

Sheffield Museums
Annual Review 2022 / 23



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It has been another fulfilling, if challenging, year for the still new Sheffield Museums Trust.

You can see in the Trustees' Report the incredible range of creative programmes and events that our team have delivered and it is encouraging to see that our visitor numbers have increased significantly over the previous year. Albeit these numbers are still some way short of pre-Covid levels.

Financial pressures have increased over the past year, particularly in regard to payroll and energy costs. The Trust is grateful for the support of its two major funders, Arts Council England and Sheffield City Council. Our strong relationship with SCC has been especially important as we navigate these financial challenges together.

I'm delighted that we have been successful in securing several grants to support much needed investment in several of our sites. This will help improve the museum experience for everyone.

I would like to thank all my fellow Trustees for their support over the year, in particular Sue Ransom and Richard Abdy who stepped down after nine years of service.

And finally, my thanks to the Executive team Kim Streets, Kirstie Hamilton and Clair Taylor (who took over from Jenny Cocker during the year). Their leadership, passion and commitment has been exemplary.

Neil MacDonald

Chair, Sheffield Museums Trust



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Notwithstanding major financial pressures, this has been an encouraging year where visitor footfall has begun to increase and our collaborative work with individuals and organisations across the city, the region and the UK has had a positive impact on the development of the charity.

At the beginning of the year, we received a generous donation from Durham Duplex to fund a new Sheffield iteration of the DesignLab Nation programme. The programme aimed to inspire the next generation of designers, makers and innovators by supporting young people from three Sheffield secondary schools through a series of workshops and visits. I would like to thank Charles Turner, Managing Director of Durham Duplex and Master Cutler 2023-24, whose generous donation made this work possible.

In May, we learned the sad news that Museums Sheffield's former chairman, Gordon Bridge OBE, had passed away. During his lifetime, Gordon supported a wide range of organisations and charities in a voluntary capacity and the museums were very fortunate to have him at the helm; his love of museums and his infectious belief in great art for everyone inspired us all. Thanks to the generous support of Chris Rea, Managing Director at AESSEAL PLC, we were able to name The Gordon Bridge Gallery in his honour. The gallery displays artworks that reflect the landscape of Sheffield over 200 years and is a fitting tribute to his love of Sheffield and its people.

The team have delivered an extraordinary creative programme in 2022/23, the majority of which was curated and produced in collaboration. Highlights include the hugely inspiring *Creative Connections*, curated in partnership with the National Portrait Gallery, artist Conor Rogers and students from Park Academy; the inaugural Ampersand/Photoworks

fellowship exhibition, *Johny Pitts: Home is Not A Place* which combined photography and personal reflection to create a powerful and moving polemic of Black Britishness today, and the work of our Young Makers who have created podcasts and displays that bring new insight and perspectives.

Colleagues are adept at using limited resources to create high-quality services, events, workshops and exhibitions that engage and enthral wide audiences and generate vital funds to support our charitable work. I'd like to acknowledge their incredible tenacity and ingenuity and thank everyone involved for their work to meet and exceed the needs of our visitors, customers, clients and partners.

Finally, I would like to thank our Trustees, Associate Trustees, our volunteers and the whole team for their huge commitment to the museums in 2022/23.

Kim Streets

Chief Executive, Sheffield Museums Trust





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Here are just some of the things we've achieved this year:



Collaborated with a wide range of organisations, groups and individuals, including the National Portrait Gallery, Photoworks, V&A, Durham Duplex and more.



Successfully secured key project funding from the National Heritage Memorial Fund and the National Lottery Heritage Fund.



6,400hrs

Welcomed over 220 volunteers who generously gave 6,400 hours of their time



734,000

Welcomed over 734,000 visitors to our sites across Sheffield through the year.



Successfully completed the third year of a five-year programme of change and redisplay at the Graves Gallery, generously supported by The Ampersand Foundation.



16,800

Inspired 16,800 children from 209 schools across the Sheffield City Region and beyond.



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© Andy Brown

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© Andy Brown

A Museums Trust for Sheffield and its people

Sheffield Museums Trust began operations on 1 April 2021 after four years of collaboration between Sheffield Galleries & Museums Trust (trading as Museums Sheffield) and Sheffield Industrial Museums Trust.

Our exhibitions, activities and programmes are designed to inspire our visitors and users to learn from the past, find their creativity and feel hopeful about the future – the work we do demonstrates our purpose, impact and power and a clear case for investment.

In its second year, the Trust faced significant financial pressures as a result of high inflation and standstill funding. Securing our financial sustainability in this challenging economic environment remains a priority.



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Our ambition is that Sheffield's collections fire the imaginations of the audiences we serve, and that Sheffield's museums are celebrated for being culturally relevant and representative. Our ethical ambition underpins our charitable objectives in four key areas:

1

Ambition for Place

Vibrant museums at the heart of our city and at the heart our communities.

2

Ambition for People

Be a great place to work with a culture of collaboration, creativity, and high performance.

3

Ambition for Creativity

Be recognised for dynamic museum experiences that inspire people to think, engage, be creative and connect with the city's past, present, and future.

4

Ambition for Sustainability

To be operationally, financially, and environmentally resilient and sustainable.

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An ambitious, resilient, and united museums service that represents, celebrates, and inspires Sheffield. To realise our destination vision, resilience, relevance, and representation must underpin every aspect of our work. We must be:

1

Resilient

With people who have the confidence, opportunity, and capacity to learn, adapt and recover from the challenges we will face.

