition Hall, we expect to be purchasing new cases and fittings that will be reused in the future for subsequent exhibitions. However, where possible, we will make use of existing items and design things that are re-purposable and made to last.

We plan to carefully monitor the carbon footprint of the exhibition and all associated activities, and we also commit to minimise waste and maximise re-use. This will become a baseline for our subsequent exhibitions.

We are therefore keen to work with designers who either have experience of sustainable exhibition design, or who are committed to working with us in order to establish best practice in this work.

Construction and Design Management

Designers will be expected to take on the role of Principal Designer for the project, should be able to demonstrate their capability to dispense that responsibility and should cost for the time it will take.

Digital media content, software and hardware

The exhibition content and interpretation plans include significant ambition for digital media, however, in most cases, the content does not yet exist, and we have limited available hardware. It will be necessary to refine briefs and allocate budget lines for these elements early in the design process and we anticipate the need to bring in media production and installation specialists. The museum committed to prioritising our digital ambitions to best effect and within the budget, and we are working on refining our ideas in parallel with the designer appointment process.

Lighting and power

Power points are provided at regular intervals in the Exhibition Hall floor, and as far as possible display elements that need power should be positioned in alignment with these, avoiding running cables. Lighting track runs perpendicular to the Exhibition Hall entrance at regular intervals. The Exhibition Hall has an existing stock of Erco lights, but any additional fittings or internal case lighting required by the exhibition lighting design will need to be drawn from the exhibition budget (alongside lighting design fees). There are windows to the right of the rear elevations and the right of the front elevation, these have blackout blinds fitted so that natural light can be eliminated. If natural light is desirable, the blinds can be lifted (for instance in the Wild Lab partner space), but care should be taken with the positioning of collections objects and loans to avoid exposure to excessive light levels.

Museum brand

Exhibition design is not expected to follow all aspects of museum brand guidance, however, designers will be expected to familiarise themselves and liaise with the Museum Designer on points where exhibition design meets museum branding, for instance on promotional materials or at the gallery threshold. The designers will work closely with the museum's in-house graphic designer to develop visual identity and marketing materials for the exhibition.

Further things to note

- All gallery build must be costed into the budget: this is a new and empty space
- New cases will need to be purchased for this space, alongside re-use where possible
- Access to fire escape and loading doors must be maintained (*see Appendix 2 for Exhibition Hall Plans*)
- The gallery entrance and exit doors are adjacent in the front elevation, and thought should be given to visitor flow and management
- The gallery design must make the most of the height of the gallery space (approximately 4m)
- Consideration should be given to sound containment for any broadcast audio elements

Objects

- Object mounts (brackets and stands) must be costed into the project
- Environmental conditions for certain objects will be maintained through case conditions and not ambient environmental control, other objects can be on open display
- Protect objects with suitable barriers.

Integrated Pest Management

The Museum has an integrated pest management (IPM) programme aimed at reducing the damage caused to the collections by insect and rodent attack. Voids should be avoided, and the space should be easy to clean. The Conservation team can advise on this in more detail.

Timescales, planning and installation

All work on the gallery fabric, fittings and display cases will have to be completed before any object installation starts. This includes thorough cleaning of the space and display cases.

Materials and finish

- Will need to last for at least 2 years and tour to at least 1 venue
- Should be responsibly sourced
- Low VOC and any off-gassing should be considered and discussed with the conservation team before selection of materials to minimise damage to objects.

14. Accessibility

Manchester Museum's defining values are inclusion, imagination and care. We work within the social model of disability and any new gallery will have a universal design in order to truly welcome all visitors and staff and provide an equitable experience for all.

Wild will include accessible design elements including, but not limited to:

- Well-lit, clear and legible text with consideration of placement.
- Full wheelchair access.
- Multi-sensory to include visitors with visual differences.
- Working with Multilingual Manchester, we intend to integrate multilingualism into the interpretive approach in the future.
- Neurodiversity friendly.
- Dementia friendly.
- Any seating should be age-friendly e.g. use arm rests/supports.

