Manchester Art Gallery
City Art Gallery

Heritage Impact Assessment

Buttress

September 2026

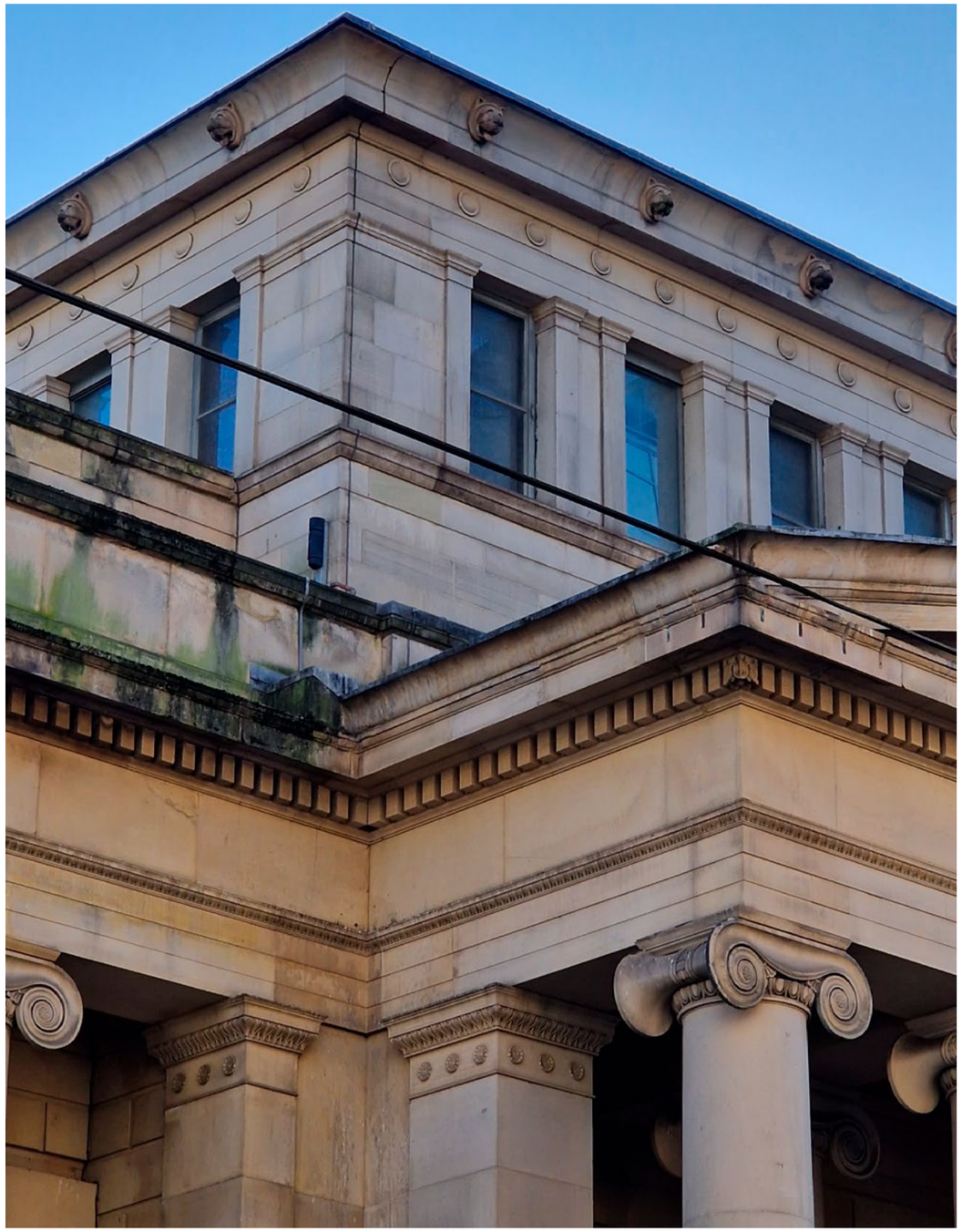


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01	Sept 26	Drafting	Hannah Bellerby | Senior Architect	Drafting
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1 Introduction



Manchester Art Gallery

1.0 Introduction

This Heritage Assessment has been prepared to support the application for Planning and Listed Building Consent for proposed works to the Grade I listed Manchester Art Gallery (i.e. the 'Site'). The following report provides an understanding of the heritage significance of the asset and assess the potential impacts of the proposed development on this significance.

This Assessment has been prepared as acknowledgement of the Site's Grade I listed status and location within the George Street Conservation Area. The application for listed building consent addresses the Grade I listed Manchester Art Gallery exclusively.

1.1 Project Context

The objective of this security enhancement work package is to deliver essential internal and external infrastructure upgrades that ensure the continued safe, secure, and efficient operation of the gallery. This phase of work is part of a broader multi-year capital improvement programme and focuses on critical systems and internal elements that directly impact the gallery's ability to function as a public cultural institution.

The works include the installation of a new IP-based CCTV system across all levels of the gallery, from basement to third floor and associated works including external lighting, public address, panic alarms and disabled refuges.

NOTE: The proximity of the Manchester Art Gallery to the adjoining Grade II listed Athenaeum is also acknowledged. The impact of the proposals on the Athenaeum is included within a separate heritage assessment report.*

1.2 Wider Refurbishment Works

The proposed works pertaining to this application follow on from an initial wider programme of refurbishment works undertaken at the gallery in 2024-2025. These works addressed significant problems with water ingress, and improved several of the gallery's facilities. The following planning and listed building consent applications were submitted as part of these works:

- Ref: 144501/VO/2025

Installation of replacement loading bay doors to George Street elevation

- Ref: 140131/VO/2024 & 141639/JO/2024

Internal and external alterations to create secure art store.

- Ref: 138717/LO/2023

Listed Building Consent for the installation of waterproofing system to perimeter walls within basement store areas, removal of coating to external walls, replacement of existing timber floor with concrete slab, drainage improvement works to adjacent lightwells

Status: Approved, Not Yet Implemented

- Ref. 137015/LO/2023

Listed building consent for the replacement of the glazed roof lantern to central entrance foyer.

Status: Approved, implemented

- Ref: 136235/LO/2023

Listed Building Consent for internal and external works comprising repair and renewal of waterproofing system to floor by Atrium entrance and exit doors, refurbishment of staff room, toilets and gallery ceiling and installation/ reprogramming of internal phone/ communication lines.

Status: Approved, implemented

1.3 Methodology

1.3.1 Guidance + Policy

The following assessment has been written in accordance with the requirements of the National Planning Policy Framework (NPPF) 2026 and Planning Practice Guidance.

As required by Policy HE5 of the NPPF, the following report describes the significance of the heritage assets relevant to this application, accompanied by an assessment of the potential effects of the proposals on their significance. The detail of this assessment is required to be 'proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.' Where impacts are considered, all assessments are carried out in line with the requirements of Policies HE4 – HE10.

The report also follows best practice guidance, including Historic England's Statements of Heritage Significance (2019), Historic Environment Good Practice Advice in Planning Note 3 - The Setting of Heritage Assets (2017), Conservation Principles, Policies & Management for the Sustainable Management of the Historic Environment (2008), and where relevant, CIfA's Standard and Guidance for Historic Environment Desk-based Assessment (2014) and BS7913 - British Standards Guide to the Conservation of Historic Buildings.

1.3.2 Research + Approach

This report has been written in accordance with the National Planning Policy Framework (2024), Historic England's Statements of Heritage Significance (2019), and Conservation Principles, Policies & Management for the Sustainable Management of the Historic Environment (2008), and BS7913 - British Standards Guide to the Conservation of Historic Buildings.

The Historic Environment Record (HER) has been consulted as standard and the results of the HER search have been used to inform the contents of the report.

1.3.3 Scope + Limitations

The physical boundary of the project is outlined in 1.4 Location and Description.

1.4 Authorship & Ownership

This document has been prepared by Hannah Bellerby, Senior Architect and Freya Needham MA, Senior Heritage Consultant at Buttress, and reviewed by Jenna Johnston MA (Hons) MSc IHBC, Associate Director, Heritage Consultanty at Buttress.

1.5 Location and Description

Manchester Art Gallery is situated in the heart of the city centre. It is bounded by Mosley Street, which is the site's principal entrance, Princess Street, George Street, and Nicholas Street. It occupies a whole city block, without direct neighbours. The Art Gallery is composed of 3 connected buildings, with the City Art Gallery facing onto Mosley Street, The Athenaeum along Princess Street and the later extension, connecting the two.

1.6 Use & Management

Manchester Art Gallery is the city art gallery, with the Athenaeum serving as an annex following a previous remodelling. Both buildings are owned by Manchester City Council, and are currently in use and open to the public.

Figure 1 Location Plan

Site Boundary



2 Understanding the Heritage

2.0 Understanding the Heritage

2.1 Designations

2.1.1 Listed Buildings + Structures

The Manchester Art Gallery building which is Grade I Listed, designated in 1952 - list Entry number is 1282980.

The Art Gallery also adjoins the Athenaeum, which is Grade II* Listed Building, designated in 1974 - list Entry number is 1270889.

2.2 Conservation Area

The Site is located within the George Street Conservation Area. It also sits within close proximity to the Whitworth Street and Princess Street Conservation Area, St Peter's Square Conservation Area, Albert Square Conservation Area, and Upper King Street Conservation Area.

2.3 Description of the Heritage

Following description of the built form has been informed by the Historic England Listing Description, which can be found in full in 8.0 Appendices.

2.3.1 Art Gallery

The building is built of rusticated ashlar, with a rectangular plan that runs parallel to the street, but is set back from it. It features a projecting central portico and is built in the Greek Ionic style.

The building has two storeys but appears as one, with a central attic. It has a symmetrical composition with a 3:5:3-bay main range flanked by slightly-projected pavilions, raised on a plinth.

A pedimented portico of six giant Ionic columns and three-bay colonnaded side ranges with Ionic columns in antis add to its grandeur. The building also features plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice, and plain parapet with moulded coping. The rectangular attic behind the portico is flanked by set-back parapets over the side ranges.

The portico, which is approached by full-width steps, features a large doorway with a moulded architrave and cornice on consoles. The rear walls of the colonnaded side ranges have windows with plain reveals. The pavilions each have three sashed windows at ground floor level with simple architraves and cornices, and three small rectangular panels above with statuary. The attic forms a lantern to the entrance hall and has small windows with pilaster jambs, and a frieze and moulded cornice with roundels, among other details.

Interior, a square entrance hall with stone imperial staircase, balustraded gallery on fluted Doric columns.

2.3.2 George Street Conservation Area

The George Street Conservation Area connects several central areas of Manchester city centre. Dating back to the Georgian period when its grid street patterns were formed, its growth centred on cultural and scientific progress throughout the 19th century, with the Manchester Institute of Fine Arts and Athenaeum built in the 1830s.

The area saw residential decline to clear the path for industrial growth throughout the Industrial Age, before encountering a lull with the decline of the cotton industry by the mid-20th century.

Throughout the latter half of the 20th century growth picked up again with the development of 'Chinatown', still popular today as the area continues to attract residential growth.

2.4 History + Development

2.4.1 Construction + Early History

The main gallery building was constructed between 1824 and 1835, designed by Sir Barry Charles, for the Royal Manchester Institution learned society.