2

Relevant

Delivering collections and creative programmes that are relevant and useful to the communities we serve. By improving the quality and relevance of our work we'll engage people from all walks of life and every area of Sheffield and inspire them to connect with arts and heritage and express their creativity throughout their lives.

3

Representative

The museums will be more engaging places if our people, programmes and audiences represent the communities we serve and reflect our connected history.

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1

Purpose

Our purpose is to care for and develop Sheffield's extraordinary heritage collections and to use them as a tool for inspiration, for making sense of the world around us. We will make the city's heritage accessible to the widest audience – people from all walks of life.

2

Impact

Our impact is in our contribution to quality of life, learning and skills, to place-making and vibrancy and to Sheffield and the South Yorkshire economy.

3

Power

Our power is in celebrating local identity and distinctiveness, bringing the best to Sheffield, and enabling people to feel proud of their city and enjoy where they live.



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In 2022 we welcomed 734,665 visitors across all sites, an increase on the previous year and higher than expected.

Although we were pleased to see this increase, visitor footfall was below pre-Covid levels which indicates that we are in a period of post-pandemic recovery.

In 2022/23 we used Audience Finder to conduct audience research at Weston Park Museum, Kelham Island Museum, the Millennium Gallery and the Graves Gallery. We exceeded our data collection target at all four sites, which provides useful insight into demographics, visitor behaviour, motivations and ratings. This provided a robust and reliable data set that will inform future audience research and developments. Audience Finder surveys were also trialled at Abbeydale Industrial Hamlet and Shepherd Wheel Workshop, for the first time.

Our Net Promoter Score (the percentage of people who would recommend a museum to friends or family) was strong overall, with 4 out of 5 sites scoring well above the national benchmark and Kelham Island Museum receiving the highest rating (83%). The Graves Gallery saw a significant increase from the previous year but still fell slightly below the national benchmark, which can be attributed to half of the gallery being closed for refurbishment for part of the year and challenging access to the gallery.

11% of those surveyed across sites were from global majority groups compared to 14% the previous year. All sites saw a more even spread of visitor ages compared to last year. The gender split remained the same as 2021/22, with a higher number of female visitors than male, while 1.5% of visitors identified in another way. There was very little fluctuation in the number of visitors identifying as having a long-term health condition or disability.

We successfully met our data collection targets for Arts Council England's Impact & Insight survey, required by all National Portfolio Organisations. We measured the impact of our programme, evaluating four activities and exhibitions. The four exhibitions surveyed were cited as the main or partial reason for the visit and scored highest on the Impact & Insight dimensions of concept, rigour and captivation. The *Brought to Light* exhibition attracted new audiences, with more over 60s and under 20s compared to the typical Weston Park Museum audience (predominantly 25-55 year-olds). The exhibition also attracted more visitors from outside the Sheffield area. *The Football Art Prize* exhibition at Millennium Gallery attracted visitors that do not typically engage with galleries on a regular basis – 22% of respondents said they rarely visit galleries and 18% said they don't normally visit at all.



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Kenneth Steel, *The Snake Pass*, 1958.
Image © Rob Whitrow

Bottom

Mandy Payne, *Every Day Is Like Sunday*, 2021. © the artist

Highlights of our exhibition and display programme are listed below and engagement with the programme continues to remain strong. All the exhibitions listed were developed collaboratively with artists and creatives, communities and organisations and offered free admission.

Places in Time: The Art of Kenneth Steel

17 December 2021 – 2 May 2022

Weston Park Museum | Visitor figure: 50,722

Kenneth Steel was a consummate printmaker and exceptional artist and designer in the fields of both railway art and commercial art. He lived and worked in Sheffield all his life. His keen eye for detail, colour and composition has left us with a unique record of not only the Sheffield area, but also notable areas of the British landscape. This exhibition was co-curated with Edward Yardley, a knowledgeable collector of Steel’s work.



Where We Live

15 January – 5 June 2022

Millennium Gallery | Visitor figure: 56,465

Where We Live was an artist-curated exhibition that brought together a group of painters whose work arose out of a sustained attention to a specific place or locality over a long period. The artists were Trevor Burgess, Jonathan Hooper, Narbi Price, Judith Tucker and Sheffield-based Mandy Payne.



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James Poole, *On the Conway*, Bettws y Coed, North Wales, date unknown © Sheffield Museums

Bottom

Barbara Honeywood, *No Title Album* Page XIV, c. 1860s © Bethlem Museum of the Mind

Framed in Friendship: A Legacy of Art in Sheffield

31 March – 23 July 2022

Graves Gallery | Visitor figure: 11,064

In 1999, *Zacharias and Elizabeth* by Stanley Spencer was purchased by Sheffield Museums and Tate. Mary Adshead, the previous owner, specifically requested the work come to Sheffield, as the city was home to her close friends the Bloomfield family. This exhibition focused on this and other personal connections that have supported the development of the city's collections.



Not Without My Ghosts: The Artist as Medium

31 March – 26 June 2022

Millennium Gallery | Visitor figure: 33,100

Not Without My Ghosts was curated by Hayward Gallery Touring, bringing together artists and artworks inspired by spiritualist methodologies and its deep cultural history. It featured around 50 exhibits spanning drawing, painting and installation, including works by William Blake and Victor Hugo. This exhibition was first installed during the pandemic and because of restrictions it could not open to the public. Hayward Touring kindly extended the tour to enable the exhibition to return to Sheffield in 2022.



