



## **Sheffield Museums Trust Collections Development Policy September 2022**

**Name of museum:** *Sheffield Museums Trust: comprising Abbeydale Industrial Hamlet, Graves Gallery, Kelham Island Museum, Millennium Gallery, Shepherd Wheel Workshop and Weston Park Museum.*

**Name of governing body:** *The Board of Trustees of Sheffield Museums Trust in partnership with Sheffield City Council, the Guild of St George and the Ken Hawley Collection Trust.*

**Date on which this policy was approved by governing body:** *27 September 2022*

### **Policy review procedure:**

This Collections Development Policy will be published and reviewed at least once every five years. Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of collections at Sheffield Museums Trust.

**Date at which this policy is due for review:** *November 2024*

This is the policy statement regulating the development of the collection through acquisition, management and disposal of items for the collections managed by Sheffield Museums Trust. The adoption and implementation of such a policy is a requirement of the Arts Council England (ACE) Accreditation Scheme for museums and galleries in the UK. This policy is based upon the recommended version published by ACE to comply with the Accreditation Standard (2019).

This Collections Development Policy is publicly available and confirms:

- The duty of Sheffield Museums Trust to maintain collections in perpetuity for public benefit on behalf of Sheffield City Council, the Guild of St George and the Ken Hawley Collection Trust.
- The specific areas within which Sheffield Museums Trust will collect.
- The geographical and other limits within which it collects.
- How Sheffield Museums Trust co-ordinates collecting with other museums and public agencies, to avoid unnecessary duplication or competition.
- The legal and ethical safeguards required to ensure that acquisitions and disposals made for public benefit are undertaken in a legitimate and professional manner.

## 1. Relationship to other relevant policies/plans of the organisation:

### 1.1 The museum's statement of purpose is:

The Collections Development Policy maps how Sheffield Museums Trust will manage and develop the collections in its care. Sheffield Museums Trust is primarily responsible for managing the museum collections of art, human and industrial history and natural science on behalf of Sheffield City Council and the collections of the Guild of St George (The Ruskin Collection) and the Ken Hawley Collection Trust.

Sheffield Museums Trust was formed in 2021 bringing together Sheffield Industrial Museums Trust and Sheffield Galleries and Museums Trust (Museums Sheffield).

### Charitable Objectives

Sheffield Museums Trust's purpose is embedded in its charitable objectives:

- 1) *The preservation, protection, restoration, improvement, enhancement and maintenance of items and features of artistic, scientific, historical and industrial interest for the public benefit.*
- 2) *The advancement of and support for education and learning for the benefit of the public, particularly the people and communities of Sheffield and its surrounding region, and especially in the fields of social and industrial history, science and engineering, design, technology, visual art, craft and natural science through:*
  - a) *the care, management, display and development of collections that span human and natural history which will promote the objects of the Trust including:*
    - i) *the collections of the Sheffield City Council;*
    - ii) *the arts collection of the Mappin Trust;*
    - iii) *the collection of the Guild of St George;*
    - iv) *the collection of the Ken Hawley Collection Trust; and*
    - v) *collections of any other person or body to the extent consistent with the objects of the Trust;*
  - b) *the development and production of museum and gallery experiences on site, online and in community settings (including events, displays and exhibitions) to inspire curiosity, creativity, enjoyment and learning in people of all ages to understand the history of and future for Sheffield and its surrounding region in terms of its people, culture, diversity, creativity, artistic, scientific and industrial development;*
  - c) *the organisation of meetings exhibitions lectures publications and other forms of education relevant to the historical and industrial development of Sheffield and its surrounding region;*
  - d) *the organisation of meetings exhibitions lectures publications and other forms of education relevant to the public understanding of science engineering technology and design as applicable to the present day and to the future; and*
  - e) *the aid, establishment, funding, or sponsorship of bursaries, scholarships or grants to any person or persons, institution,*

*association or corporate body for the purpose of furthering the objects of the Trust.*

- 3) *Such other charitable objects beneficial to local communities as the Trust shall from time to time determine.*

Our charitable objects represent our purpose, impact and power;

- 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.
- Our impact is measured in our contribution to quality of life, learning and skills, to place-making and vibrancy and to the city region economy.
- Our power is in celebrating local identity and distinctiveness, bringing the best to the Sheffield and enabling people to feel proud of their city and joy where they live.