See Appendix 6 for further guidance and Manchester Museum's Principles of Access

15. Project Roles

Wild curatorial and programme team

David Gelsthorpe, Curator of Earth Sciences (Project lead)

Alexandra Alberda, Curator of Indigenous Perspectives

Rachel Webster, Curator of Botany

Hannah-Lee Chalk, Curator of Learning

Anna Bunney, Engagement Manager

Project oversight

Georgina Young, Head of Collections and Exhibitions

Wendy Gallagher, Head of Education and Civic Engagement

Esme Ward, Museum Director

Hannah Hartley, Environmental Action Manager

Chloe Cousins, Social Justice Manager

Conservation lead

Sam Beath, Conservation and Collections Care Manager

Lead Technician

Robert O'Connor, Head of Museum Workshop

Digital Media lead, to be confirmed

Communications lead

Connor Murphy, Marketing and Communications Manager

Museum design lead

Ian Smith, Graphic Designer

Fundraising and building operations

Steve Walsh, Head of Development

Dean Whiteside, Head of Commercial and Operations.

16. Tendering Process

Tender to be live: 24 July 2023

Tender return deadline: 21 August 2023

We will contact shortlisted designers to invite them to attend an interview by 5pm on Friday 25 August.

Interview date: Thursday 31 August / Friday 1 September 2023

Wild opening date: 4 June 2024

17. Design Review Process

To respond to this brief and express your interest please provide:

- CVs of your key team and their roles
- An initial design response to the 'Wild futures' section of the exhibition
- Two examples of recent relevant work showing 3D accessible design, graphic design and creative object display
- Demonstrate commitment to sustainable design: either evidence of approach or statement of commitment and alignment with our intentions
- Details of your design fee schedule

Please direct any questions to David Gelsthorpe (david.gelsthorpe@manchester.ac.uk) and send your response by the end of **21 August 2023**.

Selection will be based on:

- Quality & Competence assessment (statutory compliance with sector standards and evidence delivering projects on time to budget, commitment to sustainable design based on examples of previous work) 20%
- Cost (based on proposed design fee for project) 20%
- Alignment to the wild ethos (based on initial response to brief) 60%

Selected designers will be invited for an informal chat about their approach following an assessment of the responses. At that point we would expect to discuss key milestones and timing re: Contracting and briefing; Concept Design and Spatial Co-ordination; Technical Design and art working; Production and build; Object installation and final fix.