The Manchester Art Gallery provides the following summary of it's history:

Following the rapid development of Manchester as an industrial city... '*...a small group of reformers pushed for the creation of a free public art gallery. Inspired by Ruskin, it was intended to provide a refuge from the toxic effects of life and work in an industrial city, to provide respite and moral education for the city's working classes through exposure to beauty.The members of the Royal Manchester Institution for the Promotion of Literature, Science and the Arts offered its building to house the new gallery, and its own collection of 150 artworks – mostly paintings, works on paper and sculpture – to start it off. The RMI had been established in 1823 to counteract Manchester's widely held reputation as a place of commercial philistinism.*

Its Mosley Street building, designed by Charles Barry in the Greek Revival style, opened in 1835, housing concerts, lectures, a growing art collection and the newly founded School of Design, later to become the Manchester School of Art. Visitors to the RMI were welcome, on payment of a 6d entrance fee. By 1882, however, the Institution's finances were in decline and this essentially private enterprise was given over to the city, on condition that the Manchester Corporation spend a minimum of £2000 per year for the next 20 years purchasing new work for the collection. Manchester City Art Gallery duly opened in January 1883, offering free entry for all.[i]

The Athenaeum building was constructed between 1836 and 1837 as a cultural club, and was later added to the gallery complex in 1838 to provide additional exhibition space.

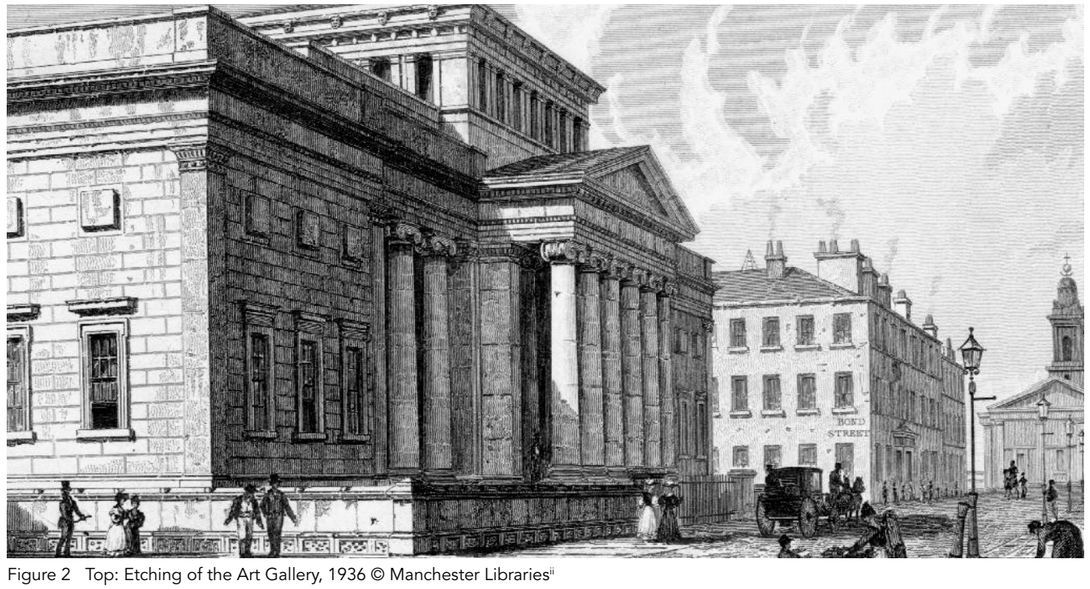


Figure 2 Top: Etching of the Art Gallery, 1936 © Manchester Libraries[ii]



Figure 3 Bottom: Athenaeum Building, 1895 © Manchester Libraries[iii]

2.4.2 20th Century

During the 20th Century the Art Gallery grew in popularity as the collection continued to expand.

In 1913, the Manchester Art Gallery was the subject of an attack by the Suffragettes. This was the first attack on artwork by the group.

On 3 April 1913 Lillian Forrester and Evelyn Manesta were discovered smashing the glass of paintings in Room 2. Thirteen pictures by artists such as Millais, Burne-Jones and Rossetti received damage estimated at over £100 in total.

Forrester (who had a previous arrest) and Manesta were both associated with the militant suffrage organisation the Women's Social and Political Union (WSPU), formed in Manchester by Emmeline Pankhurst in 1903. In court they explained that they were acting in protest at a recent prison sentence given to Mrs Pankhurst for her own suffragette militancy. While in prison, Forrester and Manesta were covertly photographed using new surveillance cameras and the pictures were circulated to art galleries across Britain to prevent further attacks. Despite this, other women followed their example and there were a spate of similar suffragette strikes on art galleries and museums the following year.[iv]



Figure 4 Group of Suffragettes: Annie Briggs, Evelyn Manestra, Lillian Forrester, 1913 © Manchester Libraries[v]

2.4.3 Later History + The Gallery Today

In 1994 RIBA Competitions launched a design competition to refurbish the existing buildings and join the main gallery with the Athenaeum building with a new link block, on the site of the existing car park.

The competition was won by Michael Hopkins and Partners, and the gallery was closed in 1998 for construction. Following the £35 million development, the gallery reopened in 2002.

The Gallery collection continues to expand, currently holding over 46,000 objects, including:

- 13,000 items of fine art
- 13,000 design and craft objects
- 21,000 items of clothing[vi]

The museum is open to the public Tuesday - Sunday, and offers free entry to all visitors.

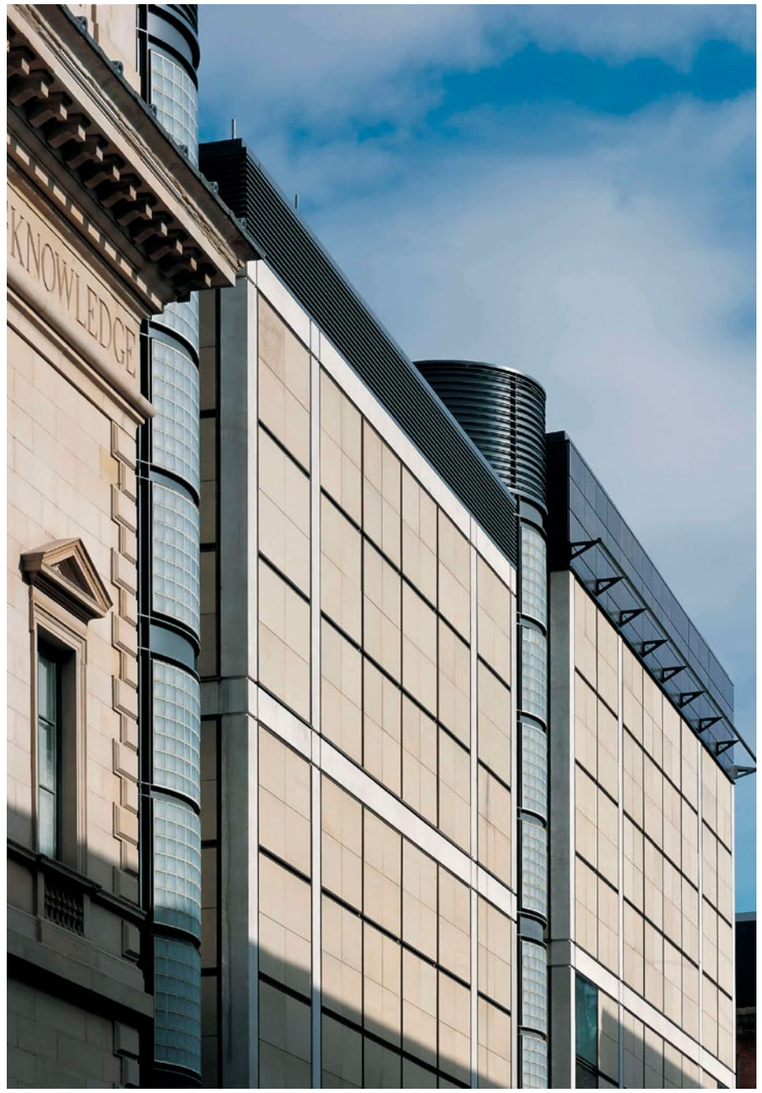


Figure 5 2002 Extension, Exterior © Hopkins Architects[vii]



Figure 6 2002 Extension, Interior © Hopkins Architects[viii]

3 Assessment of Significance

3.0 Assessment of Significance

Following guidance outlined in Historic England's Conservation Principals, Policies and Guidance (2008), along with the more recent Historic England Advice Note 12 Statements of Historic Significance: Analysing Significance in Heritage Assets.

The level of significance will be assessed based on the scale below:

Levels of Significance

Exceptional	Heritage interests having national or international importance, usually found where assets are designated at Grade II*, Grade I, Scheduled Monuments.
High	Heritage interests having national importance, usually found where assets are designated at Grade II*.
Medium	Heritage interests having regional importance, usually found where assets are designated Grade II. Also, generally applies to Conservation Areas.
Low	Heritage interests that make a positive contribution to their area, group or setting. Usually, Non-Designated Heritage Assets and historic townscapes.
Neutral	Historically unimportant.

Understanding of significance is broken down into the following categories:

Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

Architectural & Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

Significance of Manchester Art Gallery

3.1 Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

There are no significant archaeological finds or excavation sites associated with the Manchester Art Gallery site or building itself. The building was originally constructed in the early 19th century, and while it has undergone several renovations and extensions, there are no indications that any significant archaeological remains were encountered during these works.

Nonetheless, the city centre has a rich archaeological resource, with evidence of human activity dating back to prehistory, and the potential for archaeological activity should be considered more closely when it is deemed necessary.

The archaeological interest of the site is **Low**.

3.2 Architectural + Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved.

More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

Architecturally, the Gallery is a exceptionally high-quality example of Victorian Neo-Gothic design. Constructed in the 1820/30s, the building hosts a striking facade featuring pointed arches and intricate carvings. Over the years, the building has undergone several extensions and renovations, with the most recent being completed in 2002.

3.2.1 Sir Charles Barry

The Gallery building and the Athenaeum both hold architectural interest due to their association with architect Sir Charles Barry. Barry was, and still is, nationally renowned for his work including major projects such as the rebuilding of House of Parliament, including the design of the Elizabeth Tower (Big Ben), the remodelling of Trafalgar Square, and the remodelling of numerous significant stately homes such as Highclere Castle, Cliveden House, and Trentham Hall. The Art Gallery is a fine example of his work.



Figure 7 Sir Charles Barry, photographed by John Watkins[ix]

3.2.2 *Style and Form*

Unusual within the streetscape, the Art Gallery building makes a landmark contribution to Mosley Street, with its form and design being an intrinsic part of its identity. The building is of exceptional material quality and makes a positive contribution to its setting.

The Art Gallery is Grecian in style, and is the only example of Charles Barry's public work to have been completed in this style. The building features many classical elements, including Ionic columns, pilasters, and a grand pediment, which give it a stately and imposing appearance. The architectural design reflects the cultural aspirations of the time and signifies the importance of knowledge and culture.

3.2.3 *Collections*

In addition to its impressive architecture, the Manchester Art Gallery is known for its diverse collection of art and artefacts, ranging from pre-Raphaelite paintings to contemporary installations. The collection includes works by many renowned artists, including, William Holman Hunt, and Ford Madox Brown. The gallery also holds objects from various periods, including Art Nouveau, Arts and Crafts, and Art Deco.

Overall, the architectural and artistic interest of the site is **Exceptional**.



Figure 8 Gallery Interior, 1895 © Manchester Libraries[x]



Figure 9 Gallery Interior, 1895 © Manchester Libraries[xi]

3.3 Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.4.2 Significance of Manchester Art Gallery & Athenaeum.

