



<b>FOI 18740</b>	<b>RESPONSE</b>
<p>We refer to your response in FOI 17863.</p> <p>In that you were unable to answer part 1, 'deliverables &amp; outputs' as you cited Dr Riding's report not being available "yet".</p> <p>As it's now approx 6 months later, please can you:</p> <ol style="list-style-type: none"><li>1. Review part 1 &amp; provide the answers requested</li><li>2. Share a copy of the report you referred to that you state Dr Riding was commissioned to do</li><li>3. If that report is still not complete, please can you advise when this tax payer funded report will be completed</li></ol>	<ol style="list-style-type: none"><li>1. The attached report and appendices cover Part 1 of FOI 17863, 'deliverables &amp; outputs'</li><li>2. Report provided with personal data redacted</li><li>3. N/A</li></ol>

## **Haigh Hall: Ideas for Displays, Temporary Exhibitions, Historical/Collections Research Draft 2**

The original draft (16 December 2024) related to the broad areas 1-4 as set out at the Haigh Hall (HH) interiors-curatorial team “workshop” meeting on Weds 11 December and the first thoughts sent via email by JR to CW and PW on Tues 10 December in preparation for that team meeting.

The focus of this revised draft remains the first floor, loosely divided into a permanent/long-term display zone (Existing First Floor Plan: 101, 113-116) and temporary exhibition/children’s gallery zone (Existing First Floor Plan: 105-110) although this is flexible: depending, as it does, on the objects displayed, notably re their scale, medium and environmental sensitivity (eg works on paper). Also, as discussed, children’s art/work can be displayed/integrated anywhere: for example, Junior Curators selecting objects from Wigan collections or their own homes for display in cases within the first-floor rooms.

This updated draft includes information and ideas (highlighted in blue) from further meetings and site visits on 23-24 January, 12 March, 20 March.

NB as discussed with the learning team at Wigan Museum on 12 March, slavery and science is in the curriculum; children are a hook/gateway to get adults interested; visiting HH is a memorable experience for children.

One key discussion point has been around a uniting theme for the opening displays at HH: for example, “Power” or “Energy”. Using installations, collections and loans this is an opportunity – both serious and humorous – for a “people’s take-over”: to transform an historic aristocratic mansion into Wigan’s Home from Home; maintaining the grandeur, sense of occasion, and “big history” in harmony with the intimate, the everyday, and local/personal stories.

Appendix 1 is a copy of the PowerPoint presented by JR to the stakeholder meeting on 12 March and Appendix 2 illustrates some of the objects from Wigan’s Collections (industrial and archives) that could form part of the opening display at Haigh Hall.

This is a working document to be revised, if useful, as the project progresses.

### **1. Local Collections from Wigan Arts and Heritage Service (full control over what can be displayed at HH)**

1.1. A search through the fine art (paintings, sculpture) collection online via artuk.org suggests there is limited scope for wall-based displays at HH using council owned works, particularly on the larger scale necessary for the grander interiors (Existing First Floor Plan: 113-116). Some works listed below may require conservation before display. Potential works for display include:

#### **Paintings**

- a) Theodore Major, *Crucifixion, Wigan* \*
- b) Theodore Major, *Sunrise over Wigan* (currently at Leigh Library)
- c) Theodore Major, *Man in Bleak Landscape*
- d) James Lawrence Isherwood, *Wigan Arms* \*
- e) James Lawrence Isherwood, *Queen Street, Wigan*
- f) James Laurence Isherwood, *L. S. Lowry*
- g) James John Hill, *The Crofter’s Family*
- h) Thomas Murray, *Henry Bradshaigh*

- i) Elise Hubertina Swift, *John Leyland*
- j) Edward Haytley, *Sir Roger and Lady Bradshaigh* \*

## Sculpture

- k) John Millard, *James Millard* \*
- l) Aimé-Jules Dalou, *Thomas Taylor* \*

\* these works/artists could be the subject of small/medium-sized “in-focus” displays, or temporary exhibitions (perhaps with loans-in to support the theme) for example:

- The Haytley paired with the Joseph Highmore portrait of Samuel Richardson (National Portrait Gallery), Lady Bradshaigh’s correspondent, which depicts the Haytley hanging on the overmantel:

<https://www.npg.org.uk/collections/search/portrait/mw05320/Samuel-Richardson>

This could be a long loan from NPG to HH, for display in an “Introductory Room” such as (Existing First Floor Plan) Room 101, prior to the visitor entering the main, west-facing enfilade of principal Rooms 113-116.