### **Mission and Vision**

Sheffield Museums Trust's vision and mission will be regularly reviewed and refined with staff from across the organisation. We are guided by this destination vision to support thinking and planning;

An ambitious, resilient and unified museums service that represents, celebrates and inspires Sheffield.

- 1.2 The governing body will ensure that both acquisitions and disposals are carried out openly and with transparency.
- 1.3 By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- 1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5 The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6 The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 1.7 In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will

be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:

- the disposal will significantly improve the long-term public benefit derived from the remaining collection
- the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
- the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored
- extensive prior consultation with sector bodies has been undertaken
- the item under consideration lies outside the museum's established core collection

## **2. History of the collections**

Sheffield's collections were originally formed in the late 1700s with many items being given to the city through the Sheffield Literary and Philosophical Society which was set up in 1822. These collections subsequently formed the basis for the City Museum when it opened in 1875 with the Mappin Bequest providing the foundations for the city's art collection in 1887, later augmented by J G Graves generous gifts between 1929 and 1943. The industrial collections and sites further developed over the 20<sup>th</sup> century with Shepherd Wheel opening as a museum in 1962, Abbeydale Industrial Hamlet opening to the public in 1970 and Kelham Island Museum commencing operations in 1982. The collections have grown substantially over the last 150 years through bequests, donations, depositions and purchases, guided by the passion and knowledge of successive Curators and Directors. Modern acquisitions include objects as varied as a collection of protest badges, stickers and a miners' strike collection bucket, items relating to LGBTQ+ experience within the city, Grayson Perry's *Comfort Blanket* (2014) and Butter knife and Cheese knife with pewter handles made by students at Freeman College in Sheffield. During 2020-22 key acquisitions also included the Ibberson collection of multi-bladed knives, paintings by John Hoyland and a selection of works by Mark Wallinger. In addition a significant collection of items relating to the experience of the COVID 19 pandemic in Sheffield were collected during this period, including the first vial of vaccine administered in the city.

## **3. An overview of current collections**

Sheffield Museums Trust is the custodian of extensive of collections of art, human and industrial history and natural science. Connecting people with their collections is at the heart of the organisation; we care for, research, interpret and provide access to these collections through exhibitions, displays, events, digital platforms, learning and participation programmes. The collections provide a wealth of opportunities to engage with Sheffield's diverse communities through co-production, engagement and volunteer projects and over the next five years we plan to work with these audiences to help us shape Sheffield's future collecting.

### **3.1 Archaeology Collection Summary**

The Archaeology collection comprises nationally important material excavated from Sheffield, South Yorkshire and Derbyshire, dating from prehistoric finds to 20<sup>th</sup>

century industrial remains. The collection also includes Non-British Archaeology such as Greek, Roman and Ancient Egyptian artefacts.

The Archaeology collection is of major regional importance and comprises around 500,000 items. The majority of the collection consists of bulk accessions of small archaeological fragments derived from excavations. The strength of the collection is Neolithic, Bronze Age and Anglo-Saxon grave groups from the Peak District.

As with much of Sheffield Museums Trust's collections, the founding Archaeology collection was transferred from the Sheffield Literary and Philosophical Society to Sheffield's first public museum at Weston Park. The collection included Ancient Egyptian objects and flint tools from French Palaeolithic cave sites, as well as local material such as pottery urns, bronze tools and an example of Neolithic rock art. These collections represent random and unstructured collecting by members of the Society throughout the 1800s.

For the past 130 years the museum has fulfilled a regional role in providing an archaeology service and depository for the Sheffield area and the Peak District. The museum provides advice and expertise to the archaeological community, including contracting units, students and amateur archaeological groups, and has close links with South Yorkshire Archaeology Service.