3.3.1 Communal Value

Funded in 1823 by a group of local industrialists, at a time when Manchester was a thriving industrial city, and the gallery was established to provide a space where local people could access and appreciate art and culture.

Since it's opening, the gallery has acted as a place of social and cultural interaction and reflection. The gallery will hold memories and meaning for many of its visitors, not only due to associations with the buildings themselves, but also in association with the collections which the gallery holds.

3.3.2 Cultural Value

Over the years, the gallery has played a significant role in the development of the city's cultural identity. It has hosted numerous exhibitions and events, showcasing the work of both local and international artists. The gallery has been instrumental in promoting the city's artistic heritage, particularly in the fields of painting an sculpture.

One of the most significant moments in the history of the Manchester Art Gallery was the creation of the Manchester School of Art in 1838. This institution, which is now part of Manchester Metropolitan University, played a vital role in shaping the city's artistic culture, producing many prominent artists and designers.

3.3.3 Political History

The gallery has been involved in many social and political movements throughout its history. In 1857, for example, the gallery hosted a public meeting that led to the formation of the National Association for the Promotion of Social Science. The organisation aimed to promote social reform and improve the lives of working-class people in Britain.

The site also holds historic interest due to its association with the Suffragette movement and the associated attack on the gallery in 1913.

Overall, the Manchester Art Gallery has played an essential role in the cultural, social, and political life of Manchester and the UK. Its history is closely linked with the city's development, and it continues to be an important cultural institution.

The historic interest of the site is **Exceptional**.

3.4 Summary

Manchester Art Gallery is considered to be of exceptional significance, as one of the most significant buildings within Manchester City Centre.

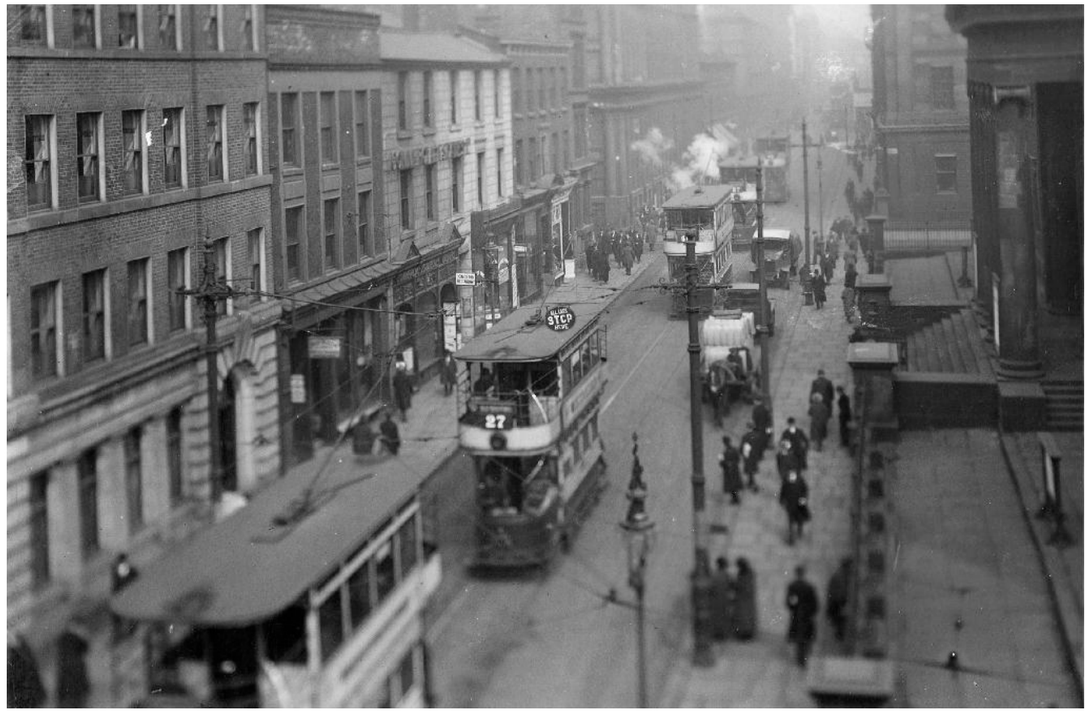


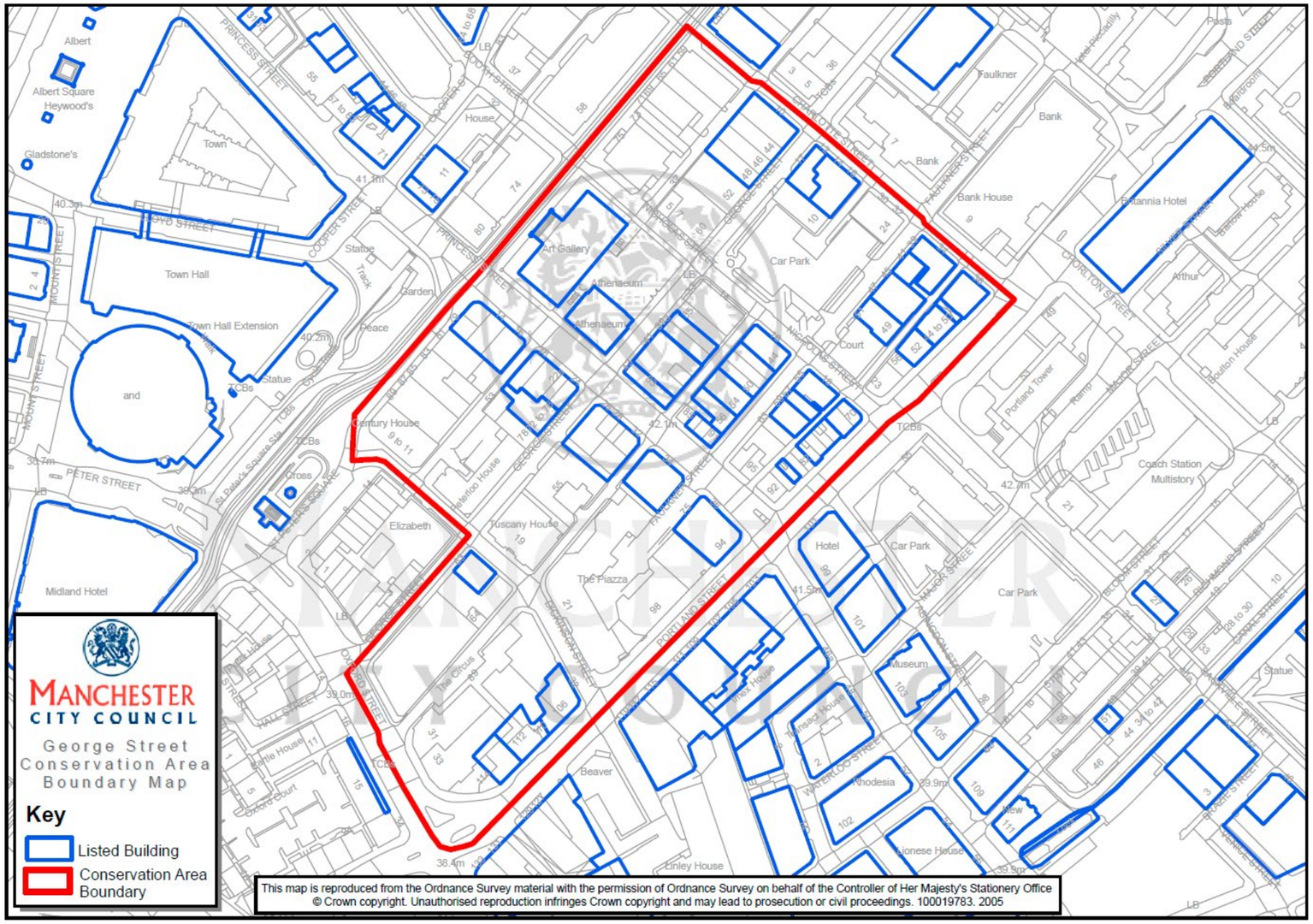
Figure 10 View of a Busy Mosley Street, Manchester Art Gallery can be seen to the right, 1921 © Manchester Libraries[xii]

3.5 George Street Conservation Area

The George Street Conservation Area is considered to be of high significance as a prominent central area within Manchester area city centre, retaining strong evidential and historical value of its Georgian formation and subsequent economic development.

George Street is a busy commercial district with a range of building uses including retail, food and beverage, banking and residential. The conservation area also incorporates China Town. Associated with the cultural and scientific successes of the time, the area is defined by its grid pattern streets and larger commercial and civic buildings.

The Art Gallery makes a positive contribution to the conservation area as a high-quality, landmark building, associated with the cultural rise of Manchester.



4 Summary of Proposed Works

4

4.0 Summary of Proposed Work

4.1 Aims

The proposals for the alterations to the City Art Gallery aim to:

- Improve CCTV coverage and associated public address and panic alarm systems to monitor, record and secure the gallery and it's collections, and provide a deterrent for anti-social behaviour
- Provide improved external lighting (replacement fittings) to ensure CCTV cameras can be operational during non-daylight hours

4.2 Summary of proposals

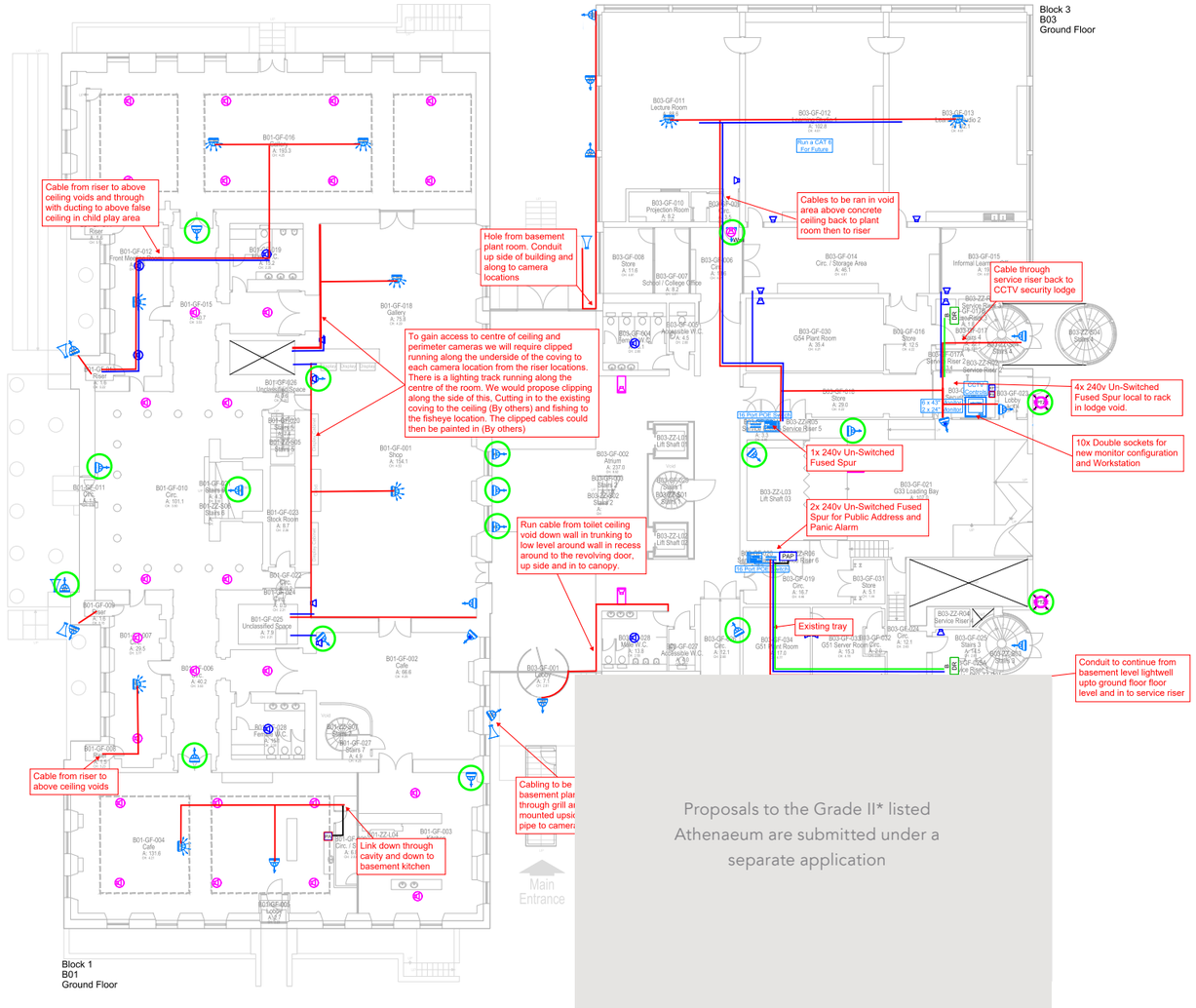
The proposed changes are detailed in the following paragraphs.