- Aimé-Jules Dalou (1838-1902), a contemporary of Auguste Rodin and a republican/socialist, who spent several years in England. He was the subject of a touring exhibition between the Yale Center for British Art (New Haven USA) and the Henry Moore Institute, Leeds in 2009:

<https://britishart.yale.edu/exhibitions-programs/dalou-england-portraits-womanhood-1871-1879>

One theme could be Dalou’s industrial/worker-themed sculptures (there is a bronze at The Fitzwilliam, Cambridge entitled *Miner*).

- John Millard (1874-1948), Wigan-born sculptor

<https://artuk.org/discover/artists/millard-john-18741948>

Update: Edward Haytley, *Sir Roger and Lady Bradshaigh* is currently on display at Wigan Museum; George Earl, *Going North*, oil on canvas, 1875 is also now on display at Wigan Museum

1.2. Objects from the Industrial/Archaeological/Social History collections: as discussed in situ on Weds 4 December, these might include a weaving loom to be sited in (for example) Room 114. NB JR to visit the Wigan Borough collections in Jan 2025.

Update: The visit to Wigan Museum, Wigan & Leigh Archives, and museum stores occurred on 12 March. There are several objects currently on display at Wigan Museum that could form part of the opening displays at HH (see above and below).

There are industrial items in store that the team considered potential display objects: spinning machines; the Albion Combine 5a (yellow, Harrison McGregor A813 A7, made in Leigh); another Harrison/McGregor machine (green/brown); Howard & Bullough Ltd (Accrington) machine, 1902; Ingasoll-Rand Compressor; dough mixer/baking equipment (from G Thompson Ltd, Wigan) incl a “Dry Fruit” machine made in Colne, Lancashire.

Wigan & Leigh Archives hold extensive manuscript, book and photographic collections associated with HH. The team viewed a selection that could be displayed in cases, for example, in the suggested “Introductory Room” (Existing First Floor Plan Room 101) within HH: the Crawford “Oriental” Collection 6 volumes, including specimens of Near Eastern calligraphy (NB an academic at University of Manchester is working on these volumes); Napoleon Volumes and historic political cartoons; Wigan Pottery archive material from 18<sup>th</sup> century; letters from the 1870s onwards; “Cow Book” from the late 19<sup>th</sup> century; Farm Poultry Book; “Whitehouse” manuscript volume *History of Wigan* including drawings and descriptions of HH.

These collections are crucial to the history of HH as an aristocratic working estate—including stories/experiences relating to the house staff and garden/land workers—and therefore the presentation/interpretation of HH and, indeed, Plantation Gates to visitors (see under Social History/House Story below).

For specific objects see Appendix 2.

1.3. Qn for Wigan team: Is there a single object or group of objects that have the same emotional appeal/draw for locals as the house itself? Is there one object from the Crawford Collection, once displayed within the house, that might be the focus of a single “masterpiece” loan for the opening displays in the main Rooms 113-116?

Update: During the visit to Wigan Museum the Ancient Egyptian mask was defined as the single collection treasure with the greatest local appeal. The ancient Roman and Egyptian objects are very popular among visitors/school groups. In addition, themes/objects connected to social/local/family history, Second World War and the Victorian Age were highlighted re relevance to visitors as well as the curriculum. (It was mentioned that there are around 9 loans from a spinning mill in Leigh that are currently not on display at the museum.)

The team at Wigan are working on their relationship with the Crawford family re potential loans, including fine art once displayed at HH. This could become an annual event (exhibition and programming) around a single loan from the Crawford Family, which will allow the HH/Wigan team to build on connections with the former owners in an unpressured manner for both parties.

