

Large Print guide

2026 Re/Assemble Exhibition Gallery Two

Text size: 18pt



This guide contains:

- Gallery directions to locate each object which is part of Re/Assemble displayed within Gallery Two.
- Large print of the Re/Assemble object labels within Gallery Two.
- Short descriptions of the Re/Assemble objects and images within Gallery Two.

Please ask a staff member wearing a black People's History Museum lanyard if you need any further assistance.

Gallery Two

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The Re/Assemble exhibition is displayed throughout Gallery Two. This gallery is made up of colour coded zones covering themes. In our gallery directions, we will refer to these zones to help you locate the banners and objects in this exhibition.

This guide follows the order of the displays within Gallery Two.

When you have finished using this guide,
please return it or give it to a member of staff.
Thank you.

Please share with us any feedback on this
resource. You can email access@phm.org.uk
or share your feedback with a member of staff.

Landing Area

[Gallery directions]

Before entering Gallery Two, with the lift and stairwell behind you, stand facing the glass doors. Two panels for the Re/Assemble are on your left.

[Introduction Panel]

Re/Assemble is a new exhibition by Manchester based arts and heritage organisation IAP:MCR, which is part of a two-year long National Lottery Heritage Fund project: PROTEST! - Documenting Dissent.

The project explores protest and activism around Section 28 of the Local Government Act (1988), which prevented the 'promotion of homosexuality' by local authorities.

IAP:MCR have collected oral history interviews from those who were there, or who were affected by the legislation. This testimony has inspired Re/Assemble – an exhibition of newly-commissioned art that appears alongside historic artefacts and banners, all telling a story of activism and voices raised in protest.

Scan the QR codes for accessible formats and additional information from the IAP:MCR team.

What was Section 28?

In 1988 a new bill was presented to parliament: The Local Government Bill. This regulated what activities public authorities could undertake. At a relatively late stage a new and controversial clause – Clause 28 – was added to the bill which proposed to prohibit ‘the teaching of the acceptability of homosexuality as a pretended family relationship’.

During its progress through parliament, as clauses were added to, or dropped from the bill, it variously became Clause 27 and Clause 29. When the Local Government Bill was given royal assent, it became the Local Government Act (1988), and Clause 28 became Section 28 of the Act.

The Act remained on the statute book until 2000 in Scotland, and 2003 in England and Wales when it was repealed. It was never enacted in Northern Ireland.

Pink Citizens Zone

[Gallery directions]

Facing the labels, turn 45 degrees to your right and go through the glass doors to enter Gallery Two. Once inside, turn left then straight ahead is the Gays Against Fascism banner.

Gays Against Fascism banner, around 1977

Gays Against Fascism was a nationwide group that emerged in the 1970s in response to attacks on gay men from the National Front, a far right political party.

This banner, made in Longsight, Manchester, was used at the Rock Against Racism concert at Victoria Park in 1978 and on several demonstrations during the 1984 to 1985 Miners' Strike.

Intended as a mark of shame, the downward pointing pink triangle was used in Nazi concentration camps to identify gay prisoners. The symbol has been reclaimed and is used as a symbol of LGBTQIA+ pride.

Materials: Plain woven cotton with machine sewn appliqué design using synthetic fabrics.

Dimensions: 2,222mm wide x 1,330mm high

Did you know?

Gays Against Fascism also campaigned against fascist regimes like Augusto Pinochet's Chilean dictatorship where there was evidence of the persecution, rape and murder of LGBT people living there.

[Banner description]

A purple rectangular banner with white text and a pink inverted triangle in the centre. The text at the top reads 'GAYS', 'AGAINST' on the bottom left, and 'FASCISM' on the bottom right.

[Gallery directions]

With the Gays Against Fascism banner in front of you, turn left and head straight. On your left is the AIDS Coalition to Unleash Power (ACT UP) Manchester banner.

AIDS Coalition to Unleash Power (ACT UP) Manchester banner, around 1989

ACT UP was founded in March 1987 at the Lesbian and Gay Community Services Center in New York.

Around 1988, ACT UP Manchester emerged with the goal of raising awareness of the AIDS epidemic and to challenge the UK government over its lack of action.

Through direct action and campaigning the group fought to dispel some of the homophobic narratives surrounding HIV and AIDS. They also targeted drug companies, demanding they lower the price of expensive medication and improve their research.