External works (CCTV, Public Address and external lighting). Location: Grade I City Art Gallery building and 2002 extension

- New CCTV cameras and public address speakers within the north [Nicholas St] and south [Princess St] lightwells
- New wall mounted lighting within lightwells associated with the above
- New CCTV cameras and public address speakers to the northwest elevation [Back George St] of the 2002 extension building
- New CCTV cameras and public address speakers to the southeast elevation [Back George St] of the City Art Gallery building
- Replacement PTZ dome CCTV Cameras to the southeast elevation [George St] of the 2002 extension building
- New CCTV cameras and public address speakers to the northwest elevation of the City Art Gallery building [Mosley St Entrance]
- Replacement recessed luminaires adjacent to building entrances
- Replacement LED floodlights to lightwell columns adjacent to boundary wall

Internal works. Location: Grade I City Art Gallery building and 2002 extension

- New Internal CCTV, public address, panic alarm and disabled refuge systems within the City Art Gallery building and adjoining 2002 extension, to all floors



Example ground floor installation plan submitted as part of the application

4.3 External Works

External CCTV camera locations have been chosen to best capture an overview of activity outside of the gallery whilst minimising harm to historic fabric where possible. Where required, public address speakers will be positioned beside cameras to group equipment and reduce clutter on the museum's facades. To work effectively the proposed CCTV system requires supplementary lighting to ensure the minimum illumination levels for colour mode.

The identified external entrances experience high levels of public footfall and represent key access and egress points where effective surveillance is required to support incident management, deter anti-social behaviour, and assist with evidential investigations following security incidents.

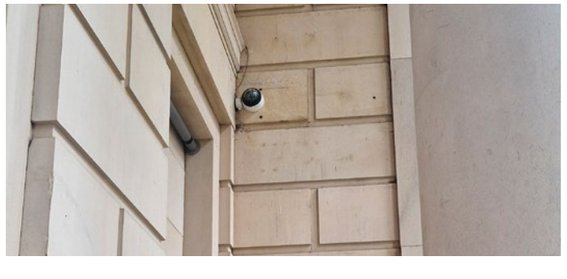
The system will utilise intelligent video analytics to provide out-of-hours monitoring of the site by a remote monitoring centre. The analytics platform will be configured to detect defined events including unauthorised access, loitering, intrusion into protected areas and other suspicious behaviours. Upon detection of a qualifying event, alerts will be transmitted to monitoring operatives who can assess the situation in real time and initiate an appropriate response.

As the cameras will be relied upon for automated event detection, camera positioning is critical. Each camera location has therefore been selected to provide clear, unobstructed views of the monitored areas and to maintain the image quality required for accurate analytics performance. Locations affected by vegetation, excessive viewing angles, pedestrian obstructions or environmental interference have been discounted where these factors could reduce detection accuracy.

The associated speakers must be located in close operational proximity to the cameras to allow monitoring operatives to deliver targeted live or pre-recorded audio warnings to individuals identified by the CCTV system. This capability provides an opportunity to deter criminal activity before escalation and may reduce the requirement for physical intervention by on-site security personnel.

4.3.1 Mosley Street

CCTV: Proposals on Mosley Street are limited to cameras on the entrance portico. The central camera is to be fixed on the western anta, replacing an existing camera already in place (see photo below). This camera provides coverage of top of the steps / entrance to the gallery.



2No. cameras are proposed to be fixed on the external side of the portico anta columns. As mortar joints are fine, all mechanical fixings will be drilled into the face (central area rather than the edge) of the ashlar stone and not the mortar joints. This will reduce damage to the edges of the stones; in the future mortar/ stone plugs may be used to infill any holes.

Public Address Speakers: The three cameras will be partnered with public address speakers (see technical datasheets), colour-matched as close as possible to the buff gritstone. The central speaker [within the portico] will be positioned slightly higher than the level of the ashlar banding course [on the adjacent wall] above the corbelled door pediment, to obscure it from view as far as practicable.

Lighting: 4no. replacement in-ground recessed aluminium luminaires to replace current redundant fittings (see 'P1' lighting datasheets). Localised making good to paving to be undertaken following install.

As these cameras are proposed to high significance facades, please refer to the following pages which provide a detailed options appraisal for other locations considered and discounted.

4.3.2 Nicholas Street

CCTV: CCTV on the northeast of the gallery is proposed for the [former] Back George Street and the basement lightwell.

Cameras in the lightwell will be positioned along the retaining wall rather than the building façade, to obscure from view. Associated cabling will run along the building façade and traverse the lightwell via the soffit of the lightwell 'bridges'.

Public Address Speakers: The two cameras will be partnered with public address speakers, which will be installed adjacent to the cameras on the lightwell retaining wall.

Lighting: 4no. new marine grade die-cast aluminium alloy down lighters to replace existing redundant fittings (see 'P4' lighting datasheets).

4.3.3 George Street

CCTV: The two cameras on the metal cladding beside the loading bay doors will be replaced with new units in the same location.

Public Address / Lighting
N/A on this facade

4.3.4 Princess Street

CCTV: Cameras are proposed for the lightwell of Princess Street, fixed in locations of existing cameras. New cameras will be fixed to the retaining wall as on Nicholas Street.

Public Address Speakers: The two cameras will be partnered with public address speakers, which will be installed adjacent to the cameras on the lightwell retaining wall.

Lighting: 8no. new marine grade die-cast aluminium alloy down lighters will replace the existing redundant fittings in the lightwell (see 'P4' lighting datasheets) and at low level adjacent to the entrance podium.

4.3.5 Back George Street, North

CCTV: Three cameras are proposed to be fixed to the concrete frame of the C21st extension. Cables will run along the base on the concrete beams, at the head of metal window frames.

Public Address Speakers: One speaker will be installed at low level at the side of the fire exit podium, concealed from view.

Lighting: 10no. replacement in-ground recessed aluminium luminaires to replace current redundant fittings around building entrance (see 'P1' and '01' lighting datasheets). A duct/ trench is required to be formed to allow rewiring of these lights back to existing corner light which will involve the lifting and resetting of the existing buff concrete paving stones.Any slabs damaged during lifting will be replaced like for like.

4.3.6 Back George Street, South

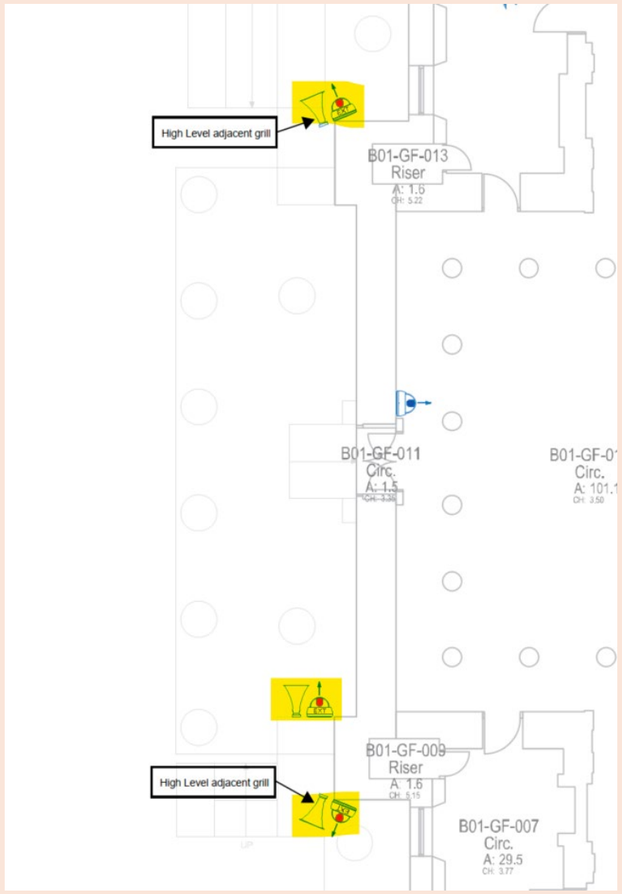
CCTV: 1no. cameras are proposed to be installed to the southeast elevation of the art gallery along Back George St. This elevation is not directly adjacent to the street however, along with the northwest elevation of the adjacent Athenaeum building, flanks the secondary public entrance into the Gallery. Cabling is proposed to be surface mounted, run from the adjacent plant room within the entrance podium and up alongside the existing rainwater pipe. Another camera is proposed to be fixed to the nearby revolving doors to provide coverage of the entrance from the street.

Public Address Speakers: The northern-most camera will be partnered with a publuc address speaker. It is proposed for both the camera and speaker to be colour-matched as close as possible to the stonework.

Lighting: 10no. replacement in-ground recessed aluminium luminaires to replace current redundant fittings around building entrance (see 'P1' and '01' lighting datasheets). A duct/ trench is required to be formed to allow rewiring of these lights back to existing corner light which will involve the lifting and resetting of the existing buff concrete paving stones. Any slabs damaged during lifting will be replaced like for like.

As these cameras are proposed to a high significance facade, please refer to the following pages which provide a detailed options appraisal for other locations considered and discounted.