## 2. Regional/National/Major Private Collections

*NB loans require a team to do research, develop inter-organisational and individual relationships, administer and manage loan applications/negotiations (years in advance, depending on the organisation), prepare environmental data for the lender and so on.*

### 2.1. Potential Loans for display in the first-floor rooms.

Example: Mining/coal themed paintings

- William D. Dring (1904-1990), *At the Coal Face* (National Coal Mining Museum for England)
- Gilbert Daykin (1886-1939), *Symbolic: The Miner Enslaved* (Science Museum)
- Gilbert Daykin (1886-1939), *The Results of Labour* (Science Museum)
- Fred Williams (1927-1982), *Coal Delivery* (Tate T12268)
- Eduoard Pignon (1905-1993), *The Miner* (Tate N06037)
- Josef Herman (1911-2000), *Three Miners* (Tate N06198)
- Edwin Smith (1912-1971), *Two Miners, Ashington Colliery* (P14877)
- Sir Sidney Nolan (1917-1992), *Landscape – Miner/Red Helmet* (P04725)

## 2.2. Potential Partners

- Peoples History Museum (eg large Cooperative Societies/Trade and Union Banners)
- National Museums Liverpool
- National Portrait Gallery
- Imperial War Museum
- National Trust for England
- Manchester Art Gallery
- Harris Museum & Art Gallery
- Birmingham Museum & Art Gallery
- Tate
- Royal Collection
- Private Collectors: for example, Andrew Lloyd Webber (British Victorian Art)

Update: It is expected that HH will reopen in three years' time. Given the UK's competitive loan environment—dependence on rotating temporary exhibitions for repeat visits/income, reduced resources incl finances and personnel—it is important that the HH team start to pinpoint potential loans, develop relationships with lenders (public and private) and make applications as soon as possible in good time for the opening displays and beyond.

Wentworth Woodhouse (site visit 20 March) – the first floor is GIS covered and where they stage their temporary exhibitions, including the Grayson Perry tour (see below). They try and alternate between Historic and Contemporary exhibitions (one or two a year): among the former was a George Stubbs exhibition and they are currently working on a Van Dyck show for the summer 2025 (no details re loans).

## 2.3. HH as venue for touring exhibitions:

Example: *Grayson Perry: The Vanity of Small Differences*, Arts Council Collection four venue tour 2023-2024: Wentworth Woodhouse (Rotherham), Lincoln Museum, The Lightbox (Woking) and Pitzhanger Manor (Ealing, London):

<https://arts council collection.org.uk/exhibition/grayson-perry-vanity-small-differences>

<https://www.pitzhanger.org.uk/whatson/grayson-perry/>

Given the scale of these tapestries, this temporary exhibition would have been cited in the first floor Rooms 113-116 rather than within the temporary exhibition zone Rooms 105-110.

Update: Maria Balshaw, Director of Tate, in a recent conversation with JR suggested that HH apply to become an Artists Rooms partner organisation: <https://www.tate.org.uk/artist-rooms>

## 3. Contemporary Art Installation/Commission

This may be one of the most straightforward ways of “filling” the main staircase and the grander first floor rooms in time for a potential public opening date in 2028 (ie in 3 years' time) or within the first year after opening (to encourage repeat visits). Suggested artists include:

- Rana Begum

<https://www.ranabegum.com>

- Matt Collishaw

<https://matcollishaw.com/works/>

- Isaac Julien

<https://www.isaacjulien.com/news/176/>

- Hew Locke

<https://www.britishmuseum.org/exhibitions/hew-locke-what-have-we-here>

- Claire Partington

<https://www.clairepartington.co.uk>

- Grayson Perry

<https://www.victoria-miro.com/artists/12-grayson-perry/>

- Jenny Saville

<https://gagosian.com/artists/jenny-saville/>

- Barbara Walker

<https://www.barbarawalker.co.uk>

- Richard Wright

<https://gagosian.com/artists/richard-wright/>

- Mike Nelson

<https://mikenelson.org.uk>

Update: points of interest re collecting/displaying modern and contemporary art during the site visit to the Yorkshire Sculpture Park on 20 March (NB other members of the Wigan team can contribute here):