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Necklace of jet and bone beads, from Wind Low, Derbyshire, 2500-900BC © Sheffield Museums

Bottom

Alex Turner by Julian Broad, 2013 © Julian Broad/National Portrait Gallery, London

Brought to Light: The Remarkable Bateman Collection

27 May 2022 – 15 January 2023

Weston Park Museum | Visitor figure: 58,216

Thomas Bateman (1821-1861) was a collector who established a museum at his home in Middleton-by-Youlgreave in Derbyshire. Since its dispersal in the 1890s, his items have found their way into some of the world's leading collections. It also forms the core of Sheffield's archaeology collection and extends across the city's other holdings, such as social history, natural science, decorative art and visual art. This exhibition celebrated the bicentenary of Bateman's birth in 2021 and his collecting legacy. Research for this exhibition was developed and expanded by academic Sharon Blakey. The Art Fund's Weston Loan Programme supported the cost of some of the loans.



Creative Connections: Sheffield

30 June – 2 October 2022,

Millennium Gallery | Visitor figure: 33,558

Creative Connections took inspirational Sheffield people as a starting point to explore ideas about place, community and representation. The exhibition showcased portraits of people connected to Sheffield, presenting works from the National Portrait Gallery and Sheffield's own collections alongside an installation created by artist Conor Rogers and students at Sheffield Park Academy.



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Johny Pitts, *Dean House, Penryn*, 2021
© the artist

Bottom

Sue Spaul, *Hat Trick*, 2020. Image © the artist

Johny Pitts: Home is Not a Place

10 August – 24 December 2022

Graves Gallery | Visitor figure: 15,628

Sheffield-born photographer and writer Johny Pitts was the recipient of the inaugural Ampersand/Photoworks Fellowship, which supports a photographer to make new work. This exhibition showed the outcome of this project which ‘reflects upon Black Britishness – its complexity, strength, and resilience – at the start of a new decade’. Pitts began his journey in London, visiting places along the Thames before circumnavigating the British coast, documenting people and landscapes of Blackness in places such as Margate, Dover, Plymouth, Cornwall, Bristol, Liverpool, Cardiff and Edinburgh.



The Football Art Prize

21 July – 30 October 2022,

Millennium Gallery | Visitor figure: 42,499

The Football Art Prize coincided with both the 2022 FIFA World Cup and the UEFA Women’s EURO 2022, which was hosted in Sheffield. The exhibition was the result of a competition organised in collaboration with Parker Harris, visual art consultants. It was open to artists living all over the world and working in the mediums of painting, drawing, photography and film. The project aimed to use the democratic and universal appeal of football and its unique capacity to cut across divides to reach and inspire new audiences in areas of low cultural engagement and aspiration. *The Football Art Prize* was funded by Arts Council, England and led by Touchstones Rochdale. The exhibition previewed at Touchstones and then toured to Sheffield and Sunderland (Museum & Winter Gardens).



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Stanley Royle, Mevagissey, Cornwall
© The Estate of Stanley Royle

Bottom

Photo © Grace Higgins Brown

From Sky to Sea: Artists and Water

24 November 2022 – 12 March 2023

Millennium Gallery | Visitor figure: 44,280

This exhibition explored artists' enduring fascination with water in all its different states. It followed the water cycle, beginning with depictions of rain over storm covered mountains that turned into streams and valleys, following rivers that run through towns and out to sea. Co-curated with Paul Swales, it predominantly showcased the city's collections, while contemporary loans included *Singing to the Sea* by Bethan Huws, loaned from Artangel.



A Soft Rebellion in Paradise: A Film by Chloë Brown

14 January – 12 March 2023,

Millennium Gallery | Visitor figure: 13,245

A Soft Rebellion in Paradise sees 200 women gather in Sheffield's Paradise Square, a site that has been often used for protests and today forms the core of the legal district. The women come together to perform a series of 'Soft Rebellions', including clapping, being silent and chanting the words of a specially commissioned poem by Geraldine Monk. Accompanied by sound design and score by musician DIE HEXEN, this film questions the historic and contemporary silencing of women. The film was made by an all-female crew, production team and cast. The artwork is part of Sheffield's visual art collection.



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George Fullard, *Three Women*, 1958. Image courtesy of the Fullard Estate. Photo © Sheffield Museums

Bottom

Kedisha Coakley, *The Right to Opacity*, Black Series, 2020 © the artist

George Fullard: Living in a Sculpture

21 January – 1 July 2023

Graves Gallery | Visitor figure: 20,656

George Fullard was born in Sheffield and studied at the Sheffield College of Arts and Crafts, then the Royal College of Art. He won prizes for his work such as *Running Woman*, which can be seen in the grounds of the Upper Chapel in Sheffield city centre. This exhibition celebrated the centenary of his birth by revealing his achievements and processes. The exhibition included drawings, maquettes and complete sculptures from the city's collection and other lenders alongside loans from Pangolin Gallery in London, who represent the Fullard estate.