Materials: Ribbed polyester fabric with machine sewn appliqué design.

Dimensions: 2,690mm wide x 700mm high

Did you know?

ACT UP members stuffed tennis balls with condoms and threw them over the walls of Strangeways prison in Manchester, in protest at the government's refusal to distribute condoms in prison.

[Banner description]

A pink and black banner reads 'AIDS COALITION TO UNLEASH POWER ACT UP! MANCHESTER.' It features stylised white figures on the pink sections.

[Gallery directions]

With the AIDS Coalition to Unleash Power (ACT UP) Manchester banner in front of you, turn right towards the pink wall. Turn right and go through the doorway-sized gap, walking straight towards the corner. On your left is the Gay Labour Group banner.

Gay Labour Group banner, around 1975

The Gay Labour Group was established in 1975. It aimed to address the lack of gay representation within the Labour Party and to advance the campaign for equality.

This included the age of sexual consent and protections in employment law. Many of these early demands have since been achieved.

This banner has been carried at Pride events, May Day marches and various demonstrations. It was presented to the museum in the mid 1980s when the group replaced it with a new one.

The group is still active today and has since been renamed LGBT+ Labour.

Materials: Double layer of plain woven red synthetic material. Machine sewn edges. Text painted in gold, yellow looped-fringe braid trimming.

Dimensions: 1,575mm wide x 863mm high

Did you know?

The group were very prominent in the campaign against Section 28. In 2003, the Labour government finally repealed the act following two failed attempts.

[Banner description]

A vibrant red banner, it features the words 'GAY LABOUR GROUP' in prominent gold lettering. The bottom edge has a thin gold fringe.

[Gallery directions]

Facing the Gay Labour Group banner, turn right. In front of you is the Manchester Deaf Triangle Club banner.

Manchester Deaf Triangle Club banner, around 1985

This hand embroidered banner was made for the Triangle Club. It was a social club for Deaf gay, lesbian, bisexual, and transgender members established in 1985. The group held regular meetings at The Rembrandt pub in Manchester.

The club was originally known as the Kings and Queens and was one of the first Deaf LGBT organisations in Britain.

The hands depicted on the banner spell 'Triangle Club' in British Sign Language (BSL).

On loan from British Deaf History Society.

Materials: Cotton and polyester applied work.

Dimensions: 1,956mm wide x 1,169mm high

Did you know?

The Triangle Club played an important role in providing health education around HIV and AIDS. Between 1985 and 1990 they were part of a wider network of Deaf LGBT groups which met annually to share information. This included London's Brothers and Sisters Club and Birmingham's Central Rainbow.

[Banner description]

A white rectangular banner with a red border. The black lettering spells 'Manchester Deaf Triangle Club Lesbian & Gay Group'. It features a pink and grey triangle logo and several pairs of hands making sign language gestures.

[Gallery directions]

Facing the Manchester Deaf Triangle Club banner, turn right and the Nalgay banner is in front of you.

Nalgay banner, around 1980

Nalgay was the first LGBT group inside a British trade union. It formed in 1974 as part of the National Association of Local Government Officers (NALGO).

NALGO were almost alone in the trade union movement in declaring support for the rights of LGBT members. Nalgay's early campaigns supported workers sacked because of their sexuality. At this time, the law offered no protection against this type of discrimination.

NALGO became part of UNISON in 1993, which continues to have an active LGBT+ group.

Materials: Red cotton fabric with white cotton appliqué lettering. The lengths of string at the top corners were probably once used to secure the banner.

Dimensions: 1,080mm wide x 861mm high

Did you know?

The trade union movement has not always been supportive of LGBTQIA+ rights. In 1978, Mary Winter, a bus driver from Burnley, was sacked for wearing a 'Lesbian Liberation' badge, and her local union refused to back her in the dispute.

[Banner description]

A red rectangular banner with 'NALGO GAY GROUP' in white capital letters at the top, and 'nalgay' in larger white lowercase letters below.

[Gallery directions]

With the Nalgay banner in front of you, turn right and walk through the doorway-sized gap. In front of you is some bench seating, turn right and the Movement for Justice LGBT banner will be in front of you.

Movement for Justice LGBT banner, 2010

Made by Ed Hall

Movement For Justice (MFJ) was founded in 1995. It was set up to tackle institutional racism and bring an end to the hostile environment in Britain.