- YSP is increasingly moving away from the founding Hepworth/Moore factor (Hepworth Wakefield has since opened) towards contemporary art as a whole – although these internationally celebrated modern sculptors are a key reason this park is in Yorkshire. It is a matter of local pride that the best contemporary sculptors exhibit at YSP (Ai Weiwei etc). There is an ongoing relationship with the Henry Moore Foundation
- YSP has no purchasing budget – they acquire art works through donation and are extremely careful about what comes into the collection (incl pressures on resources/collection care)

- They have commissioned work through the Art Fund, but again advised caution re work intended to be permanent within a landscape. There are between 90 and 100 works in the landscape at any one time
- The selection of artist is crucial – it says who YSP is. NB you get diverse/different practices from artists of different backgrounds – what YSP shows, reflects on its principles and beliefs
- Visitors enjoy tracing art through the landscape, the art is slowly revealed – YSP use art to push out into the landscape – and art out of doors, within a landscape helps people to get used to contemporary art
- Most of their activity involves temporary exhibitions, including working with artists directly (considered mutually beneficial)
- YSP has a symbiotic relationship with Tate, not formal but a partnership
- Artist in residence 1) Yorkshire Graduate Award 2) Poet – Simon Armitage residence
- If you are starting a contemporary programme or acquisitions from scratch – think big, aim to get bang for buck! Commission young artists (via local art colleges) as well as established artists, but always, re what and why, with a thought to human connections (whether local or universal).
- YSP uses GIS as much as possible – special agreement (rare) needed to display beyond the gallery space
- Staff: Head of Programmes, Senior Curator; 6 curators/registrars, 5 in-house technicians. NB it is important to have in-house staff who know how to work within this specific landscape

#### 4. Social History/House Story

Update: The Wigan & Leigh Archives (as noted) are crucial to the HH project re themes (incl object selection), narratives/stories, interpretation and programming.

Invitees to the stakeholder meeting on 12 March came from the following groups: the Wigan Civic Trust, Wigan Building Preservation Trust, Wigan Local History & Heritage Society, and Wigan Archaeological Society. Some of the attendees were keen to continue liaising with the archive staff and to work on the HH collections: whether independently, or in collaboration with the HH project (through Wigan & Leigh archives) needs to be considered. The ongoing desire (by the same group) to see the HH-specific collections moved to the reopened house cannot be a priority for the current HH project team, not least given the excellent environmental and study conditions only recently established at Leigh Town Hall and the accessibility of the HH archive collections (within the broader history of Wigan) to the public at that location <https://archives.wigan.gov.uk>

The Wigan Building Preservation Trust (contact [REDACTED] have a website with much of interest for the HH project:

<https://www.wiganlocalhistory.org/resources/haigh-hall-history>

The following is from the original draft of this document:

Apply for an AHRC Collaborative Doctoral Award or Research Grant (here's the link)

<https://www.ukri.org/opportunity/ahrc-responsive-mode-standard-research-grant/>

- i) To identify individuals/families associated with the staffing of the house and park (gardeners, game keepers, cooks, housekeepers) and/or other local workers (miners, weavers)
- ii) Identify local folk art and popular culture

Outcomes could include a) the recreation of a Lancashire Rush Cart (see Appendix 1) b) an exhibition on the life of James Higson (soldier, gardener and lodge keeper)

<https://www.wiganlocalhistory.org/articles/james-higson-for-queen-country-the-crawfords>

iii) the estate's association with empire, slave trade and the West Indies:

Slave ownership: the registers are at The National Archives and formed the basis of the UCL project Legacies of British Slavery <https://www.ucl.ac.uk/lbs/>

*NB Any of these subjects i-iii could also form the basis for an artist commission*

Potential partners for an AHRC funded research project:

- University of Lancaster, Regional Heritage Centre

<https://www.lancaster.ac.uk/regional-heritage-centre/>

- University of Manchester, Professor Hannah Barker

<https://research.manchester.ac.uk/en/persons/hannah.barker>

The following is listed under Professor Barker's recent research grants: "AHRC Towards a National Collection grant to fund 'Our Heritage, Our Stories: Linking and searching community-generated digital content to develop the people's national collection'. CI in collaboration with colleagues at the University of Glasgow, The National Archives and Computer Science at the University of Manchester (2021-4), £3.63m."