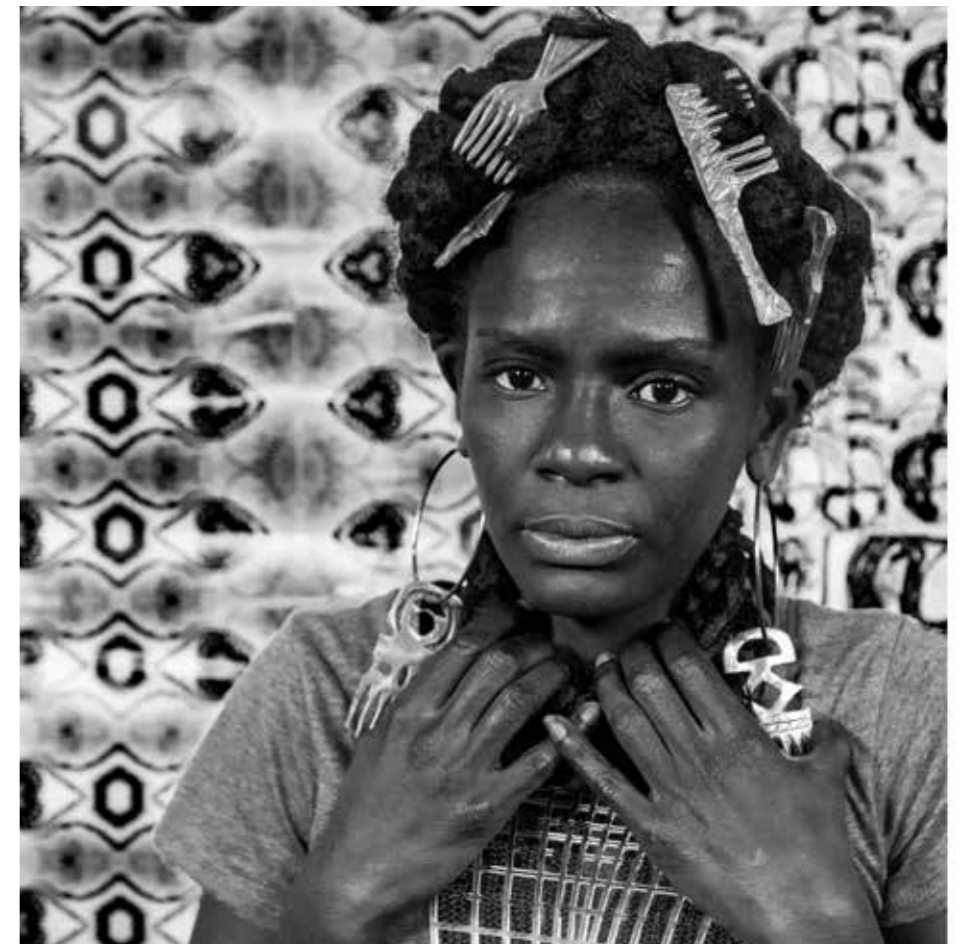


Hair: Untold Stories

10 February – 29 October 2023,

Weston Park Museum | Visitor figure: 96,619

From jewellery and dresses to armour and environmental protection, this exhibition highlighted the qualities of hair as a material. It also explored our complex relationship with hair both on, and off, our heads – how and why we care so much about our hair, and how hair influences society's expectations and our relationships to others. The exhibition included a project to photograph Sheffield hair salons and their clients. It was curated by the Horniman Museum, London in collaboration with the tour partners, Sheffield Museums and Tullie House, Carlisle.



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Still from Threshold to the Kingdom © Mark Wallinger

Bottom

A Sosell, A Faithful Friend. Printed by Almond Brothers, 1985 © Sheffield Museums

Threshold to the Kingdom: A Film by Mark Wallinger

18 March – 14 May 2023

Millennium Gallery | Visitor figure: 10,744

Threshold to the Kingdom shows slow motion footage of people arriving at London City Airport with a soundtrack of Miserere by Gregorio Allegri. Shot in a single take from a fixed position, the video presents a frontal view of the airport's international arrivals doorway. At several points in the video, individuals disappear in a ghostly dissolving fashion, and the work finishes with a fade to black. *Threshold to the Kingdom* is a recent addition to Sheffield's visual art collection.



The Ruskin Collection: Comes the Flood

3 January – 26 November 2023

Millennium Gallery

This new display explored the contemporary legacy of the Victorian artist and writer, John Ruskin (1819-1900). Ruskin was ahead of his time in recognising the impact of environmental change. This new display of the Guild of St George's Ruskin Collection imagined the future that Ruskin predicted, with gallery labels and sound recordings by creative writers, poets, and actors. Together, they asked us to consider how we will remember the past after the flood has come, what will be lost, and what would we save?



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© Andy Brown

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© Andy Brown

Looking Forward: Graves Gallery

This five-year, £455,000 project aims to rejuvenate the displays at the Graves Gallery by displaying more of the collections and developing new programmes with artists, young people and communities to explore thinking for the future of the buildings and grow ownership of the city's visual art collection.

Year three of the project was completed in March 2023 and the gallery reopened with a very positive event on 15 March celebrating a new display curated by artist Victoria Lucas inspired by JMW Turner's, *The Festival of the Opening of the Vintage at Mâcon* and a new display of works from the collection on the theme of the portrait and figure.

The new displays also include loans from artists Joseph Cutts, Paul Barlow and Mathew Weir. This project also supports the conservation of artworks from Sheffield's collection and work with young people to curate displays in their school environment.

This project is funded by The Ampersand Foundation supported by Sheffield City Council and Arts Council England.





Visitor with Grayson Perry's Comfort Blanket, 2014.
© Grayson Perry. Courtesy the artist, Paragon | Contemporary Editions Ltd and Victoria Miro. Photo © Andy Brown

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We offered accessible and inspiring opportunities for people from all walks of life to use their museums as places to reflect upon the past, question the present and imagine the future.

During 2022/23, over 16,800 formal education visitors engaged with exhibitions, events and activities at our sites.

We were delighted to work with 209 different schools from across Sheffield, as well as from across Yorkshire, Nottinghamshire and Derbyshire. The team delivered 405 workshops on a wide variety of subjects through the year and facilitated a further 195 self-guided visits. Casual Learning Deliverers increased our capacity and enhanced our offer in areas of the city with the least engagement.