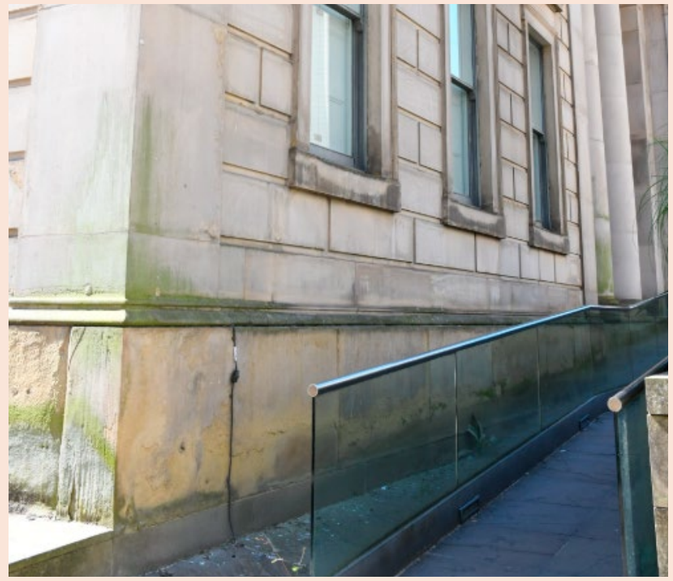
4.4 Mosley Street Cameras | Options Appraisal



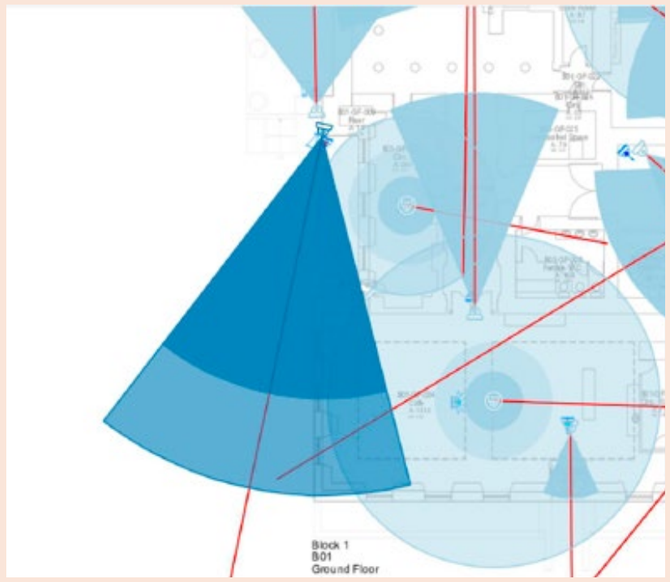
Camera / speaker locations considered as part of this options appraisal (highlighted in yellow)

CCTV Coverage required





Proposed location of new camera and speaker on the external side of the portico anta column (north side) to provide the required coverage along the ramped access to the building.





Proposed location of new camera and speaker on the external side of the portico anta column (south side) to provide the required coverage along the planting / seated area to the south side of the building entrance area.

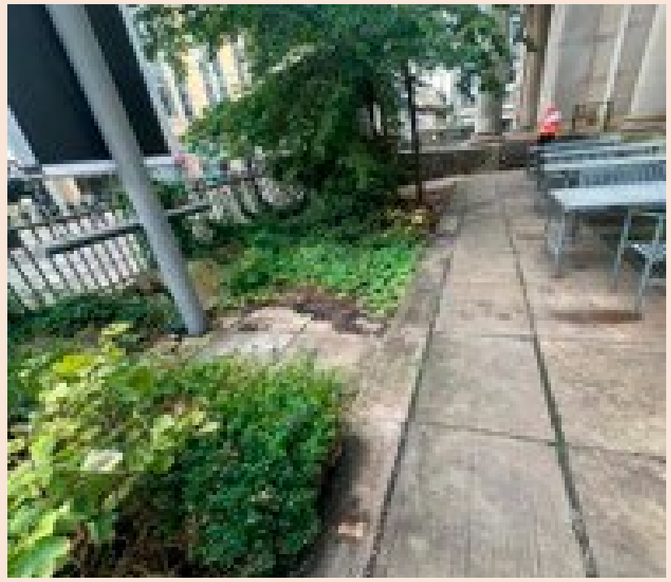
4.4.1 *Option 1: Camera & Speaker Mounted on Flagpole (Wired)*

This option involves fixing wired cameras on the existing ground-mounted flagpoles to the front external area of the building facing Mosley Street, close to the gallery's boundary wall. The existing flagpoles are used to hang advertisements for current exhibitions at the gallery, and do not have a power source.

North side of Entrance Area



Base of flagpole mounted in ground.



Paving / landscaping that would be required to be removed to allow underground containment from building to flagpole. Actual cable routes would be subject to GPR surveys and on-site investigations.



Foliage that would need to be removed to prevent camera views being obscured.



Proposed location of camera and speaker on flagpole and lockable box.

South side of Entrance Area



Base of flagpole mounted in ground.



Paving / landscaping that would be required to be removed to allow underground containment from building to flagpole. Actual cable routes would be subject to GPR surveys and on-site investigations.



Flagging that would need to be removed to allow underground containment from building to flagpole. Actual cable routes would be subject to GPR surveys and on-site investigations.



Proposed location of camera and speaker on flagpole and lockable box.

Reasons for Discounting:

- Installation would require new underground containment routes between the building and flagpole location, resulting in disruptive civil works within a sensitive public realm.
- Excavation works would increase cost, programme duration, and potential impact on the surrounding historic environment.
- Existing trees and seasonal foliage have the potential to obscure critical camera views, reducing surveillance effectiveness throughout the year.
- Ongoing maintenance would require specialist access arrangements and may necessitate temporary exclusion zones around the flagpole.
- Potential flag interfering with camera view and analytics in adverse weather.
- Both flagpole options present challenges for the effective operation of video analytics due to periodic obstruction from nearby trees and seasonal foliage. Analytics performance is dependent upon maintaining a consistent and unobstructed field of view, and any obstruction may result in missed detections, nuisance alarms, or reduced evidential quality. There is also the possibility that if there is any movement in the pole this can affect the analytic parameters.

4.4.2 *Option 2: Camera & Speaker Mounted on Flagpole (Wireless)*

This option involves fixing wireless cameras on the existing ground-mounted flagpoles to the front external area of the building facing Mosley Street, close to the gallery's boundary wall. The existing flagpoles are used to hang advertisements for current exhibitions at the gallery.



Proposed location of camera / speaker / transmitter (top) and lockable box (below) to north external area.



Proposed location of camera / speaker / transmitter (top) and lockable box (below) to south external area.

Reasons for Discounting

- Although trenching works would be avoided, additional wireless transmission equipment would be required at both ends of the communication link.





Wireless transmitter / receiver equipment
External Dimensions: Height: 179mm, Width: 77.5mm, Depth: 59.1mm

- The receiver equipment would still be required to be mounted to the main building in a similar location to the proposed original camera/speaker locations as it will need to still have a physical cable connected to it to be added to the new CCTV network.
- Receiver/Transmitter cannot be painted and only comes in white.
- The surrounding tree canopy continues to present potential issues relating to both CCTV viewing angles and wireless signal reliability.
- Increased maintenance requirements would arise from the need to monitor and service additional active equipment.
- The flagpoles would require 240v supplies to power the camera/speaker/transmitter and networks switch.
- The network switch would need to be mounted in a surface box bolted to the flagpole low level in a lockable box for maintenance.
- Both flagpole options present challenges for the effective operation of video analytics due to periodic obstruction from nearby trees and seasonal foliage. Analytics performance is dependent upon maintaining a consistent and unobstructed field of view, and any obstruction may result in missed detections, nuisance alarms, or reduced evidential quality. There is also the possibility that if there is any movement in the pole this can affect the analytic parameters.

4.4.3 *Option 3: Camera & Speaker Mounted Near the Soffit of the Colonnade*

This option explores the feasibility of locating the Camera's in a similar position on the building facade, but mounted higher up closer to the soffit of the colonnade to conceal from immediate view



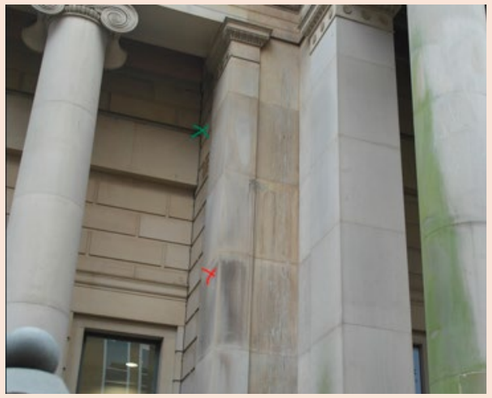
High Level Camera/Speaker location (this would be the same on the RHS of building)

Reasons for discounting:

- Significant visible cable routing would be required across the elevation, creating a more noticeable intervention to the Grade I listed façade.
- The higher mounting position reduces the quality of facial recognition and evidential image capture due to the steeper viewing angle.
- Speaker intelligibility may be adversely affected due to the increased distance from users within the operational area.
- Maintenance activities would require specialist access equipment and increase long-term maintenance costs.
- The increased mounting height may adversely affect the ability of the analytics software to accurately identify and track individuals within the operational area. Steeper viewing angles can reduce pixel density on targets and impact the effectiveness of behavioural analytics and evidential image capture.

4.4.4 *Preferred Option - Mounted to Anta*

This preferred option mounts the camera at lower level of the Anta, to both sides of the entrance portico. Cabling to the camera locations is proposed to be drilled into the existing riser to the back of the camera. The speaker is proposed to be at a higher level adjacent to the grate, with cabling run into the riser via the grate.

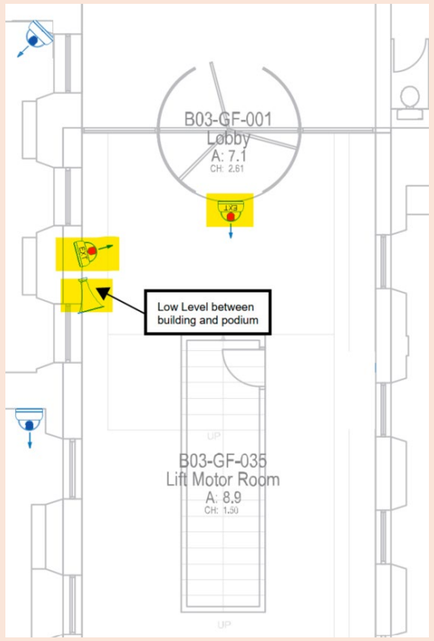


Proposed Camera (red) /Speaker (green) locations

Reasons for selection:

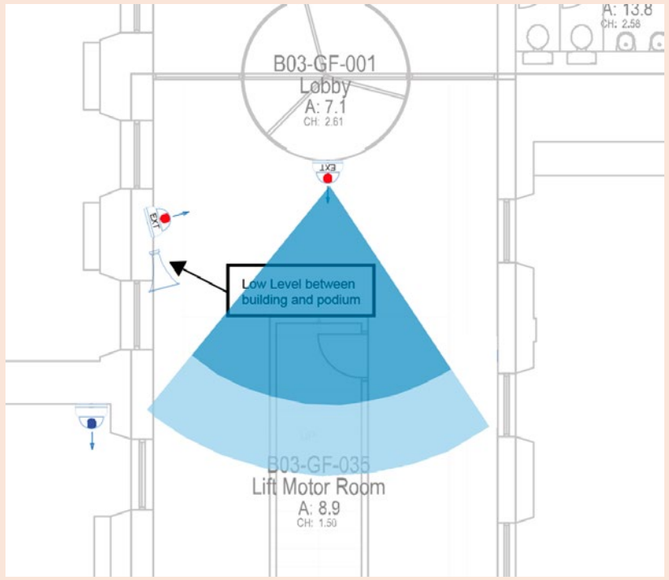
- Provides the optimum viewing angle for monitoring pedestrian movements entering and exiting the gallery.
- Reduces the extent of exposed cabling and associated building interventions.
- Allows the speaker to remain closely associated with the camera field of view, ensuring directed audio communication.
- Offers safe and practical maintenance access whilst remaining less vulnerable to vandalism than lower-level alternatives.
- The preferred mounting location provides stable infrastructure, unobstructed views and optimal sightlines for both CCTV surveillance and intelligent video analytics. The mounting height achieves the required balance between evidential image quality, analytics performance and visual integration with the historic façade. The co-located speaker enables remote monitoring operatives to issue live audio warnings in response to detected incidents.