**Jacqueline Riding**

**Original Draft 16 December 2024**

**Revised Draft completed 12 May 2025**



# HAIGH HALL

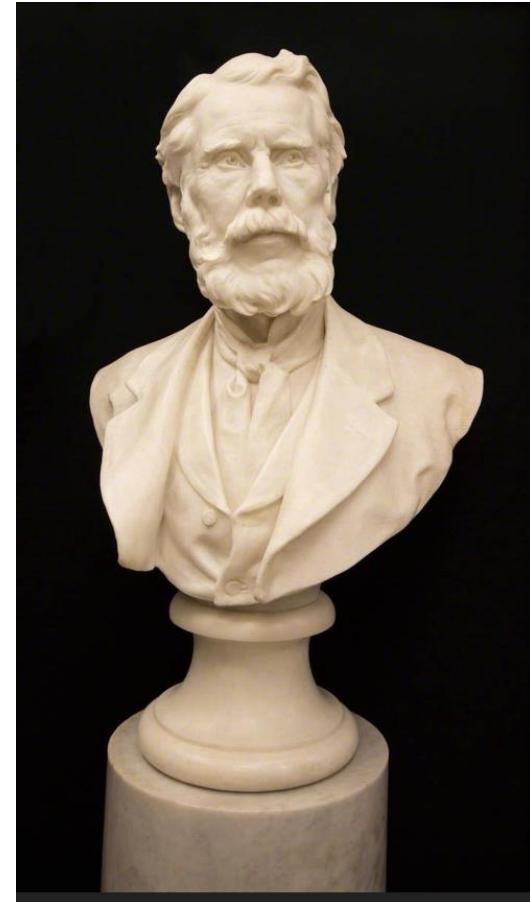
## CURATORIAL CONSULTANCY

Dr Jacqueline Riding

Weds 12 March 2025

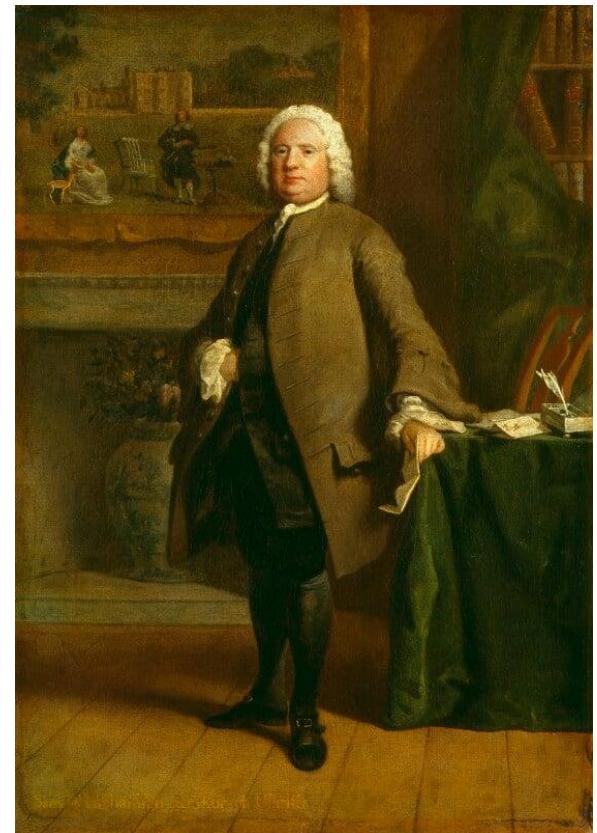


# Wigan Fine Art Collections



Edward Haytley, *Sir Roger and Lady Bradshaigh*  
John Millard, *James Millard*  
Aimé-Jules Dalou, *John Leyland*