MFJ started campaigning for LGBT asylum seekers in 2010. The group were meeting many LGBT refugees facing racist and homophobic prejudice.

This banner had its first outing at London Pride. It went on to be used at many marches, anti-cuts demonstrations and student protests. It has also been at asylum tribunals and mock public hearings on Britain's immigration system.

Materials: Cotton or cotton polyester applied work with acrylic painted later additions.

Dimensions: 2,390mm wide x 1,670 mm high

Did you know?

Movement For Justice's name was originally left off when the banner was designed. It was added later in handwritten lettering.

[Banner description]

A white banner with bright pink border. It features black text and a large inverted pink triangle. The text reads 'MOVEMENT FOR JUSTICE by any means necessary' in the upper left corner.

The main text reads 'LGBT Lesbian · Gay · Bisexual Transgender FIGHTING RACISM AND HOMOPHOBIA For the Right of Asylum for LGBT Refugees STOP THE DEPORTATIONS.'

[Gallery directions]

Facing the Movement for Justice LGBT banner, turn left and head towards the pink wall in front of you. Turn right through the doorway-sized gap into the Strikes area. In front of you is the Lesbians & Gays Support the Miners Manchester banner.

Lesbians & Gays Support the Miners

Manchester banner, 1992

Made by Cath Booth, Garrath Williams and Mike Jackson

Lesbians and Gays Support the Miners (LGSM) was formed during the Miners' Strike of 1984 to 1985. LGSM's main aim was to raise money for the striking miners and their families.

The founding branch of LGSM was based in London, but others were set up around the country, including Manchester.

LGSM Manchester reformed in 1992, after the government announced thousands of miners would lose their jobs and many of the remaining mines would close. This included Parkside Pit, the last surviving pit in the Lancashire Coalfield. This banner was used on marches and actions at the pit camp.

Materials: Synthetic material, with machine and hand stitched appliqué lettering and illustrations draw in black ink (possibly permanent marker).

Dimensions: 2,690mm wide x 1,340mm high

Did you know?

One highlight of the group's fundraising activity was an event at 'Flesh', an LGBT night at Manchester's Hacienda nightclub.

[Banner description]

A vibrant pink banner with black text, which reads 'lesbians & gays support the miners manchester'. In the bottom right corner, there are stylised illustrations of mining structures.

White Banners Zone

[Gallery directions]

With the Lesbians & Gays Support the Miners Manchester banner behind you, head back through the doorway-sized gap which is now on your right to the end of the pink wall. The benches will now be on your left in front of you. Walk past the benches and turn left towards the corner of the white wall.

[Introduction panel]

Re/Assemble

For much of the 20th century, LGBT+ relationships in Britain sat somewhere between a crime scene and a scandal column. By the mid-1980s, tabloid newspapers were full of stories about the supposed ‘promotion’ of homosexuality in schools; senior Conservative politicians claimed children were being taught the ‘inalienable right to be gay’ rather than ‘traditional moral values’.

Soon afterwards, ministers backed a new clause in a local government bill, aimed at stopping councils ‘promoting’ homosexuality, which became Section 28 of the Local

Government Act 1988. It targeted local authorities, especially councils and schools, banning the 'promotion of homosexuality' and describing same-sex families as 'pretended family relationships'.

Opposition was loud and inventive. In February 1988, more than 20,000 people marched through Manchester on the Never Going Underground demonstration; the city became a sea of banners, badges, and placards, filled with song. Intolerance has a strange way of galvanising communities. Re/Assemble contains newly-commissioned art that appears alongside historic artefacts and banners, demonstrating the numerous ways in which many voices refused to be silenced.

Scan the QR codes for accessible formats and additional information from the IAP:MCR team.

[Gallery directions]

On the right of the introduction panel is a glass display case containing the Sisters of Perpetual Indulgence – Nun's habit.

Sisters of Perpetual Indulgence – Nun's habit

Daniel Nield & Jez Dolan (2023)

Cotton, polyester, sequins and assorted jewellery

The Sisters of Perpetual Indulgence are a worldwide order of queer nuns which began in 1979 in San Francisco. The Sisters were instrumental in the formation of the queer direct action group Outrage! in 1990. The order has been active in Manchester since 1996.