### **3.1.1 City of Sheffield**

The collection comprises material from across the city. This includes flint implements and flint manufacturing debris from Mesolithic sites such as Deepcar and important collections of Iron Age grinding stones (querns) from Wharnccliffe. Material such as pottery, knives and coins from Sheffield Castle show the city's importance during the medieval period. The castle was one of the largest in northern England, but was totally destroyed above ground in the Civil Wars of the 1640s. Today, archaeological evidence provides the only way to find out more about this site.

Later material includes locally made pottery from Sheffield Manor from around 1715. Known as Manor Ware, this earthenware pottery would have been used primarily in Sheffield households and was relatively simple in design. Glass from Bolsterstone in the 1700s represents South Yorkshire's early reputation as a place for quality glass production.

In the last 20 years the collection has acquired excavated material from 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century industrial Sheffield. The redevelopment of the city has provided new information about the domestic and working life of the urban population. Sites such as Riverside Exchange and Suffolk House have revealed well preserved examples of cementation and crucible furnaces, and analysis of metal working slags has shown the varying quality of steels used and the importance of Swedish iron to the Sheffield steel industry. Domestic sites including The Crofts off Tenter Street and Stephenson Blake works, Upper Allen Street have revealed well preserved examples of working class court housing. These provide first hand evidence of the poor and cramped conditions in which the urban population lived and worked. This material has enormous potential for research, display and interpretation.

### **3.1.2 The Peak District**

A significant proportion of the collection comprises prehistoric (Neolithic and Bronze Age) and Anglo-Saxon finds of high quality, derived largely from burial mounds in the Peak District that are of national importance. Significant recent acquisitions include the Heathcote collection of Bronze Age finds from burial sites on Stanton Moor. These finds give a valuable insight into Bronze Age society and technology as well

as their burial practices and rituals. Further excavated material comes from cairns on the East Moors and from Wigber Low near Kniveton and include combs, spear heads, swords, knives, beads and other personal artefacts as well as collared urns and accessory vessels.

The Bateman Collection was amassed by Thomas Bateman (1821-1861) and comprises just over 1,300 artefacts or small assemblages excavated from around 200 Bronze Age and Anglo-Saxon burial mounds between the 1840s and 1861. The contents of approximately 200 other barrows came via Bateman's two proxy diggers, Samuel Carrington (Staffordshire) and James Ruddick (North Yorkshire). The Bateman Collection is of primary importance for the interpretation of prehistoric landscapes in the Peak District. The Anglo-Saxon burial assemblages are also of national significance; the Benty Grange Helmet being the first Anglo-Saxon helmet to be found in Britain.

The collections also contain material gathered by regional fieldworkers such as Leslie Armstrong, Major Harris and Jeff Radley. Armstrong dug primarily in the inter-war period at prominent sites in Derbyshire such as Creswell Crags. Harris dug in the same period and was the first to open up Brushfield Hough barrow in Derbyshire. Jeff Radley was a late 20<sup>th</sup> century archaeologist. Finds from Radley's fieldwork and excavations at Mam Tor Iron Age hillfort, Brough Roman fort and a Bronze Age cemetery at Eaglestone Flat have also broadened the chronological and contextual range of the collections.

### **3.1.3 Archaeological Archives**

The Archaeological archives are of major regional importance and include considerable excavation, fieldwork and research records. The records contain drawings, plans and photographs that give context to the collections and are a fundamental means of interpretation.

The most important of the antiquarian records are found in the Bateman Collection and comprise volumes of letters, notebooks and watercolours. These give valuable information about excavation sites, excavation techniques and many of the finds. The collection also includes the Leslie Butcher archive of site surveys, an important reference record of earthwork sites in the region from the 1950s and 1960s. The Hunter Archaeological Society index is the first comprehensive attempt to compile a definite record of all sites, monuments, finds and other records of archaeological or historic information for South Yorkshire and the Peak District.