4.5 Back George Street South Cameras | Options Appraisal



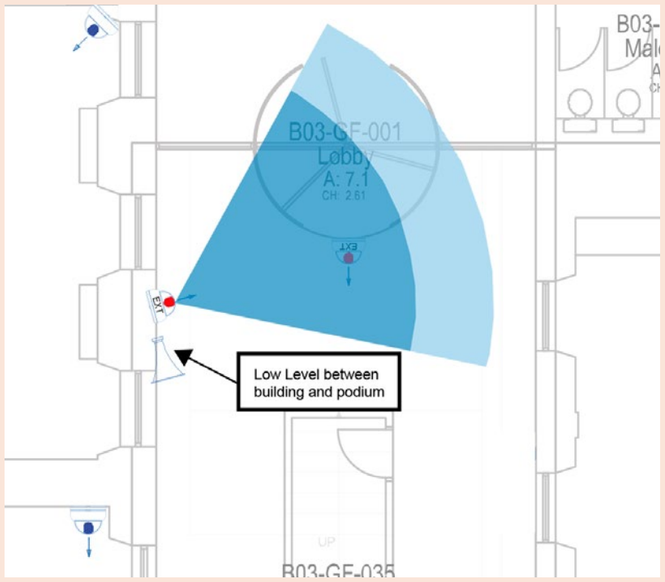
Camera / speaker locations considered as part of this options appraisal (highlighted in yellow)

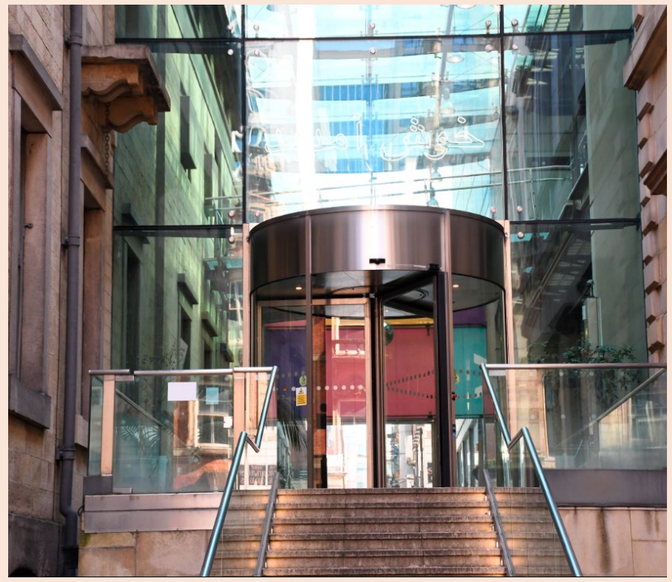
CCTV Coverage required





Proposed location of new camera to be mounted to the revolving door (externally) to provide the required coverage of the entrance into the site from Princess Street.





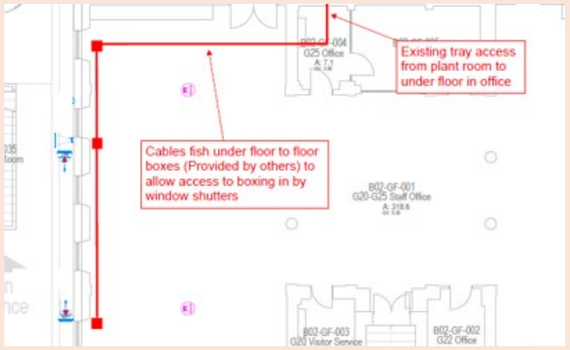
Proposed location of new camera to be mounted to main building to provide the required coverage of the entrance to the building around the revolving door.

4.5.1 *Option 1 - Both Units Mounted to the Athenaeum Façade*

This option explores mounting both of the cameras and speaker on the Grade II* facade adjacent to the Princess Street Entrance. This option was explored as it allows cable routes to be managed predominantly within the building, reducing external visual impact. Proposed cabling would be run under the suspended floor in the ground floor staff office to new floor boxes adjacent to the window locations. From the floor box the cabling would be fished up through the boxing-in to the window reveals behind the existing timber shutters. The boxing in would then be drilled into from the outside and the cable fished through to the required camera / speaker location.



Proposed location of cameras/ speakers on the Athenaeum facade



Proposed cable route to the camara/ speaker locations



Boxing in behind existing window shutters - this may require temporary removal and subsequent reinstatement of the panelling

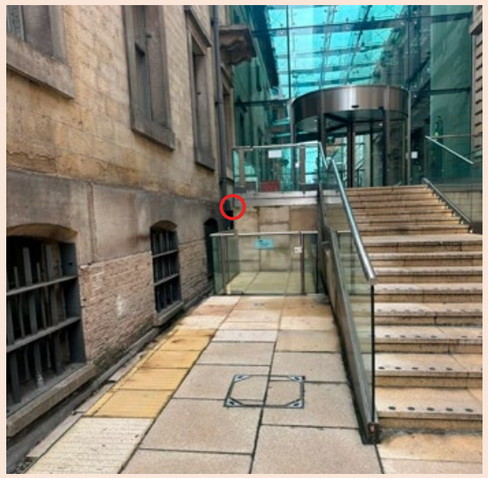


Reasons for Discounting:

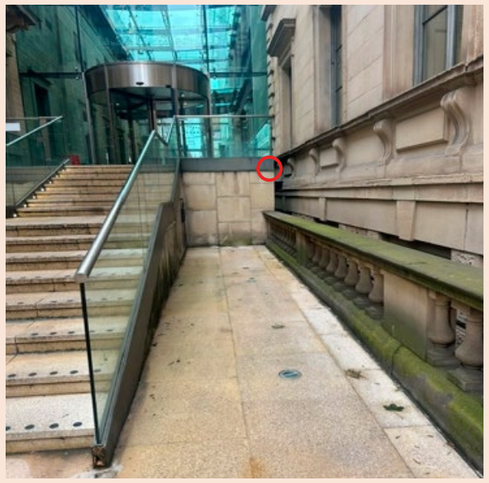
- This options allows cable routes to be managed predominantly within the building, reducing external visual impact, but requires drilling through the stone to fix the cameras in place.
- This option would require the removal and reinstatement of significant fabric (window reveals) with associated possibility of damage.
- This options avoids intervention to the Grade I listed City Art Gallery façade, however results in a greater number of cameras and associated fixing points on the Grade II* listed facade.

4.5.2 *Option 2: Mount Camera & Speaker to Podium*

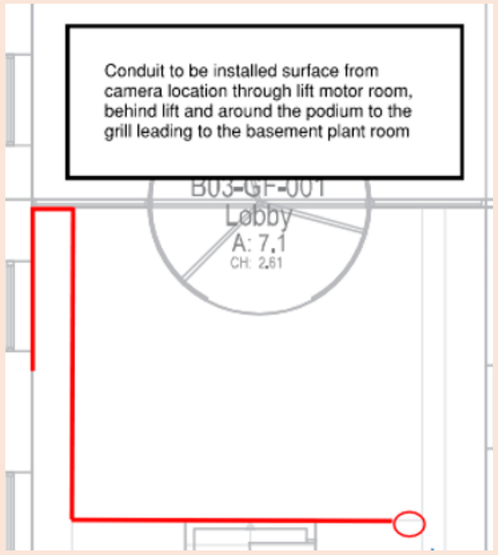
This option explores the feasibility of mounting the cameras and speakers to the raised entrance podium directly adjacent to the building entrance. This would avoid installing the equipment on the historic facades and could help to conceal the cameras/ speakers from view.



Lift to the left hand side of the podium precludes installation of camera in the position noted with red circle above. Mounted to the podium side discounted due to impact on camera view.



Location to the right hand side of the podium would be too low (and therefore accessible to vandalism).



Cable routing to allow camera to be mounted to the right hand side of the podium.

Reasons for Discounting

- The podium does not provide sufficient mounting height to achieve the required surveillance coverage.
- Equipment positioned at this level would be vulnerable to vandalism, tampering, and accidental damage.
- Low-level installation would increase the likelihood of obstruction by pedestrians and street furniture.
- The location does not provide an appropriate balance between security performance and equipment protection.

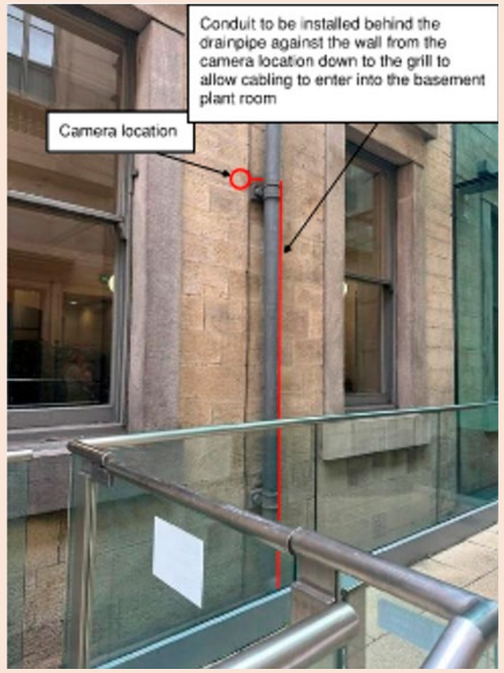
4.5.3 *Preferred Option: Camera Mounted to Manchester Art Gallery Façade and Revolving Door, with Speaker Concealed Behind Podium*

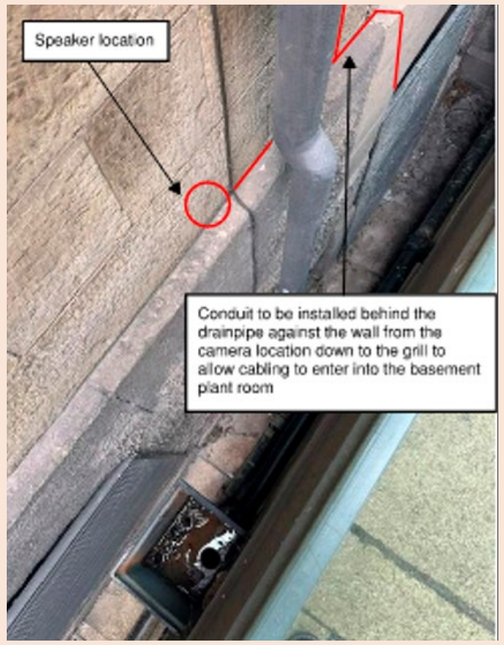
This option explores the feasibility of mounting one of the cameras on the facade of the Grade I listed building and the associated speaker at low level. This would allow for a discreet cable route to the camera and could help to conceal the speaker from view. The other camera providing a view of the gated entrance from Princess Street would be mounted to the revolving door.

The surveillance requirement is focused on activities occurring immediately outside the building envelope. Internal installation has been dsicounted as it would result in reflections from glazing, reduced image quality during varying daylight conditions, and limited visibility of individuals approaching the entrance before entry.