Following the completion of the final year of the DesignLab Nation project with the V&A, we launched DesignLab Sheffield with the support of the Sheffield-based machine blade manufacturers, Durham Duplex.

DesignLab Sheffield gave us the opportunity to work with the Designated Metalwork collection, Studio Polpo and young people from three secondary schools; Hinde House, Park Academy and Yewlands Academy. The project aimed to inspire a new generation of creative practitioners and broaden young people’s understanding of the designed world around them. DesignLab Sheffield equipped young people with skills needed in workplaces of the future by focusing on the steps of design practice rather than the final outcome.

We also worked with young people across a variety of further projects through our Young Makers programme. Participants reflected on museums through the creation of podcasts, collaborated with Sheffield General Cemetery to celebrate the history of confectionery in Sheffield and worked alongside our Curator of Natural Science to curate a display around climate change at Weston Park Museum.



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Our engaging public programme of events and activities welcomed over 4,700 people to regular classes and over 10,500 people to events in our spaces. Events are an opportunity to add depth to the exhibition programme and explore the collections we care for through a mix of online and in-person events. The programme catered to different audiences, interests and age ranges – from baby friendly art classes to dementia cafés, artist talks to blacksmithing demonstrations, craft workshops for kids to gallery tours in British Sign Language.

The annual two-day Victorian Christmas Market on 3 and 4 December at Kelham Island Museum comprised over 80 stalls featuring gifts and local makers. Visitors enjoyed food and drink, festival entertainment, traditional craft demonstrations, family activities, Santa’s Grotto and a fairground. It welcomed 7,414 visitors, a 54% increase on the previous year and closer to pre-pandemic attendance, enabling us to benchmark appropriately for future events.

In addition, we hosted the Sheffield Print Fair, Futurecade and Off the Shelf: Festival of Words at the Millennium Gallery, and the Sheffield Ceramics Fair and Selected Space at Kelham Island Museum. These events supported local artists and makers, increased our profile within the city, and generated income through hire fees and donations.

We continue to work with the Professors and the Burton Street Group providing space for them to meet and work at Weston Park Museum and we have started to work with ArtWorks at Kelham Island, all via generous hosting agreements.



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© Andy Brown

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This year we have merged the legacy trusts' Collection Management databases, upgrading the software and training all staff on the updated system.

A total of 2,921 new records were uploaded to the database and 1,724 records were enhanced to Spectrum 5 standard. This includes the cataloguing of Basil Robinson's collection, which documents his story of living in Sheffield between the 1960s and 1990s, as well as the documentation of Archaeological Archives in collaboration with volunteers.

Plans for the new online database progressed with records being prepared for the database. Collections Management work focused on preparing the Trust's first Accreditation Return, due for submission in March 2024.

In 2022-23, the Trust acquired over 500 items for the collection, relating to:

- The Social History collection, with a shawl that was used in the Sheffield flood of 1864 and later in the Sheffield Blitz, a silver casket made to commemorate the opening of Castle Hill Market and a collection of items from Women's Euro matches in Sheffield.
- The Natural Science collection, with 200 specimens of Ichneumon Wasp collated by Yorkshire recorder Bill Ely and a collection of pressed plant specimens (c. 1890) from Conisbrough.
- The Industry and Metalwork collection, with a set of six coffee spoons by Joseph Rodgers, a set of Hadfields Steel Works limited edition golf clubs, a British Steel Corporation safety helmet, a painting of *Davy United, Bloom and Slabbing Mill* (1953) by

Kenneth Steel and archaeological archives from Eye Witness Works, Nursery Street and Kelham Island Steelworks.

- The Visual Art collection, with *Christmas Tree* and three more paintings by Scottish artist Moyna Flannigan, *Ski Village*, photograph by Dan Holdsworth, two Stanley Royle paintings and a selection of his sketches, memorabilia and painting palette given by his great grand-daughter and three paintings by John Hoyland: *Midland Station, Sheffield* (1957), *Sky Edge, Sheffield* (1957) and *Coffee Bar* (1955).

In addition:

- Sheffield Museums was recipient of the Griffin Award through the Contemporary Art Society enabling the commission of *Clothed Akin* (2023) a set of five Britannia silver and oxidised copper vessels by Francisca Onumah.
- 20 works were gifted to the city through the Acceptance in Lieu works scheme from John Kirkland including artists such as Frank Auerbach, Anthony Caro, and Bridget Riley
- Funding from the Arts Council England/V&A Purchase Grant Fund allowed us to purchase five rare gold Iron Age coins from Whitwell Derbyshire which came to us through the Treasure Act.

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The conservation programme saw 70 objects and artworks have their condition improved in 2022-23. This included prints depicting Henry Bessemer and James Montgomery for the *Creative Connections* exhibition, drawings by Euginea and Clara Bateman for the *Brought to Light: The Remarkable Bateman Collection* exhibition, and Titian's *The Submersion of Pharaoh's Army in the Red Sea* (1549) enabling it to be displayed for the first time since its acquisition in the 1980s in the *From Sky to Sea: Artists and Water* exhibition.

Sheffield Museums loaned 76 objects from the city's collection to local, national and international museums and galleries. These included Walter Sickert's *L'Hôtel*

Royal Dieppe and Soldiers of King Albert at the Ready to Tate Britain and the Petit Palais, Paris. Paul Gauguin's *Interior with Aline Gauguin* was loaned to Musée des Impressionismes, Paris and a significant loan of 11 Bloomsbury Group to the National Museum Rome.

Closer to home, items were also lent to Leeds Museum, Tennants Auctioneers in Harrogate, King Edward VII School, Forge Valley Academy and Whirlow Hill Farm.