18. Appendices

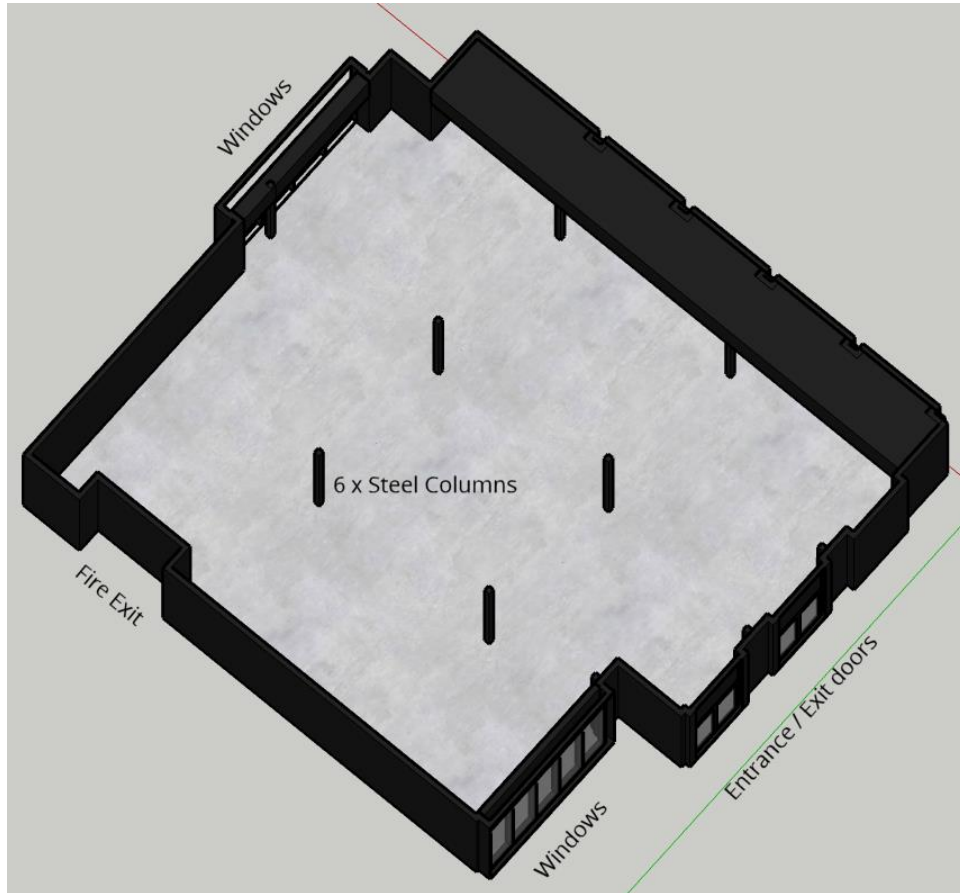
Appendix 1: Museum Map

Museum Map and Floor Guide: showing the location of the Exhibition Hall on the Ground Floor