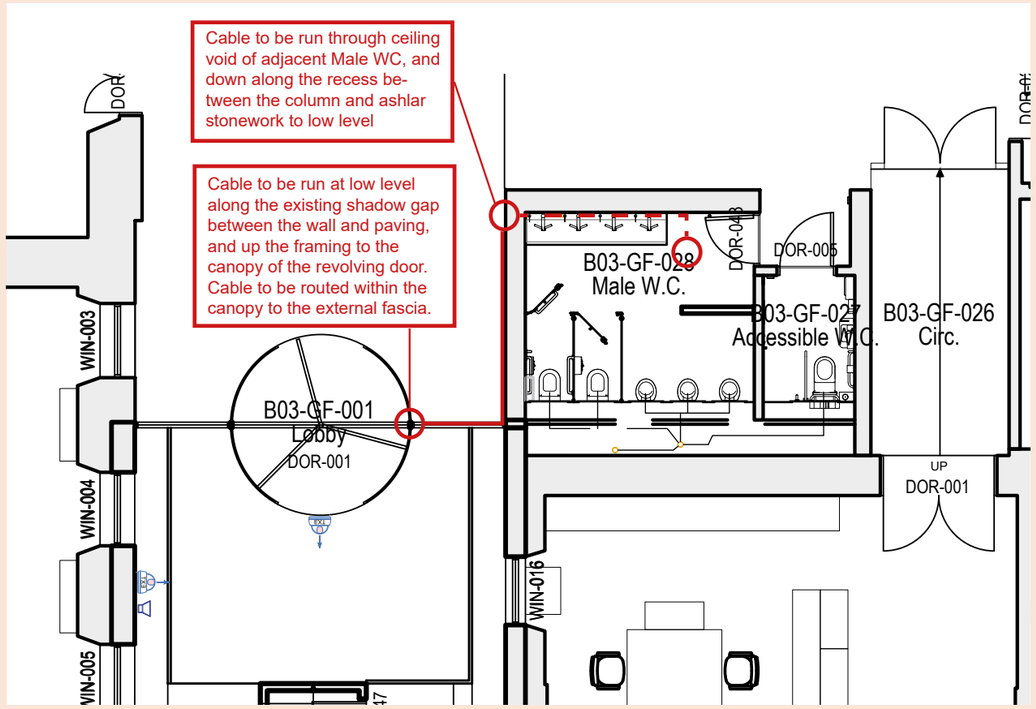
Proposed location of camera on City Art Gallery Façade (camera at high level indicated by red circle, speaker concealed behind podium indicated by green circle).







Proposed location of camera on revolving door



Plan showing required cable routing for camera installation on revolving door





Photographs showing proposed cable routing internally for the new CCTV camera to be installed to the revolving door.

The internal stonework will be drilled at high level to allow the cable to be fished through from the adjacent ceiling void in the Male WC. This will then be run down the existing recess between the corner column and ashlar stonework, to low level where it will run within the existing shadow gap between the wall and paving. The cable at floor level will require protection within an armoured housing.

The upper 'lid' of the revolving door will be required to be removed internally to fish the cable through to the outside canopy, with the camera fixed externally to the fascia.

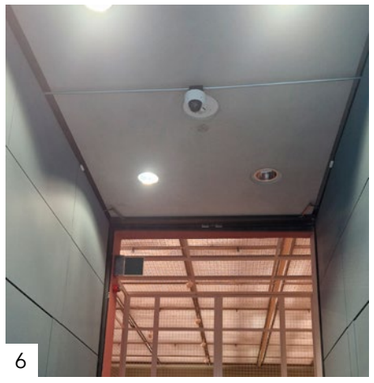
Reasons for Discounting

- Limits intervention on the adjacent high heritage significance facades of the Athenaeum and City Art Gallery buildings.
- The proposed camera and speaker position on the Grade I listed art gallery facade allows for a discreet cable route, concealed from view alongside an existing RWP.
- The poposed locations provide a reliable environment for the operation of intelligent video analytics, ensuring clear lines of sight across the monitored areas and reducing the potential for obstruction, tampering or nuisance alarms. The arrangement supports the gallery's out-of-hours remote monitoring strategy by enabling rapid detection, verification and audio intervention in the event of security incidents.

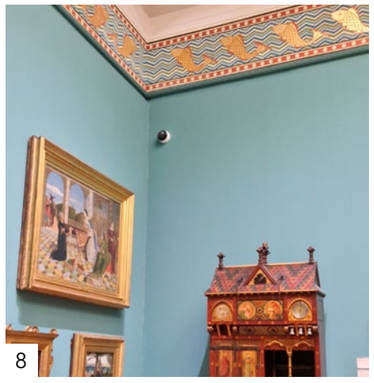
4.6 Existing Internal CCTV Installations

1. Basement Archive on C21st concrete wall
2. Basement walkway on C21st concrete block
3. Ground Floor learning suite/ lecture room on C21st partition wall
4. Main Entrance Stair on C19th lath and plaster
5. Atrium on C19th coursed gritstone and C21st steel bridge
6. Gallery 17 entrance suspended from galvanized tubular conduit
7. Gallery 17 on C21st partition wall
8. First Floor Gallery on C21st board front of C19th lath and plaster
9. First Floor Gallery on C21st lighting rig on purpose made etched glass
10. Second Floor Gallery on C21st lighting rig on purpose made etched glass

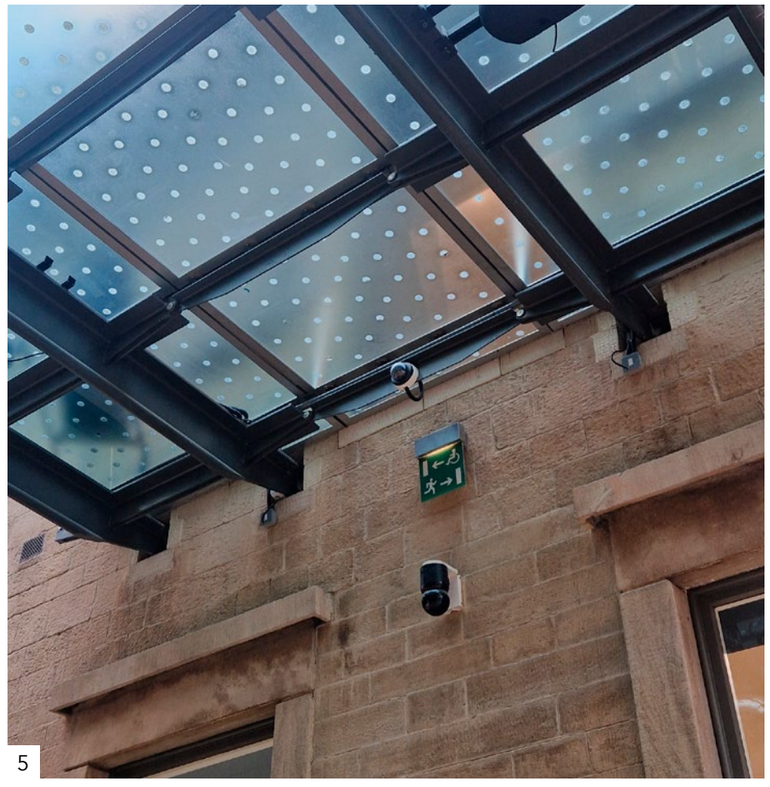

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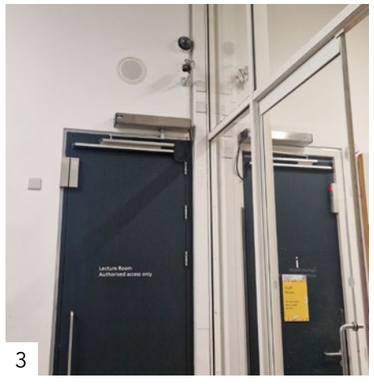

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4.7 Internal Works

4.7.1 CCTV

New IP-based CCTV cameras are to be installed to all floor levels in across the City Art Gallery and 2002 extension. In some instances these will replace old redundant cameras, in which case existing cable routes will be utilised - these are located on the submitted drawings with a green circle.

Cables will be run through existing risers, floor and ceiling voids, builders work openings and cable trays where possible to avoid disruption to the historic fabric. New cable routes are limited, but where required are clearly labelled on the submitted drawings and separate installation methodology document.

Where exposed cables are required these will be galvanised in the basement areas to match existing installed fittings, or discreetly routed painted out cables to upper floor areas.

4.7.2 Panic Alarm System, Public Address Speakers and Disabled Refuge

New Panic Alarms and associated loudspeakers are proposed in several locations at ground floor level to enable communication with the local area in the event of emergency. The Panic Alarm system will be controlled from the Security Office and be linked to public address speakers around the building, including externally.

A new Disabled Refuge system will also be integral to the Gallery's emergency evacuation procedures including by the emergency services - works include the installation of new call points in the spiral fire escape stairs facing George Street and the Nicholas Street lightwell.

An up-to-date Disabled Refuge system will enable the safe evacuation of wheelchair bound and people with reduced mobility will enable the gallery to continue operation in line with current safety protocols.

Cable routes for these installations will follow existing service runs and risers where possible and be hidden behind surface finishes throughout.

5 Heritage Impact Assessment

5.0 Heritage Impact Assessment

The following section will present a summary of the proposed works, followed by an assessment of the potential impacts on the heritage.

Impacts will be assessed and scaled per British Standards BS7913 guidance for the scale of impacts, which correlates with the ICOMOS Guidance on Heritage Impact Assessments.

VALUE OF HERITAGE ASSET	SCALE & SEVERITY OF CHANGE/IMPACT (EITHER ADVERSE OR BENEFICIAL)				
	No Change	**Negligible Change**	**Minor Change**	**Moderate Change**	**Major Change**
Exceptional	Neutral	Slight	Moderate/ Large	Large/Very Large	Very Large
High	Neutral	Slight	Moderate/ Slight	Moderate/ Large	Large/Very Large
Medium	Neutral	Neutral/Slight	Slight	Moderate	Moderate/ Large
Low	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/ Moderate
Negligible	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

Figure 11 Significance/Scale of Impacts Table

Scale of Change

No Change	No material change to the heritage asset or its setting.
Negligible Change	A small change or alteration, but unimportant. Having no visual or indirect impacts on the asset or its setting. Slight changes to use or access.
Minor Change	A small change to an element of fabric or setting that results in a noticeable difference. Limited indirect impacts or changes to character.
Moderate Change	Changes to an element, including replacement, or insertion of a new element, where the asset or its setting has clearly been modified. Noticeable indirect impacts.
Major Change	A change of great extent, including the complete removal of an element. Changes to most or all of the asset or its setting. Total alteration of the asset. Extreme indirect impacts.

Scale of Impact

Major beneficial	The proposal will have an exceptionally positive impact on the significance of the heritage.
Moderate beneficial	The proposal will have a substantial positive impact on the significance of the heritage.
Minor beneficial	The proposal will have some limited positive impact on the significance of heritage.
Neutral	The proposal does not affect the significance of the significance of heritage.
Minor adverse	The proposal will have some limited negative impact on the significance of the heritage.
Moderate adverse	The proposal will have a substantial negative impact on the significance of the heritage.
Major adverse	The proposal will have a serious and irreversible impact on the significance of the heritage.

5.1 Impact on Manchester Art Gallery

5.1.1 CCTV Installation (Internal and External)

The CCTV installation is proposed to bring the gallery up to date with contemporary security equipment, consummate to the collections and visiting artwork within; the current system has 'blind spots' and is formed of now outdated equipment. New cameras include Artificial Intelligence, with face recognition.

The preferred locations have been selected following consideration of operational effectiveness, technical feasibility, maintenance requirements and conservation impact. The proposed installations minimise intervention to historic fabric, reduce the extent of visible cabling, and are considered to represent the least intrusive means of achieving the required security objectives.