### **3.1.4 Non-British Archaeology**

Around 10% of the Archaeology collection is material from outside Britain. The Non-British Archaeology collection is made up mainly from South American ceramics, Mediterranean Roman glass and important Greek and Egyptian material. Most of these collections were privately acquired by travellers and tourists prior to the 1940s and subsequently given to the museum.

## **3.2 Coins, Medals and Tokens Collection Summary**

The Coins, Medals and Tokens collection number some 8,000 items and originated from the Sheffield Literary and Philosophical Society. The coin collection ranges from Roman and Greek pieces to 20th century coins from all over the world. It was intended as a reference collection with as many types of coinage as possible.

Ancient coins range from Classical Greek (5th-4th century BC) from the major city states of Athens and Corinth and the Greek colonies of Sicily and Asia Minor and

include rare silver issues and common bronzes. The Hellenistic period (4th-1st century BC) is well covered from its emergence with the rise to power of Alexander the Great, and examples cover the issues produced by Alexander himself as well as his immediate successors. There are also examples of the kingdoms established by the Greeks in North India and Central Asia which illustrate a mix of local and Hellenistic styles, languages and deities. The Roman Empire is represented by Republican through to Late Roman issues (3rd century BC – 5th century AD) with a range of denominations and examples minted from around the Empire. Most Emperors are represented in the collections, and there is a small group of coins produced with images of other members of the Imperial family. The Byzantine period is illustrated by a small group of coins from the 10th-12th centuries AD, but with a few coins from the beginning of the period during the reign of Justinian (482-565 AD).

The medals collection includes military medals and has a local focus, including military medals awarded to Sheffield men who served in the World Wars and other conflicts. There are also medals commemorating royal, local and European events and personalities, and sporting and educational achievements. It also includes a small but significant collection of more local medals, which provide an interesting insight into the activities of local people, groups and societies such as the Sheffield Political Union and the Sheffield Horticultural Society.

The tokens collection includes a wide range of largely British examples of the ‘token’ coinages used at various times as local substitutes for official coinage. The 17<sup>th</sup> century tokens were usually issued by tradesmen and often bore the arms of their company or guild. Sheffield examples include those of bakers, grocers, drapers, apothecaries, fishmongers, the Overseers of the Poor and the Phoenix Iron Works. They provide interesting information about the local economy and lives of Sheffield workers.

This collection also includes 19<sup>th</sup> century tavern checks issued by Sheffield pubs, tickets for local music halls, sporting venues and public transport.

### **3.3 Decorative Art Collection Summary**

The Decorative Art collection grew out of the Sheffield Literary and Philosophical Society whose collections formed the basis of the City Museum in 1875. The collection comprises around 16,000 ornamental and functional art, craft and design objects. It includes small collections of predominantly British ceramics and glass, arms and armour, horology and an outstanding collection of Chinese carved ivories.

#### **3.3.1 Ceramics**

The ceramics collection consists of approximately 1,500 examples of British pottery and porcelain and has been described as a typical regional museum collection. The British collection represents ceramic production from the 1600s to the early 1900s with examples of slipware, tin-glazed earthenware, salt-glazed stoneware, printed creamware and porcelain. The collection also contains around 300 examples of ceramics from other parts of the world such as export tea-wares from 1700s China, Italian and Dutch tin glazed wares and Turkish Iznik ware.

There is a good collection of local ceramics from the 1700s and 1800s drawn from the Rockingham, Midhope, Don, Twigg and Pinxton potteries. A number of items have a connection to local events, such as the Sheffield Flood of 1864.

Recent acquisitions have included contemporary ceramics by local makers such as Emilie Taylor's work *Manor & Castle*, 2016, pieces by Anna- Mercedes Wear as well as pieces made by Yorkshire Artspace Starter Studio Programme participants.