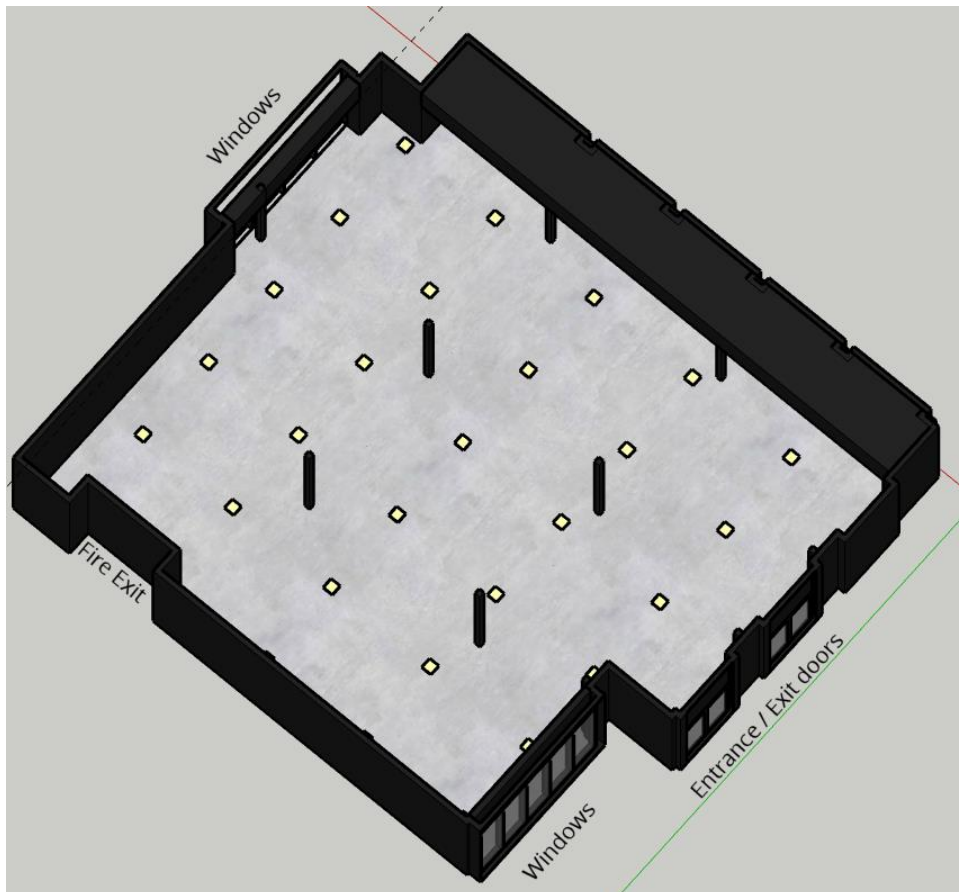


Appendix 2: Exhibition Hall Plans

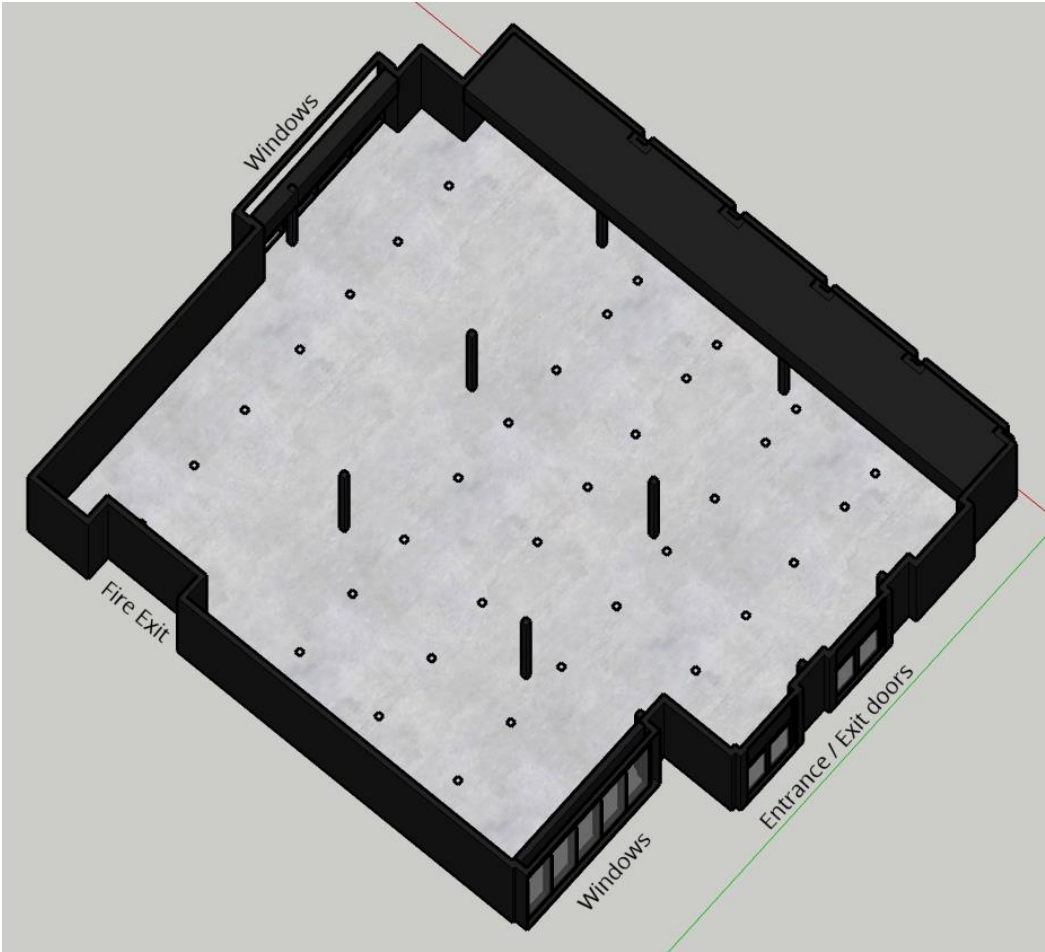
Sketch Up images showing Exhibition Hall Layout