It is recognised that a limited number of cameras are required on highly significant elements of the Grade I listed building, most notably the principal Mosley Street elevation, and Back George Street (south) elevation. An options appraisal has therefore been undertaken to identify locations which achieve the required surveillance coverage while minimising physical and visual intervention. At Mosley Street, the proposed cameras and associated equipment are small-scale additions within the context of the substantial classical façade and have been positioned to reduce their prominence as far as practicable. To the northwest facade (Back George St), the proposed camera and associated equipment have also been positioned to reduce their prominence as far as practicable, with cables run discreetly alongside RWPs. Fixings into ashlar will result in a very limited and localised physical intervention to historic fabric. Although the resulting fixing holes cannot be considered fully reversible, they could be sensitively repaired in the future with limited residual effect.

Across the remainder of the building, a substantial proportion of equipment is either located in existing positions, fixed to retaining walls or later fabric, or situated within secondary and less readily visible areas.

Overall, the CCTV installation would result in Negligible change to a heritage asset of Exceptional significance, resulting in a Slight impact. The proposals would not materially alter the architectural composition, character or ability to appreciate the special architectural and historic interest of Manchester Art Gallery.

5.1.2 Panic Alarm System, Public Address Speakers and Disabled Refuge System (Internal and External)

New Public Address Speakers and a Panic Alarm system will align the Gallery's operations with recommendations made in the Terrorism (Protection of Premises) Act 2025, Martyn's Law. In parallel a new Disabled Refuge system will ensure the Gallery can continue to operate inclusively and safely.

Internally, equipment would comprise small-scale additions within the existing building and would generally be read as functional infrastructure within an actively used public gallery. Fixings and associated cabling would be kept to the minimum necessary and located to avoid significant decorative features wherever practicable.

Externally, public address speakers have been positioned alongside or in close proximity to CCTV cameras wherever possible. This grouping reduces the proliferation of individual fixtures across the elevations and limits additional cabling and physical intervention. On the most sensitive elevations, equipment has been positioned to minimise its visibility and colour-matched where appropriate to reduce visual contrast with the surrounding masonry.

The works would introduce minor modern fixtures but would not materially alter significant spaces, architectural features or the overall character and appearance of the listed building. The proposed installations would therefore represent Negligible change to an asset of Exceptional significance, resulting in a Slight impact.

5.1.3 Lighting (External only)

Lighting is proposed to enhance the effectiveness of CCTV surveillance. The proposed cameras have integral lighting, allowing them to operate in black and white at distances of up to 30 metres. Supplementary lighting will enable the cameras to operate in full colour and provide effective surveillance over greater distances. Lighting is proposed to enhance areas already lit to some extents by public streetlamps. The new lights are proposed to replace redundant fittings only and no new lighting locations are proposed. The existing floodlights in the lightwells previously provided a façade lighting function, these have however been redundant for a number of years. The new lightwell light fittings are proposed to light the areas for CCTV capture only.

Given the use of existing locations, limited physical intervention and subordinate appearance of the replacement fittings, the lighting proposals would result in Negligible change to a heritage asset of Exceptional significance, resulting in a Slight impact. The works would not materially affect the architectural character or appreciation of the listed building.

5.1.4 Associated Hardwear (Internal Only)

Monitors and recorders are positioned in "back-of-house" areas, none of which require notable alteration of historic fabric. In many locations this equipment will replace redundant equipment from the existing installation.

The installation of hardware relating to the CCTV and public address system is fundamental to the system and has been carefully positioned to hide from public view and to avoid damage to historic fabric. Its installation results in a Negligible change to a heritage asset of Exceptional significance, resulting in a Slight impact.

5.1.5 Summary of Impact

Manchester Art Gallery is a heritage asset of Exceptional significance, reflecting its Grade I designation and its very high architectural, historic and artistic interest. The proposals have therefore been developed to respond to the particular sensitivity of the building and to minimise intervention to significant fabric and elevations.

As documented in Mitie's [Fire & Security Consultant] drawings, much of the proposed equipment is to be located in places which already have mechanically fixed cameras and speakers. New equipment will utilise existing mechanical fixing points where possible and additional drilling both internally and externally is minor and would be for the most part reversible should the time arise. A methodology is in place to ensure installation is carried out carefully and that any damage to historic fabric, which will only be made to enable the proposed installation, will be made good to recognised conservation standards, as dictated by the conservation architect. The works therefore will result in less than significant harm to the gallery, or to the collections held within it.

Collectively, the proposals are assessed as resulting in Negligible change to a heritage asset of Exceptional significance, equating to a Slight impact under the adopted assessment methodology. The works would preserve the architectural composition, character and legibility of the Grade I listed building and would not materially diminish the ability to understand or appreciate its special architectural and historic interest.

5.2 Impact on the George Street Conservation Area

The proposed works will have no impact on the significance or special character of the conservation area. The scale and form of the building will remain unchanged, meaning there will be no visual impact in the context of key views within the conservation area.

Overall, the proposed works will result in no harm to the significance of the George Street Conservation Area

6 Justification

6.0 Justification Statement

6.1 Public Benefit and Safety

Installing an updated CCTV system both externally and internally at Manchester Art Gallery delivers substantial public benefit by helping to safeguard culturally significant collections and high-value loan artworks for the enjoyment of present and future generations.

Upgrading from outdated equipment eliminates critical visual ‘blind spots’ and brings the gallery’s infrastructure inline with contemporary museum security standards, ensuring the building remains a viable, trusted host for internationally renowned visiting exhibitions.

Crucially, the upgraded surveillance acts as an effective visible deterrent against crime and antisocial behaviour, helping to maintain a safe, welcoming public realm around this heritage asset while securing its long-term physical integrity and public accessibility.

6.2 Materials

Fittings and colours have been carefully chosen to be of high quality and to suit the existing materials (i.e. through colour matching on external facades).

No loss of historic fabric is proposed.

6.3 Design

Thorough investigation has taken place to balance comprehensive coverage of the CCTV system with minimal impact to historic fabric. Any enabling works conducted during the installation will be made good in a “like-for-like” manner and mechanical fixings are devised to minimise impact (please refer to the submitted methodology for details). All interventions will remain reversible in accordance with recognised conservation principles; a requirement to fill holes in masonry in the event of future removal is considered to be of minor impact.

7 Bibliography + Sources

7.0 Bibliography + Sources

Hartwell, Clare (2001), Manchester, Pevsner Architectural Guides, Yale University Press, ISBN 0-300-09666-6

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Manchester Libraries, Information and Archives. Accessed via Greater Manchester Lives 13th April 2023 https://www.manchester.gov.uk/info/448/archives_and_local_history/7377/search_the_archives_catalogue.

Royal Academy of Arts, “Sir Charles Barry RA,” accessed April 27, 2023, https://www.royalacademy.org.uk/art-artists/work-of-art/sir-charles-barry-r-a.

8 Appendices

7.1 Appendix 1: Listing Descriptions

7.1.1 Manchester Art Gallery

Official list entry

Heritage Category:Listed Building

Grade: I

List Entry Number: 1282980

Date first listed: 25-Feb-1952

List Entry Name: Manchester Art Gallery

Statutory Address 1: Manchester Art Gallery, Mosley Street, Manchester, M2 3JL

Location

Statutory Address: Manchester Art Gallery, Mosley Street, Manchester, M2 3JL

The building or site itself may lie within the boundary of more than one authority.

District: Manchester (Metropolitan Authority)

Parish: Non Civil Parish

National Grid Reference: SJ 84061 98025

7.1.2 Details

This list entry was subject to a Minor Enhancement on 05/06/2018SJ8498SW 698-1/28/241

MANCHESTER MOSLEY STREET (East side) Manchester Art Gallery

(Formerly listed as City Art Gallery) 25/02/52 GV I Royal Manchester Institution, later City Art Gallery. 1824-35, by Sir Charles Barry. Rusticated ashlar (roofs not visible). Rectangular plan parallel to street and set back from it, with projecting central portico. Greek Ionic style.

EXTERIOR: two storeys with the appearance of one, plus a central attic; a symmetrical composition with 3:5:3-bay main range flanked by slightly-projected pavilions, the whole raised on a plinth, and with a pedimented portico of six giant Ionic columns, three-bay colonnaded side ranges with Ionic columns in antis, plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice and plain parapet with moulded coping; plus a rectangular attic behind the portico, flanked by set-back parapets over the side ranges. The portico, approached by full-width steps, contains a large doorway with moulded architrave and cornice on consoles; the rear walls of the colonnaded side ranges have windows with plain reveals; the pavilions each have three sashed windows at ground floor with simple architraves and cornices, and three small rectangular panels above with statuary. The attic (forming a lantern to the entrance hall) has small windows with pilaster jambs, and a frieze and moulded cornice with roundels (etc).

INTERIOR: square entrance hall with stone imperial staircase, balustraded gallery on fluted Doric columns.

HISTORICAL NOTE: Manchester Art Gallery was the site of the first attack on artworks by suffragettes. On 3 April 1913 Lillian Forrester and Evelyn Manesta were discovered smashing the glass of paintings in Room 2. Thirteen pictures by artists such as Millais, Burne-Jones and Rossetti received damage estimated at over £100 in total.

Forrester (who had a previous arrest) and Manesta were both associated with the militant suffrage organisation the Women's Social and Political Union (WSPU), formed in Manchester by Emmeline Pankhurst in 1903. In court they explained that they were acting in protest at a recent prison sentence given to Mrs Pankhurst for her own suffragette militancy. While in prison, Forrester and Manesta were covertly photographed using new surveillance cameras and the pictures were circulated to art galleries across Britain to prevent further attacks. Despite this, other women followed their example and there were a spate of similar suffragette strikes on art galleries and museums the following year.

This list entry was amended in 2018 as part of the centenary commemorations of the 1918 Representation of the People Act

Listing NGR: SJ8406198025

7.2 Appendix 2: Endnotes

i Manchester Art Gallery, "History of the Gallery," accessed May 2, 2023, https://manchesterartgallery.org/about/history-of-the-gallery/.

ii Manchester Libraries, Information and Archives. "Galleries, The Royal Institution, City Art Gallery, Manchester" (GB127.m58908)

iii Manchester Libraries, Information and Archives. "Galleries, Manchester City Art Gallery, Mosley Street, Manchester" (GB127.m58923)

iv Historic England, "Manchester Central Library," The National Heritage List for England, updated November 25, 1998, accessed May 2, 2023, https://historicengland.org.uk/listing/the-list/list-entry/1282980?section=official-list-entry.

v Manchester Libraries, Information and Archives. "Group of Suffragettes: Annie Briggs, Evelyn Manestra, Lillian Forrester" (GB127.m08224)

vi Manchester Art Gallery, "Explore," accessed May 2, 2023, https://manchesterartgallery.org/explore/.

vii Hopkins Architects, "Manchester Art Gallery," last modified 2023, accessed May 2, 2023, https://www.hopkins.co.uk/projects/civic-and-culture/manchester-art-gallery/.

viii Hopkins Architects, "Manchester Art Gallery," last modified 2023, accessed May 2, 2023, https://www.hopkins.co.uk/projects/civic-and-culture/manchester-art-gallery/.

ix Royal Academy of Arts, "Sir Charles Barry RA," accessed April 27, 2023, https://www.royalacademy.org.uk/art-artists/work-of-art/sir-charles-barry-r-a.

x Manchester Libraries, Information and Archives. "Galleries, Manchester City Art Gallery, Mosley Street, Manchester" (GB127.m58922)

xi Manchester Libraries, Information and Archives. "Galleries, Manchester City Art Gallery, Mosley Street, Manchester" (GB127.m58922)

xii Manchester Libraries, Information and Archives. "Galleries, Manchester City Art Gallery, Mosley Street, Manchester" (GB127.m81251)

Thank you

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