### **3.3.2 Glass**

The glass collection comprises around 400 items, many of which are from South Yorkshire and Derbyshire. These complete examples of drinking glasses and bottles often correspond with excavated shards in the Archaeology collection. The nucleus of the collection was formed by Joseph Kenworthy who acquired many pieces in the Bolsterstone area. There are also a few fine pieces of German glass of the 1600s and 1700s.

### **3.3.3 Ivories**

The Grice Collection of Chinese Ivories was purchased for the city by Dr J G Graves in the 1930s. Comprising over 150 objects including figures, plaques and brush pots made in China in the 1700s and 1800s, it is the only Chinese ivory collection of its size in a British museum. The collection was the focus of extensive conservation, research and display as part of the *China in Yorkshire* project, 2008. For further information please see the following publication: Morton, A., and Starkie, C., (2008), *The Grice Collection of Chinese Ivories*, Museums Sheffield.

### **3.3.4 Clocks and Watches**

This collection comprises 123 watches and 29 clocks and includes British and Continental verge watches made between about 1660 and 1850, as well as a few more recent watches with lever and cylinder movements. A small number are attributed to Sheffield makers. The main part of this collection was given by Evan Roberts (1916) and J G Graves (1924). The clock collection contains a very unusual group with novelty movements made between the late 1700s and the present; examples range from a superb French Orrery clock to a modern Black Forest cuckoo clock.

### **3.3.5 Arms and Armour**

The arms and armour collection consists of mainly European, Japanese, Indo-Iranian and other swords, shields and helmets dating from the 1600s onwards.

The firearms collection comprises around 200 predominantly European military, practical and sporting guns from the late 1600s onwards. The bulk of the collection dates from the 1800s to the early 1900s. It includes a small selection of locally made guns from Ashover and Sheffield.

## **3.4 The Collection of the Guild of St George Summary**

Sheffield Museums Trust are custodians of the Collection of the Guild of St George, known locally or informally as the 'Ruskin Collection' after the Guild's founder, the influential critic and writer, John Ruskin (1819-1900).

The Ruskin Collection is internationally unique as the only collection amassed by John Ruskin for public use. Other major Ruskin collections such as the Ruskin Library, Lancaster, or the Mikimoto Collection, Japan were founded after his death and survive as archives of his life and work, or, as with Ruskin's collections at the Ashmolean Museum, Oxford, were established by Ruskin as a private teaching collection. Sheffield's collection most closely reflects Ruskin's view of an education that encompassed all social classes and is a lasting illustration of his public life and work in society.



John Ruskin amassed the bulk of the Collection of the Guild of St George himself. Using his own funds and with support from the Companions of the Guild, Ruskin bought, commissioned, produced and passed from his personal collections works which he felt were suited to the collection's purpose and the purposes of the Guild itself. From the 1890s, when Ruskin's health was declining, the collection expanded through the continued efforts of the Guild Companions who formed a specific 'Copying Fund' and who made private donations and bequests. Successive curators have added to the collection, in particular, William White, who assembled the majority of the photograph collection during research visits to France and Italy during the 1890s. The collection also benefited from Ruskin's eminence and work within the British Museum, who donated a massive collection of lithographic prints. The collection continued to grow in this way through the twentieth century, albeit at a slower rate, and the Guild continues to make acquisitions when possible.

The Board of the Guild of St George includes people with a Ruskinian and/or scholarly background and those involved with the Guild's interests in agriculture. While acquisition to the Ruskin Collection is undertaken by the Guild, it is the responsibility of Museums Sheffield to ensure that works entering the collection reach the widest possible audience.

The St George's Museum, which initially housed the collection, opened in 1875; in the same year that the Sheffield Corporation opened the City Museum at Weston Park. The collection remains in the ownership of the Guild of St George.

The Collection of the Guild of St George reflects the breadth of John Ruskin's interests. As an artist, critic, geologist, naturalist, writer and social commentator, Ruskin's fame and celebrity throughout the 1800s was immense. Yet this collection is not about Ruskin himself, but is a realisation of Ruskin's artistic theories, educational ambitions and social projects. From its founding, the collection was intended to give means of exploring the relationships between nature and man-made designs. The first Ruskin Museum, the St George's Museum, was sited on the outskirts of Sheffield specifically to encourage visitors to engage with the natural world. Ruskin hoped that its location on the hills of Walkley would draw Sheffield's workers from the smoke of the city and improve their lives by providing a source of beauty and pleasure.