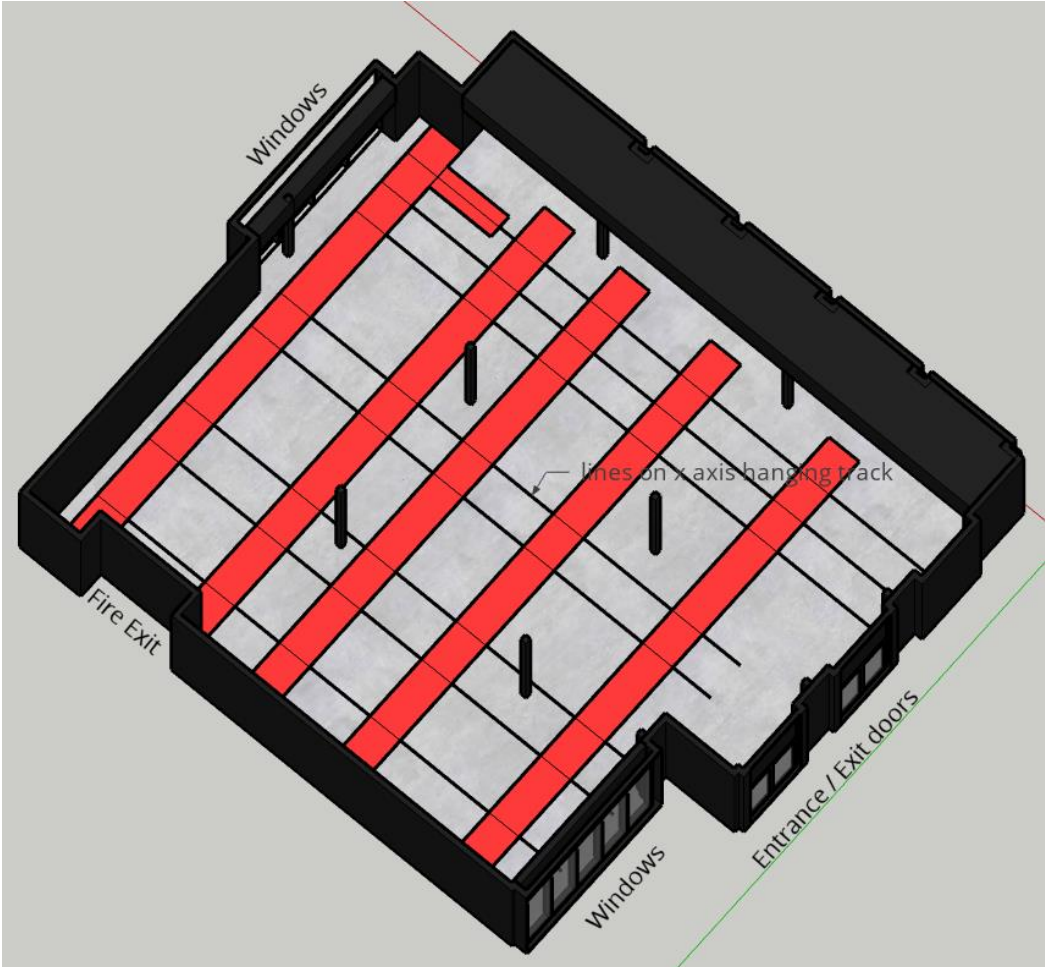
Exhibition Hall layout showing windows, doors, fire exits and location of columns



Exhibition Hall showing location of Floor Boxes (containing multiple power points)



Exhibition Hall showing location of Ceiling Power Points



Exhibition Hall showing location of Ceiling Hanging Track

Appendix 3: Audiences and Programming

Programming to support our Audiences

Schools: Learning has always been part of our mission and we have always sought to use the collections as a source of curiosity and imagination. Drawing from cutting edge research and encounters with ‘the real thing’ we seek to explore and create new narratives and ideas about our place in the world. We are committed to providing authentic, object-rich experiences on and off site as well as supporting teachers to embed culture and heritage as an entitlement for all pupils and students. Through our formal schools programming and supported visits we reach a broad and diverse range of children and young people from across the city and GM who may otherwise not engage with us.