Right

Titian, *The Submersion of Pharaoh's Army in the Red Sea* (1549)



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© Sheffield Museums

Bottom

© Andy Brown

In 2022/23, we continued work to ensure a bright future for the sites in our care

In 2022, working with the Science Museum Group and the V&A, we secured funding via the National Heritage Memorial Fund to explore the potential return of the Stephenson Blake collection to Sheffield. This nationally significant collection numbers over two million items from Stephenson Blake and Co, the Sheffield based type foundry established in 1818. The company grew to become one of the most successful type foundries in the country. This initial exploration of the feasibility of such a project will take approximately 15 months and began in earnest with the appointment of a dedicated Project Manager in March 2023.

During the year, we also began to develop plans for Abbeydale Industrial Hamlet that will see it become a dynamic destination for visitors of all ages and a working, resilient site with a sustainable future. Plans include a new welcome area and shop, refreshed interpretation, a themed play area, a new workshop to accommodate volunteers and an extended car park. Our vision is that the Hamlet inspires the next generation of wonder-smiths, engineers, entrepreneurs and makers and stimulates curiosity and creativity in all its visitors. It will become a resilient, sustainable hub for local communities and a great day out for visitors of all ages. In June 2023, we received the good news that our bid to National Lottery Heritage Fund for £235k towards investment at this site had been successful.





Visitors with Jessica Ennis-Hill by Kate Peters, 2012 © Kate Peters. Photo © Andy Brown

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Collaboration is at the heart of everything we do. Throughout 2022/23, we worked with lots of brilliant and inspiring organisations and individuals.

The V&A

The city has had a strategic partnership with the Victoria & Albert Museum since 1999, bringing high quality collections and exhibitions to the people of Sheffield. The Trust has also continued to benefit from curatorial advice and professional expertise through talks, secondments, Trustee involvement and training. We were able to secure funding from Durham Duplex, a Sheffield-based Machine Blade manufacturer to deliver a special Sheffield version of the V&A's DesignLab Nation project this year.

The Guild of St George

Sheffield Museums works closely with the Guild of St George through our stewardship of the Ruskin Collection. The Guild continue to support us to care for and display the Ruskin Collection and financially support the Trust to undertake this work. The Board of Trustees and staff team would like to thank the Guild of St George for their ongoing commitment to Sheffield and the work of the Trust during this and future years.

The Ken Hawley Collection Trust

The Ken Hawley Tool Collection is stored and displayed at Kelham Island Museum. The Trust worked closely with the Hawley Trust to realise the National Lottery Heritage Fund supported *Sheffield Treasures* exhibition which opened in January 2023. This included the loan of a group of multibladed folding knives from Sheffield's Designated Metalwork Collection.

National Portrait Gallery

The Creative Connections project with the National Portrait Gallery worked with artist Conor Rogers and students from Sheffield Park Academy. It resulted in an exhibition in summer 2022, including works from both the National Portrait Gallery and Sheffield's collection alongside work created by Conor and the students.

Sheffield Assay Office

The Trust worked closely with the Assay Office on a new display and programme of events to celebrate the 250th anniversary of the Assay Office in September 2023.

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Sheffield Culture Consortium

Membership of the Sheffield Culture Consortium continues to be of strategic importance as we seek to position culture as a key component in the city's recovery and development. We work alongside colleagues at Sheffield Theatres Trust, Site Gallery, The Showroom, Doc/Fest, Yorkshire Artspace, Music in the Round, SADACCA, Sheffield African Heritage Forum and the Universities, to develop the Consortium's role and deliver on its strategic objectives. The Trust continues to administer the Sheffield Culture Consortium Visual Art Newsletter.

Sheffield Culture Collective

The Trust is a founding member of the Sheffield Culture Collective. The Collective includes public, private and voluntary sector membership and works together with Sheffield City Council to support the strategic role of culture in city centre development, the visitor economy, and the city region. In 2022, the Council adopted the Culture Collective's strategy, and this led to the Council appointing Fourth Street, place consultants, to facilitate the development of a new cultural strategy for Sheffield to be completed in spring 2024.

South Yorkshire Museums

The Trust meets regularly with our regional peers in Barnsley, Doncaster and Rotherham to consider opportunities to share learning and resources as well as connecting planning.

Creative Health in South Yorkshire

In the summer, we worked with the Director of Public Health's Office to develop a Creative Health symposium hosted at the Millennium Gallery in November. The one-day symposium demonstrated how regular engagement in arts and creativity can improve health and wellbeing outcomes for our population and led to a collaborative partnership with cultural and health professionals, academics, politicians and policymakers working more closely together to support wellbeing in the region and ensure that the impact of arts in health are recognised in South Yorkshire's Integrated Care Strategy.

New Collaborations

We entered into new collaborations with Photoworks, the National Gallery and the MAGNET network, all focussed on exhibitions. We also worked with artists, historians and communities to create displays at Weston Park Museum and the Millennium Gallery including a display focusing on black history in Sheffield in the 19th century curated with Mark Hutchinson; Lora Krasteva's installation *Becoming British*, at Weston Park Museum, revealing the bureaucracy behind her application to become British; and ceramic displays by Brian Holland and Janet Barnes at the Millennium Gallery.



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Every aspect of our work has consequences for the environment; we encourage visitors to travel to our sites; we use resources in exhibitions; we maintain climate control in our buildings. Our main environmental impacts are:

1

Energy use

In particular through maintaining environmental conditions within our buildings and running gas-powered engines

2

Audience

Supplier and staff travel to and between our sites

3

Exhibition resource use

Paint and materials

4

Catering waste

Managed by our franchisees

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We have an Environmental Sustainability Working Group made up of employees from across the Trust who meet twice a year to challenge and promote change.