# POTENTIAL DISPLAYS/EXHIBITIONS

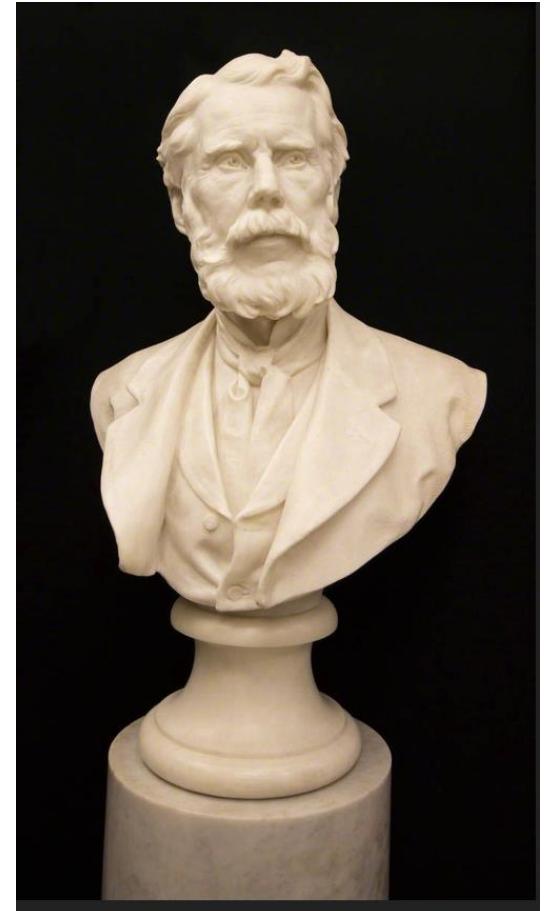


Edward Hayley, *Sir Roger and Lady Bradshaigh*  
Joseph Highmore, *Samuel Richardson* (NPG)

# POTENTIAL DISPLAYS/EXHIBITIONS



Aimé-Jules Dalou, *Miner* (Fitzwilliam Museum)  
Aimé-Jules Dalou, *John Leyland*