[Object description]

A nun's habit, featuring a black dress with red trim, a white coif, and a black veil. They are adorned with multiple strands of pearls and necklaces.

[Gallery directions]

On the right of the Sisters of Perpetual Indulgence – Nun's habit is the Re/Assemble video.

Re/Assemble
David Martin (2025)
Video with sound

This film combines video, photographs and oral history testaments of the anti-Clause 28 march in Manchester on 20 February 1988, when over 20,000 people marched from Oxford Road to Albert Square. It was the biggest LGBT+ demonstration ever held in the UK. Section 28 wasn't repealed in England and Wales until 2003 (2000 in Scotland).

[Gallery directions]

With the Re/Assemble video in front of you, turn right and the artwork titled WE STAND HERE NOW is in front of you.

WE STAND HERE NOW!
Yuen Fong Ling (2025)
Digital laser jet print on denim fabric, digital laser jet print on paper in metal and plastic formed badges

Inspired by the photographs taken by Peter J Walsh, focusing on the final congregation point in Albert Square, where thousands of protesters filled the space and took over the Albert Memorial. The artist considers a new type of memorial, a monument formed out of the people who were standing there.

[Object description]

An artwork made up of three banners. A central, tall dark banner, which extends upwards. Behind this central banner are two shorter ones, each one is wider than the last, creating a tiered silhouette. The banners are made from blue and grey denim; they all feature monochrome imagery with attached circular badges.

[Gallery directions]

Turn 180 degrees so that WE STAND HERE NOW is behind you. Walk straight back towards the white corner, passing the video, display case and introduction panel on your right. Turn to the left, and three larger banners are in front of you hanging from the ceiling in the centre of the space so you can walk around and view both sides.

From left to right are the Northwest Campaign for Lesbian & Gay Equality banner, Mark Ashton Trust banner, and ASLEF Lesbian Gay Bisexual Transgender Members banner.

Northwest Campaign for Lesbian & Gay Equality banner, 1988

The Northwest Campaign for Lesbian & Gay Equality was formed in 1987 in Manchester. The group was set up in response to the Conservative government's proposed new law, banning 'the promotion of homosexuality'. A law that would later become Section 28.

The early meetings took place every two weeks at Manchester Town Hall. Around a hundred people attended each meeting. The group's main focus was planning the march against Section 28 that would take place in Manchester in February 1988.

This banner was made for the march. It was produced by Hulme Community Arts and painted by a group of volunteers at the Church of the Ascension in Hulme.

Materials: Grey satin weave synthetic fabric, black cotton lining and white cotton applique with screen-printed and hand painted text.

Dimensions: 2,134mm wide x 2,235mm high

[Banner description]

A silver banner, at the top there is text that reads 'Northwest Campaign for Lesbian & Gay Equality'. It features a prominent 'NEVER GOING UNDERGROUND' motif, mimicking the

London Underground logo. At the bottom of the banner are the words 'LESBIANS & GAY MEN OUT AND PROUD.'

Mark Ashton Trust banner, 1988

Mark Ashton (1960-1987) was a prominent gay rights activist and co-founder of Lesbians and Gays Support the Miners.

Mark was diagnosed with HIV and died from AIDS aged 26. A Trust was established to honour his life and memory by raising money for the care of people with AIDS and AIDS related complexities.

This banner was made in 1988 and features the Trust's logo. It was present at many protests and Pride marches. This included a Stop the Clause 28 demonstration. If you look closely, you can find a sticker from that protest.

Materials: Undyed cotton calico with brass eyelets and decorated with acrylic paint. A paper, self-adhesive sticker.

Dimensions: 2,135mm wide x 1,715mm high

[Banner description]

A hand painted banner featuring a stylised figure wearing a yellow hat with a red star, set against a red background. Written below that is 'MARK ASHTON TRUST'.

ASLEF Lesbian Gay Bisexual Transgender Members banner, 2005

Made by Ed Hall

The Associated Society of Locomotive Engineers and Firemen (ASLEF) is the train drivers' union. In 2000 ASLEF established equalities committees for its members. They were set up to combat ignorance and prejudice within the union.

In December 2001, the union's LGBT Representative Committee distributed 'Facing Points', a newsletter for LGBT members. The newsletter highlighted its key aims: to outlaw homophobic bullying in the workplace and to establish legal protections for trans people.