Age Friendly Museum: Manchester is a WHO Age Friendly City and the Museum is fully committed and a sector leader in age friendly work helping to shaping policy and contributing to the development of guidelines. We are home to a new national “Creative Ageing Development Agency” (CADA). Supported by GM Ageing Hub and University of Manchester’s MICRA, the CADA will profile and share expertise and practice in relation to age friendly culture, international partnerships and seek to influence sector thinking and policy around the value of culture to active ageing and generational cohesion. It is important to us that our programmes, volunteers and workforce reflect our commitment to this work. The Museum will be the UK’s first Age Friendly and Dementia Friendly Museum, when we reopen in 2022.

Autism Friendly: The museum offers inclusive support for visitors of all ages for whom the noisy and busy conditions in the Museum are not conducive to engagement – rather than limiting our work to early openings, we are developing ways that empower visitors to make their own choices about how and when to use the Museum. By identifying, creating and promoting the appropriate conditions for engagement and promoting quiet museum time for those who need or prefer a calm museum experience, we will use sensory maps as a method for communicating this information to visitors.

SEN Learning Programmes & Neurodiversity: The Museum works with neurodiverse groups through our SEN programmes and our partnership with specialist education provider Pinc College and Venture Arts Cultural Enrichment Programme. Each group has their own access needs

Our Shared Cultural Heritage (OSCH): A youth-led programme exploring the shared cultures and histories of the UK and South Asia, managed by the British Council in partnership with Glasgow Life, Manchester Museum and UK Youth. OSCH experiments with new ways for museums and heritage organisations to work better for young people, with a focus is on working with young people from the South Asian diaspora in the UK and with young people in India, Pakistan and Bangladesh.

Visual impairment: Public interpretation, signage and digital content complies and where appropriate to meet and exceed RNIB standards

Languages: In partnership with Multilingual Manchester, the museum will offer multilingual design and interpretation, volunteer opportunities and language tours led by the Visitor team and workshops that will make Manchester Museum the UK’s first major cultural institution to embrace language diversity, including BSL a recognised language in its own right.

Physical Access: All public and staff areas fully accessible via lifts and/or ramps to allow full access for additional mobility needs, including age friendly regular rest points.

Inclusive Care: We engage with Young Carers and Care leavers through Manchester Carers Forum and I-thrive support for young people 18-25 through Children and Adult mental health services. We have programmes to support people living with Dementia.

Health: We have a long-standing relationship with Lime Arts, working with professional services /NHS, Head forward Adult Brain Trauma recovery as well as supporting organisations who work with Addiction, rehabilitation, hospital schools, mental health recovery programmes.

Social Justice: Within the museum, we have a regularly meeting group of peers focused on assessing and driving our work relating to social justice, including anti-racism, anti-ageism, pro-LGBTQ+ and anti-ableism practices. Topics and actions include internal processes and systems across museum outputs, such as recruitment, retainment and compensating co-producers to name a few.

Environmental Action: Another internal group focuses on environmental action, responsibility and accountability of the museum. This includes reworking staff travel approval processes, programmes in the museum, monitoring our impact, and fostering staff ecological thinking and solutions.









Collections in Care Homes: Through the museums culture health and wellbeing programme we have developed activities such as 'All kinds of Everything' programme to engage people in creative activities using museum collections who are unable to visit the museum in person.

Refugees: Manchester Museum is recognised as a Museum of Sanctuary and works with Manchester City of sanctuary, Rainbow haven and Refugee Action to provide programmes that are inclusive to newly arrived families and through festivals such as Journeys Festival we have worked with refugee artists to showcase their practice and creativity.





LGBTQ+: We believe that museums should be safe and welcoming spaces for everyone. We have activities and resources available from talk and tours to programmes for LGBTQ+ History month and we endeavour to embed diversity into all our work, programmes and decision making processes.