Ruskin formed the collection as a source of inspiration for the metalworkers and craftsmen of Sheffield. While Sheffield's Designated Metalwork Collection sought to educate metalworkers through 'teaching by example', the Ruskin collection took a different approach. Rather than providing metalworkers with examples, Ruskin provided sources of natural beauty and careful depictions of creative artistry that were intended to *inspire* rather than to *teach*. Although Ruskin proposed that the St George's Museum should be a model for other industrial cities, these did not materialise and the collection stands almost alone as his tool for inspiring social change through art.

The Ruskin Collection is not simply an expression of Sheffield's history and the physical personification of John Ruskin's ideals, but continues to be an educational and creative resource that is used by visitors of all ages. The collection maintains its integrity as an eclectic and imaginative focus for artists, students and schools, and Sheffield Museums Trust continues to see this collection, not as a static entity but as a collection that evolves and speaks in new and forward-looking ways to the contemporary visitor.

### **3.4.1 Works by Ruskin and his Contemporaries**

The collection contains 40 drawings and watercolours by Ruskin himself, together with a large collection of drawings, watercolours and paintings by his contemporaries covering the subjects of architecture, historic art, natural history, and the human character, represented by John Leech's original drawings for *Punch* magazine. Notable artists represented in this section of the Collection include JMW Turner, Edward Burne-Jones, Edwin Landseer, Edward Lear and Kate Greenaway.

Other artists include Charles Fairfax Murray, TM Rooke, John Wharltton Bunney, Henry Newman and Frank Randal. These artists may be less well known, but they responded directly to commissions from Ruskin, recording art and architecture under the threat of restoration or neglect. These artists thus contributed to the preservation of some of the greatest artworks and buildings in France and Italy, and spread the fame of great art amongst an audience who might not aspire to travel abroad to see it. The collection offers an important historical record of artworks and building now lost or in decay. Ultimately these works reflect Ruskin's aesthetic views that were so influential in shaping the architectural style of Victorian England, encouraging the Pre-Raphaelite Brotherhood and influencing the Arts and Crafts Movement.

#### **3.4.2 Print Collection**

There are around 10,000 prints within the collection. Ruskin's passion for JMW Turner is revealed in sets of original etchings and engravings for *Liber Studiorum*, his topographical works and his illustrations to the poems of Rogers and Scott. Artists of other lithographic, engraved and etched prints within the collection include Whistler, Prout, Giovanni Lasinio and a number by Albrecht Dürer. Over half of the print collection comprises ornithological prints formed by the naturalist T M Eyton, and bought by Ruskin for the Guild of St George. This collection includes work by J J Audubon, John Gould and Edward Lear.

Further ornithological works are included in the collection's library which also includes illustrated books by Holbein, William Morris and Thomas Bewick, a number of early printed works from the 1500s including a Lutheran Bible, an early Chaucer and an Atlas. Other major works in the library include a number of hand-coloured books on natural history from the 1700s including Curtis' *Flora Londinensis* and the original watercolour illustrations of Edward Donovan's works on insects and sea-life. The library's greatest assets are thirteen early illuminated manuscripts. The collection is supported by an extensive archive detailing its formation and history and not least by the many books, lectures, letters and articles by Ruskin that give insight into his social thought and purpose, often with specific reference to the collection itself.

#### **3.4.3 Ruskin's Mineral Collection**

Ruskin's life-long geological studies are represented by a collection of 2,000 minerals, which were collected by him for their aesthetic as well as scientific properties.