Key achievements included:

- Data uploaded to our future net zero platform to establish our baseline carbon footprint
- Energy audits across two sites with the highest energy consumption
- A review of building management system settings to reduce unnecessary energy usage
- Reduced print runs for paper guides and moved towards a more digital offering to reduce wastage
- The development of a sustainable collections management policy including an action plan and procurement guidance

Reduction in energy usage is a priority in the light of energy cost inflation and will continue to be a priority with work to review energy usage and secure investment into energy-saving technology. Use of the future net zero platform will enable the Trust to identify and target areas for energy reduction.



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Trustees

Trustees appointed to the Trust were initially drawn from the two legacy trusts. This has ensured continuity and enabled Sheffield Museums Trust to benefit from the wealth of organisational experience that Trustees were able to bring with them.

Trustees serve an initial term of three years that can be extended up to a maximum of nine years.

Trustees meet as a Board for a minimum of four formal board meetings each year. They provide scrutiny and advise and support the strategic leadership team and wider teams through focused committees that report back to the Board of Trustees.

- Neil MacDonald (Chair)
- Richard Abdy
- Patrick Abel
- Darren Chouings
- Cllr Tony Damms
- Cllr Roger Davison
- Maxine Greaves
- Lindsey Green
- Cate McDonald
- Richard McGloin
- Patrick Meleady
- Sue Ransom
- James Robinson
- Martin Singer
- Arnie Singh

Associate Trustees

The Associate Trustee programme is designed for people new to charity governance and interested in building their knowledge and experience. It aims to develop the next generation of Trustees for the cultural sector by equipping people to take on a Trustee role, either with us or with another charity.

In 2021, we recruited four Associates who took part in training and induction, were supported by Trustee mentors, and joined Board and Committee meetings as participant observers from November 2021. The programme ran for 16 months and came to an end in February 2023; feedback from the first cohort of Associates has shaped the design of the next programme.

- Amala Anyika
- Susie Clarke
- Luke Neve
- Hannah Trevarthen

Committees active during the year were:

- Finance
- Risk, Audit, Governance
- Participation
- Collection Development
- Fundraising
- Remuneration & Employment
- Nominations
- Challenge & Change

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Staff

Sharon Armin

Khaalid Aysha

Laura Barber

Cordelia Barras

Wendy Bates

Ruth Bean

Nicholas Booth

Cheryl Bowen

Claire Bower

Megan Bowman

Louise Bowmar

Amanda

Brassington

Louisa Briggs

Sian Brown

Vicky Brown

Bethany Bull

Charlie Cloke

Nicola Coates

Jennifer Cocker

Lucy Cooper

Edwina Cotterill

Oliver Couldwell

Lesley Cowley

Alison Creasey

Andy Debenham

Gareth Dobson

Benedict Eaton

Duncan Edwards

Christopher Ellis

Amy Farry

Sheelagh Fellows

Steven Ford

Eddy Foster

Melanie Foxton

Ashley Gallant

Jonathan Garrill

Katie Gill

Kirstie Hamilton

Anita Hamlin

Richard Harland

Fiona Harrison

Susan Harrison

Chris Harvey

Laura Hauk

Brooke Hayes

Stephen Henzell

Lucy Hockney

Lynne Hodgkinson

Gemma Holden

Amy Howe

Julie Hukins

Emma Isaac

Martha Jasko-Lawrence

Ben Jeffery

Janet Jennings

Zoe Jones

Catherine Kendall

Beth Kinross

Elizabeth Lindley

Bridget Little

Paul Little

Jim Lowe

Holly Lown

Amy Lumb

Louise Lynch

Christian Lyne

Amy Marsh

Stephanie Marsh

Barbara Marshall

Elizabeth Maskery

Andrea May

Alistair McLean

Jamie Mellor

Michaela Moat

Graham Moore

Clara Morgan

Alison Morton

Kathleen Murphy

Becca Mytton

Matthew Neale

Fabien O'Farrell

India

Oldfield-Cherry

Kelly O'Leary

Emma Paragreen

Daniel Pencavel

Sandra Pickersgill

Jonathan Pridmore

Frances Rawlings

Rachel Rebucha

Darius Rejaie

Rachel Richards

Megan Rigby

Rachel Schoon

Chris Shelton

Jessica Shipton

Alan Silvester

Isobel Simmonite

Karen Somerset

Kim Streets

Clair Taylor

Laura Travis

Keith Wall

Pauline Wall

Ben Ward

Karen Webster

George Whewell

Howard Whiting

Anna Widdowson

Rowan Woodhead

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People are at the heart of everything we do. Our amazing staff team, Trustees and volunteers share a commitment to creating inclusive museums for everybody.

TAP placements

Once again in 2022, we worked with The University of Sheffield Transforming and Activating Places project, with a placement student who worked across all the collections and presented a thoughtful and creative presentation as research for the forthcoming *City of Rivers* exhibition. The student was extremely positive about the experience and made a real contribution to the development of the exhibition.

Curator of Industry and Metalwork

The John Ellerman Foundation supported the Curator of Industry and Metalwork role, ensuring that we have specialist knowledge and skills in the team. In particular, it enabled us to commission research to support decolonising the collections and to make connections with local communities, makers and industry. This was the second year of a three-year funding agreement.