The committee went on to take a leading role in many LGBT+ rights campaigns, which included ASLEF adopting a policy supporting self-declaration for trans and non-binary people in 2018.

Materials: Double layered banner made from twill woven black cotton fabric with various synthetic fabrics appliquéd in layers on top. Trimmed with a synthetic gold effect fringe and cotton guide tapes at all corners.

Dimensions: 1,900mm wide x 1,820mm high

[Banner description]

A square banner with a rainbow-coloured design and white text. In the top left corner is a circular logo that includes a train, clasped black and white hands, and the words 'ASLEF PROUD TO BE UNION'. Large letters in the top right corner read 'ASLEF'. Below this, are the words 'Lesbian Gay Bisexual Transgender Members' and further down, 'FIGHTING PREJUDICE FIGHTING INTOLERANCE'.

[Gallery directions]

Walking past the furthest-right banner, turn left and a wall showing artworks and archival material is in front of you.

In this space, there is a speaker playing the song Never Going Underground. This does not play all the time.

Never Going Underground

Anna Appleby (2025)

**Performed by Sherpa K: Joshua Dawson,
Jez Dolan, David Martin, Joshua Val Martin,
Adam Summers**

‘Never Going Underground’ imagines the journey of protestors before, during and after the march. It includes verbatim text taken from the interview archive that was compiled for this project. The lyrics of the final song draw parallels between 1988 and the rhetoric of today, with the aim of fostering empathy and courage.

[Gallery directions]

With the wall of artworks in front of you, on the left, three artworks are hung in a line. Left to right they are titled *Illegal on the Street*, *We 2 Girls Together Clinging* and *We 2 Boys Together Clinging*. Together they form a triptych called *Love and Protest*.

Love and Protest 1988

Sarah-Joy Ford and Rachael Field (1988 / 2025)

This triptych explores the experience of lesbian artists resisting and protesting in Manchester. It brings together three works by intergenerational lesbian artist duo Sarah-Joy Ford and Rachael Field, 'We 2 Girls Together Clinging (2025)' quilted by Ford, and two paintings by Field 'Illegal on the Street (1988)' and 'We 2 Boys Together Clinging (2025)'.

[Object descriptions]

Illegal on the Street

A painting depicting two figures from the waist up against a red background. They stand close, with heads turned towards each other. The figure on the left has blue eyes, fair hair, and is wearing dark green.

The figure on the right has closed eyes, darker hair, and is wearing dark blue. A hand extends from the left figure, holding a red rose.

The stem, leaves, and rose bud are attached 3D artificial flower. 'I LOVE YOU' is painted on the bottom edge, and 'it is illegal on the street' on the right edge, partly covered by the main rose.

We 2 Girls Together Clinging

A textile artwork depicting two figures facing a scene with buildings and Palestinian flags. One figure wears an orange puffer jacket, the other a pink coat with a polka-dot backpack. In front of them is a wide banner. The visible part reads 'STOP CENSORING PALESTINIA'. The piece features extensive beadwork and embroidery. A border is filled with symbols including London underground logo and gender symbols.

We 2 Boys Together Clinging

A mixed-media artwork featuring two stylised figures embracing, with a vibrant blue splash between their partially open mouths, suggesting a kiss. One face is brownish orange with dark brown hair, the other pale pink with blonde hair. Below the figures, text reads 'statutes mocking' and 'fulfilling our foray'. A fabric patch, stitched onto the canvas, displays an article titled 'Cost of a kiss,' detailing a fine for public kissing.

[Gallery directions]

To the right of Love and Protest are three black and white photographs of a Clause 28 demonstration.

Clause 28 demonstration, Manchester
Black & white photographs
Peter J Walsh (1988)

Peter J Walsh is an acclaimed documentary photographer known primarily for his documentation of the 'Madchester' rave and Acid House club scenes in Manchester. From a working class politically informed and unionised background, his work is both culturally and historically significant.

[Object description]

Three photographs of a crowded protest march, many of the participants are holding placards with slogans like 'DEFEND LESBIANS DEFEND GAYS' and 'NEVER GOING UNDERGROUND LESBIANS & GAY MEN OUT AND PROUD.'

[Gallery directions]

With the Clause 28 Demonstration photographs in front of you, turn right. On the wall in front of you there are six framed items. The descriptions for these items will go left to right, top then bottom.