# POTENTIAL DISPLAYS/EXHIBITIONS



John Millard, *James Millard*

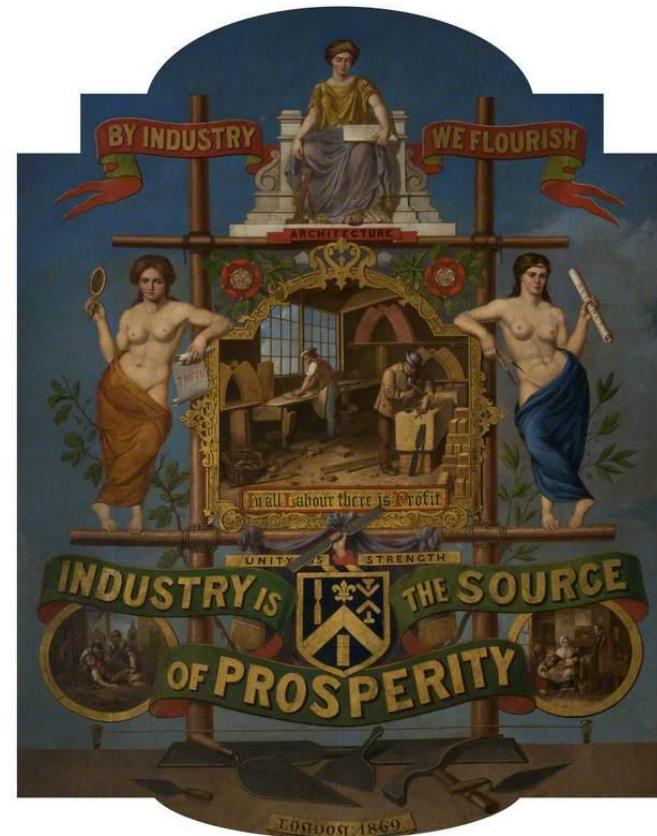
# POTENTIAL DISPLAYS/EXHIBITIONS



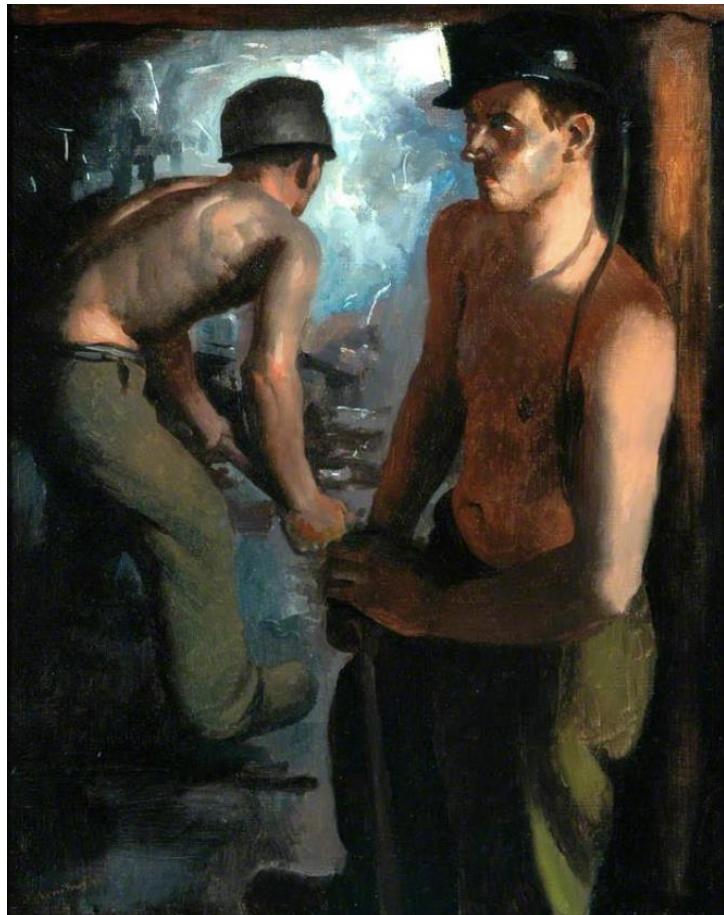
Theodore Major, *Crucifixion, Wigan*

# Objects from the Industrial, Archaeological, Social History collections

- Hand/Power Loom
- Coal mining equipment
- Union Banners



# Regional & National Collections (loans)



Example: Mining/coal themed paintings

- Gilbert Daykin (1886-1939), *Symbolic: The Miner Enslaved* (Science Museum)
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William Dring, *At the Coal Face*

National Coal Mining Museum for England

# Regional & National Collections (loans)

## Potential Partners

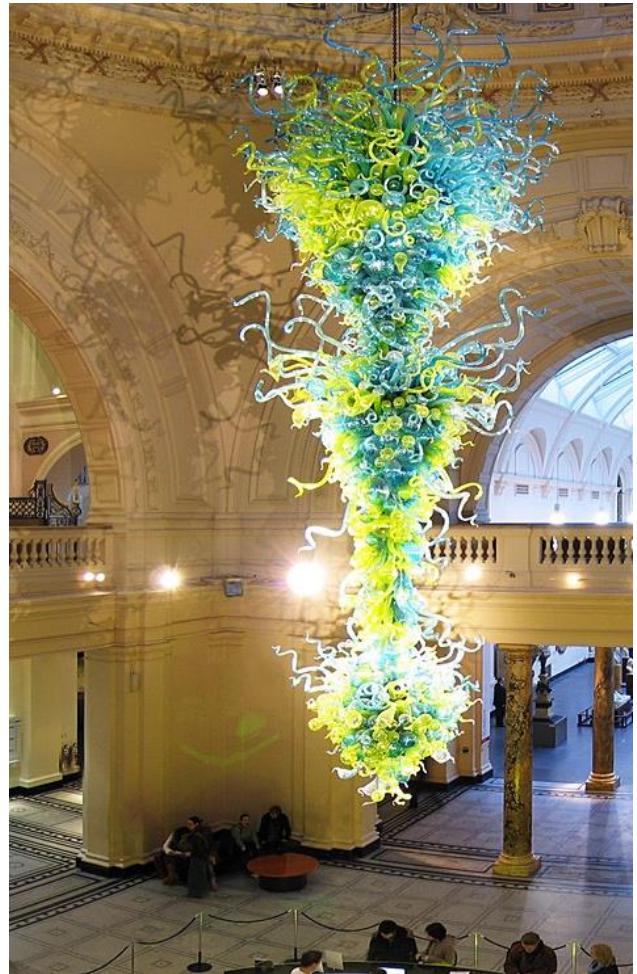
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- Harris Museum & Art Gallery
- Birmingham Museum & Art Gallery
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- Royal Collection
- Private Collectors: for example, Andrew Lloyd Webber (British Victorian Art)