Team development and anti-racism

Our Environmental Working Group, Access and Inclusion Working Group and our Anti-Racist Book Group support the development of individual team members and the organisation. They provide valuable forums to challenge, question and adapt our activity.

Our second all-team away day took place in November 2022 at the Millennium Gallery, with support from consultant Rey Dosaj. Rey continues to work with us to support our development towards becoming a fully inclusive and anti-racist organisation.

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Volunteers

Our dedicated volunteers are instrumental to the success of Sheffield Museums Trust.

Volunteering activity made a good recovery following the impact of Covid-19 and encompassed a broad range of roles. These included supporting collections management and research, exhibitions research, learning, our public programme, visitor engagement, outreach engagement, audience surveying, engineering and communications.

In 2022-23, 228 volunteers gave a total of 6,400 hours of their time to support our charitable work. This was a 60% increase in hours donated in the previous year and a 24% increase in individuals engaged in volunteering.

Volunteers make an immense contribution to the quality and quantity of activities that we can undertake, and we would like to express our thanks to all who gave their time to support us this year. A particular thank you to the Friends of Porter Valley who were awarded the Queen's Award for Voluntary Service in 2022, in recognition of their voluntary contribution to the City of Sheffield.





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The year ending 31 March 2023 was the second year of trading for Sheffield Museums Trust, and our first full year of trading which has not been directly impacted by Covid-19 related closures

The Trust is reporting a net consolidated unrestricted operating deficit of £(250)k for the period ending 31 March 2023 (2022 deficit £(237k)).

The consolidated statement of financial activities shows a total surplus for the year after other recognised gains and losses of £154k (2022 deficit £(176k)). This figure is heavily influenced by gains on the South Yorkshire Pensions Authority Defined Benefit Scheme and by the depreciation costs of grant funded assets. Remeasurement gain on the defined benefit pension plan was £1,011k (2022: £746k) and depreciation on grant funded assets is shown in restricted funds and totalled £758k (2022: £758k) for the period. This depreciation is funded from the restricted capital reserve fund.

The unrestricted operating deficit result is in line with expectations. We recognise that operating at a deficit on unrestricted funds is not sustainable, and we are focused, together with our funders, on ensuring a sustainable financial future. Given the challenging operating environment, the financial performance of the Trust for the year is acceptable.

We control expenditure and work with a range of stakeholders to plan with ambition to ensure that we are able to optimise future opportunities for income generation.

At 31 March 2023, the group had net assets of £10,142k (2022 £9,988k). Free reserves were £1,022k (2022 £1,018k) supported by a cash balance of £1,898k (2022 £1,691k). This provides the Trust with sufficient stability and resilience in the short term as we work towards a balanced budget in the longer term.



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Consolidated Statement of Financial Activities (including income and expenditure account) Period Ended 31 March 2023

	2023 Unrestricted funds (£000)	2023 Restricted funds (£000)	2023 Total (£000)	Combined Group 2022 Total (£000)
Income and endowments from:				
Donations and legacies	1,087	255	1,342	1,463
Charitable activities				
<i>Income from charitable activities</i>	202	–	202	236
<i>Management service charge</i>	1,741	–	1,741	1,741
Other trading activities	924	–	924	661
Other	29	100	129	146
Total income and endowments	3,983	355	4,338	4,247
Expenditure on:				
Raising funds				
<i>Trading activities</i>	(635)	–	(635)	(503)
<i>Fundraising costs</i>	(21)	–	(21)	(49)
Charitable activities				
<i>Exhibitions, collections and participation</i>	(940)	(248)	(1,188)	(1,291)
<i>Operational costs</i>	(2,637)	(758)	(3,395)	(3,372)
Total expenditure	(4,233)	(1,006)	(5,239)	(5,215)
Net (expenditure)	(250)	(651)	(901)	(968)
Transfers between funds	(24)	24	–	
Other recognised gains:				
Remeasurement gain on defined benefit pension plan	1,011	–	1,011	746
Corporation tax relief	44	–	44	46
Net movement in funds	805	(651)	154	(176)
Reconciliation of funds:				
Total funds brought forward	1,530	8,458	9,988	10,164
Total funds carried forward	2,335	7,807	10,142	9,988

All income and expenditure derive from continuing activities.
The statement of financial activities includes all gains and losses recognised during the year

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Registered office:

Leader House

Surrey Street

Sheffield

S1 2LH

Charity registration number:

1194032

Company registration number:

13063156

Consolidated & Trust Balance Sheets at 31 March 2023

	Group 2023 (£000)	Trust 2023 (£000)	Combined Group 2022 (£000)	Combined Trust 2022 (£000)
Fixed assets:				
Tangible assets	8,704	8,680	9,533	9,488
Heritage assets	-	-	-	-
	8,704	8,680	9,533	9,488
Current assets				
Stocks	69	-	62	-
Deborts	358	459	288	496
Cash at bank and in hand	1,898	1,801	1,691	1,519
	2,325	2,260	2,041	2,015
Creditors: amount falling due within one year	(373)	(300)	(304)	(247)
Net current assets	1,952	1,960	1,737	1,768
Total assets less current liabilities	10,656	10,640	11,270	11,256
Creditors: amount falling due after more than one year	-	-	-	-
Provisions for liabilities	(514)	(514)	(399)	(399)
Net assets excluding pension liability	10,142	10,126	10,871	10,857
Defined benefit pension liability	-	-	(883)	(883)
Net assets	10,142	10,126	9,988	9,974
Charity funds				
Resitricted funds	7,807	7,807	8,458	8,458
Unresitricted funds	2,335	2,319	1,530	1,516
Total charity funds	10,142	10,126	9,988	9,974