Appendix 4: Object Lists

What is Wild: Wild Wall









	<p>Mexico K. Henderson D.1926.27 h:252 w:341 mm</p>		<p>Turner Coniston Fells D.1892.93 h:251 w:412 mm</p>
	<p>Poppies and wild flowers Nicholl D.1995.19 h:360 w:535 mm</p>		<p>Walter Crane Floral Fantasy in an English Garden</p>
	<p>William Morris wallpaper T.9778.3-11</p>		<p>John Linnell landscape Springtime O.1896.1 h:714 w:962 mm</p>
	<p>Sanderson wallpaper WA.4988, WA.1988.49</p>		<p>Gainsborough D.1935.2 h:409 w:423 mm</p>



Wild Now: Yellowstone National Park, wolf reintroduction

	<p>American Bison A.2291 H 180cm</p>		<p>Wolf A.2419 H 120cm</p>
	<p>Raven BB.8960.23 H 25cm</p>		<p>Grey Catbird EDU.0103 H 45cm</p>













<p>Extensive library of images and video available from National Park Image Library</p>	
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Wild Now: The Knepp Estate, rewilding









	<p>Turtle dove B.4778 H 19cm</p>		<p>Roe Deer A.2355.16 H 120cm</p>
	<p>Nightingale EDU.0054 H 15cm</p>	 <p>Red Deer Antler (A.2341.2)</p>	<p>Red Deer A.2341.2 H 45cm</p>
	<p>Barn Owl EDU.0077 H 45cm</p>		<p>Little Owl EDU.0089 H.25cm</p>
	<p>Purple Emperor butterfly H 4cm</p>	 <p>Barbastelle (A.1499.1) Barbastelle (A.1499.2)</p>	<p>Bats A.1499.1-2 H15cm</p>

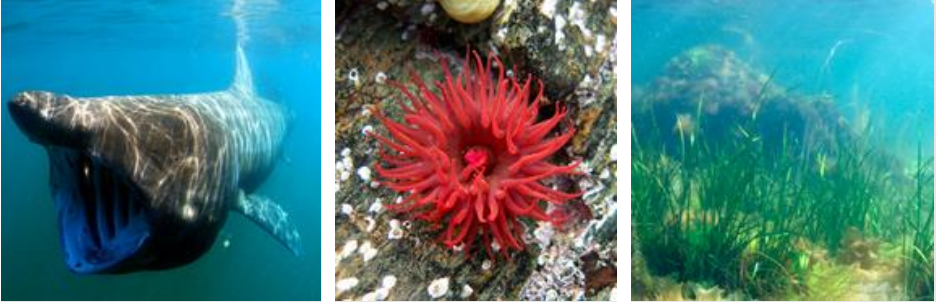
<p>Extensive library of images and video available from Knepp Estate e.g. Tamworth pigs, Exmoor Ponies, Longhorn cattle</p>			
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Wild Now: Urban Manchester







	<p>Hedgehog A.2425.2 H 11cm</p>		<p>Peregrine Falcon BB.8918.5 H 40cm</p>
	<p>Pipistrelle bat EDU.1188.d H 20cm</p>		<p>Starlings in flight BB.9074.8 - 16 H 15cm</p>
	<p>Greenfinches BB.9180.5 H 5cm</p>		<p>House Sparrow BB.9180.4 H 8cm</p>
	<p>Swift BB.8904.7 H 14cm</p>		<p>Kingfisher B.553 H20cm</p>
	<p>Otter Edu.1174 H 25cm</p>		<p>Common Toad D.1278 – model H 5cm</p>
	<p>Badger EDU.1172 H 35cm</p>		<p>Brown Trout edu.0218 H 25cm</p>

Wild Now: Lamlash Bay, The Community of Arran Seabed Trust no-take zone

	<p>Eider Duck BB.7414. H 45cm</p>		<p>Glass model of Sea Anemone I.1144.19 H 12cm</p>
	<p>Oyster Catcher EDU.0083 H 25cm</p>		<p>Glass model of Sea Anemone I.1144.9.3 H 10cm</p>
	<p>Eelweed 370880 H 35cm</p>		<p>Common Seal A.266 H 38cm</p>
	<p>Cuckoo Wras D.843, 288950 H 14cm</p>		<p>Lesser Octopus EE.7597, 286789 H30cm</p>