**Northwest Lesbian & Gay Equality
Campaign Programme
(1988)**

This is a souvenir programme for the post-march festival held at the Free Trade Hall in Manchester on 20 February 1988. It was sold for 90p (around £3 today) and assembled at speed by volunteers from the Northwest Campaign for Lesbian & Gay Equality.

[Object description]

A two-page spread titled 'Clause 28 - What the hell is happening?' and includes a London Underground symbol.

The right page is titled 'January 9th - the rumble became a roar.' The article is illustrated with three black and white photographs. The photographs depict protesters with placards and the police.

**As Wide as the Sea
Jez Dolan (2021)**

**Two-part screenprint on paper with hand
drawn additions**

Edition of 31 (plus 3 APs)

The work combines two pages from the Polari (a queer coded language) Bible with a quote from British artist, film maker, writer, and gardener Derek Jarman.

[Object description]

Two pages of small black and white text, with the title 'LEVITICUS'. Large, blue text is overlaid across both pages, which reads 'Understand that sexuality is as wide as the sea.' on the left, and "Understand that your morality is not law. You have no right in our lovemaking." on the right. There are handwritten notes visible at the top and bottom of the pages.

AARGH!

(Artists Against Rampant Government Homophobia)

Mad Love (1988)

A one-off comics anthology published by Mad Love. The publisher was set up by English author Alan Moore to raise funds and awareness about Clause 28. Containing over 40 stories by a range of writers and comic artists exploring themes such as the persecution of homosexuality, morality police, and the parallels between homophobia and fascism.

[Object description]

A two-page black and white comic book spread, depicting a historical narrative of LGBTQIA+ rights and struggles, featuring various illustrations and text panels.

Jenny Lives with Eric and Martin
Susanne Bosche (1983)
Gay Men's Press

This book was first published in Denmark in 1981. In 1983 it was translated into English and published in the UK. It was one of the key flashpoints that helped drive the development and implementation of Section 28 by the Conservative government.

[Object description]

A two-page spread features a series of black and white photographs and accompanying text narrating a family's morning routine. The images show two men and a child in bed, playing with a doll and holding a tray of various items, including mugs, crispbread and butter.

A Sense of Alarm
The Independent (1988)

This full-page advertisement, titled 'A Sense of Alarm', was a public response to Clause 28. It was written by Matthew Parris and Ian McKellen and signed by 280 notable people, to protest the controversial law. The advert was instrumental in the formation of LGBT rights and lobbying group Stonewall.

[Object description]

A newspaper page dated 1 March 1988, it features a prominent headline, 'A SENSE OF ALARM.' The accompanying text discusses Clause 28 of the Local Government Bill. A significant portion of the page is dedicated to a long list of signatories, including various public figures, academics, and artists.

Local Government Act 1988, Chapter 9 Part IV

House of Commons 1988

Published by Her Majesty's Stationery Office (HMSO)

The published Act which brought Section 28 into law on 24 May 1988.

[Object description]

A document with a Royal Coat of Arms at the top. The main text focuses on 'Part IV, Miscellaneous and General,' detailing a 'Prohibition on promoting homosexuality by teaching or by publishing material.' The page includes numbered subsections outlining the specifics of this prohibition.

[Gallery directions]

To the right of the six framed pieces is the On the Scene digital photograph.

On the Scene

Lee Baxter

(2025)

Digital photograph

This photograph was made at 'On The Scene', a club night and live film set that invited audiences to imagine walking straight from Manchester's 1988 protest against Clause 28, to our after-party. The audience arrived in 1988 looks, participating in the making of the film through dancing, chanting, storytelling, and placard-waving.

[Object description]

A framed photographic artwork, made up of three images. The top image shows people holding signs, one reading 'Socialist Worker DEFEND LESBIANS DEFEND GAYS' and another "NEVER GOING UNDERGROUND OUT AND PROUD.'

A person dressed as a nun with sunglasses is also visible. The middle image features a drag queen in a dazzling gold sequined dress performing on stage.

The bottom image depicts a crowd holding various protest signs, including 'PROTECT TRANS KIDS' and 'FIGHT FOR LESBIAN AND GAY RIGHTS,' all illuminated with a green hue.

[Gallery description]

At the corner of the wall, turn left and walk towards the brick wall with a window. Ahead, the jukebox may be playing music. Turn right and exit the gallery through the glass doors in front of you.