# Haigh Hall - touring exhibitions



*Grayson Perry: The Vanity of Small Differences*, Arts Council Collection four venue tour 2023-2024: Wentworth Woodhouse (Rotherham), Lincoln Museum, The Lightbox (Woking) and Pitzhanger Manor (Ealing, London)

# Contemporary Art Installation/Commission



Chiharu Shiota  
Rana Begum  
Dale Chihuly

# Contemporary Art Installation/Commission



Mat Collishaw (zoetrope)  
Clare Partington



# Social History/House Story



John Riley, *Bridget Holmes*, 1686 (Royal Collection)  
James and Elizabeth Higson

# Social History/House Story



Rush Carts

## Appendix 2



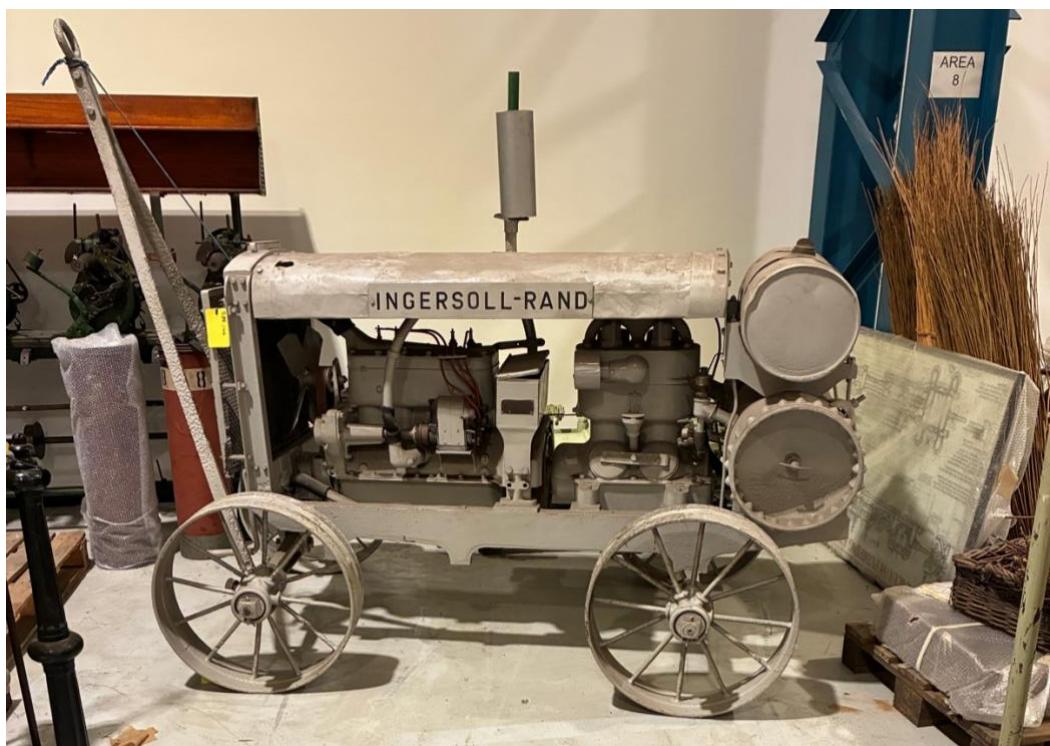
Harrison, McGregor & Co, Albion Ironworks, Leigh, Combine 5a A813 A7



Photograph by J. Blackburn, 7 Walmsley Street, Wigan, Haigh Windmill, Wigan & Leigh Archive



Harrison, McGregor and Co, Albion Ironworks, Leigh, Chaff cutter CD3



Ingersoll-Rand Air Compressor (1925?)



Thomas Whitehouse, *A History of the Town and Borough of Wigan*, 1829, Wigan & Leigh Archives