<p>Extensive library of images and video available from Community of Arran Seabed Trust</p>	
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Wild Now: Beaver reintroduction in the UK

	<p>Beaver A.399 H 80cm</p>		<p>Beaver from the River Otter Beaver trials, Devon EXEMS:28/2021/1 H 32cm</p>
	<p>Beaver skull, possibly Medieval L.8110 H 20cm</p>		<p>Beaver wood chippings from Devon Kk2012, EM637770 H 20cm</p>
	<p>Model of Salmon in breeding colours H 27cm</p>		<p>Beaver Scent glands? Kk.1522 H 15cm</p>

<p>Extensive library of images and video available from https://beavertrust.org/</p>	 
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Wild Now: Peatland restoration and protection in north-west UK

	<p>Adder EDU.0200 H 35cm</p>		<p>Common Frog D.1266 H 315cm</p>
	<p>Weasel A.2362.4 H 20cm</p>		<p>Curlew BB.6671 H 30cm</p>
	<p>Dunlin BB.7662 H 20cm</p>		<p>Golden Plover BB.6708 H 25cm</p>
	<p>Hen harrier BB.7397.1-2 H 30cm</p>		<p>Lapwing BB.8918.4 H 25cm</p>

Appendix 5: Wild Lab partners

An indicative programme and plan for different types of partnerships to develop through the Wild Futures: Wild Lab partner space:

Opening: potential for Laurence Payot or research / art showcase [add link] – first few weeks with link to bicentenary link to world ocean day and links to University of Manchester research.

Hubbub with their funded infrastructure to help kit out the space: 2 months to showcasing their community climate action work (to be formalised / finalised)

Olympias Music Foundation: showcase music and mountains work which will capture responses, reaction and feelings of children about nature + composition to be played in that space.

Community takeover: open call for project showcases to local community groups

Pinc College takeover: student work in response to wild + potential inclusion of Alfie Bowen photographer who uses zoos to take photos of 'wild'

University takeover: University of Manchester callout for project showcases and use of space

Ardwick Climate Action: closing partner takeover

Appendix 6: Access and Inclusion

Exhibitions for all: A practical guide for designing inclusive exhibitions

https://media.rnib.org.uk/documents/EXhibitions_for_all_NMScotland.pdf

Manchester Museum, principles of access

We have a long history of working with individuals and groups to ensure our programmes and facilities are accessible to all, and to making changes and developing programmes and offers in response to our visitor's needs. We are committed to the following principles of access:

1. **Physical & Psychological Access:** The museum is committed to the widest possible access to collections, building and spaces. Public spaces should create an inclusive environment that recognises and accommodates differences in the way people use the built environment. This also includes marketing and communications materials, ensuring that there are not psychological or physical barriers to understanding information.
2. **Cultural & Intellectual Access:** The museum understands the importance of making collections relevant and accessible to people from all different cultural backgrounds and abilities. Interpretation is delivered in a variety of ways to ensure stories and objects can be enjoyed on a range of levels. This should be reflected in role profiles and recruitment strategies.
3. **Sensory Access:** The museum recognises the benefits of a multisensory experience, particularly for those with disabilities and their carers. Multisensory interpretation and tactile activities have been developed in recent years, with many more opportunities to introduce a wider range of programmes and offers in both indoors and outdoor spaces.
4. **Digital & Technology Access:** The museum understands the disparities in knowledge and ability of using digital and information technology among individuals with different demographics, socioeconomic backgrounds, and digital and information technology experience and competencies, always providing non-digital access to all.
5. **Economic Access:** The museum understands that some people may not be able to afford transport to visit, attend paid events or purchase items from the shop or cafe. This includes maintaining a range of price points and optional donation programmes.

Listen & Learn Public Surveys, Visitor Evaluation & Feedback are collected and shared through multiple mediums such as Audience Finder, Quality Metrics, written (comments cards, letters, and emails) and conversations with Visitor Teams. We give voice and learn from people with lived experiences