#### **3.4.4 The Photograph Collection**

The collection documents Italian and French architecture from the late 1800s, and in hindsight records both environmental damage and destruction caused by war. Like the drawings and watercolours that Ruskin commissioned of neglected or rapidly altering buildings these works are fascinating documents of our changing times. This type of documentation is typical of Ruskin's thinking, and it revolves around man's capacity to change, adapt and destroy both the man-made and the natural environment. This philosophy is current in contemporary thought, and thus the collection is not simply the product of a Victorian thinker, but one that continues to be of relevance and interest today.

### **3.4.5 Other Areas**

The collection is further broadened by historic coins and enamelling as indications of delicate metalwork and also includes illustrated textile patterns, lace and embroideries from the Ruskin Linen Industry, the products of another of Ruskin's social projects.

## **3.5 Industrial Collections Summary**

The Industrial Collections reflect the major manufacturing industries of Sheffield; material relating to the people, products, manufacturing processes and the histories of these industries.

The main areas of collecting are: the metallurgical industries, iron and steel making, mechanical and electrical engineering, scientific and technological research, and other manufacturing industries around Sheffield including the extraction of raw materials which support these industries. The collection includes machinery, tools and other items which are used in these industrial processes as well as material relating to the working environment such as health and safety equipment and relating to worker's organisational groups. Documents, photographs, original art, commercial decorative art, merchandising and advertising material relating to the industries and the products made also feature in the collection

The scope of collecting is restricted to items that relate to Sheffield's industries and therefore mostly range in date from the 1700s to the present. Items older than this are included in the collection where they relate to the early development of an industry or specifically to the Kelham Island area.

The scope of the collections at Abbeydale Industrial Hamlet and Shepherd Wheel centre around the site-specific collections relating to the edge tool and cutlery industries and collections acquired specifically for display within domestic settings to illustrate the social history of the periods covered.

### **3.5.1 The Heavy Industries**

The Heavy Industries collections cover the Iron and Steel Industry, the Armaments Industry, the Transport Collection, Scientific and Technological Research, Extraction and Refractory Industries and engineering.

Sheffield Museums Trust holds a definitive collection of artefacts which represent the iron and steel industry. These objects hold local, national and international significance. Many items held in the collection, whilst representative of the industry, are unique as they have not been collected or preserved elsewhere.

Sheffield Museums Trust holds a comprehensive collection of about 6,000 items which relate to the general production of steel and other metals and the manufacture of metal, particularly steel, products. The collection also reflects the significance of the city's raw materials and natural resources as well as the scientific and technological research, aspects which were all crucial for the industries to develop.

In addition the collection also includes a strong transport collection which is another key part of industrial history of Sheffield.

Key objects in this collection are

- 1905 12,000 horsepower 'River Don' steam engine (made and used in Sheffield) which is still steamed daily.

- Clock and watch made by Benjamin Huntsman, inventor of the crucible steel process
- The only surviving Bessemer Converter in Britain. Sir Henry Bessemer of Sheffield invented the process in 1856.
- The Crossley gas engine which was made in 1915 and used at a rolling mill in Sheffield until 1970
- Metallurgical specimens and documents belonging to Harry Brearley who was central to the development of Stainless Steel
- 'Grand Slam Bomb' designed by Barnes Wallis, one of the few examples that survive.
- A bone shaker bicycle made by John Crowley of Kelham Island.
- Sheffield made Simplex car

### **3.5.2 The General Trades**

The General Trades collection covers a range of non-metal working industries, such as brewing, retail and food production. They are smaller and of less significance than other areas of collecting but are important in telling the story of manufacturing in Sheffield. The collection includes about 550 items which represent Sheffield's other manufacturing industries, including, button making, bookbinding and printing, snuff making, watch and clock making, shoemaking and needle and pin manufacture.

Key objects in this collection are

- Snuff mill
- Collection of items from Wards Brewery, which closed in 2000

### **3.5.3 The Library, Archive and Ephemera collections**

These collections include the historic documents and plans, the historic photographs, paintings and films, published books and journals and the personal and ephemera of local peoples and companies.

Sheffield Museums Trust holds a large number of books, journals, historic documents, images and ephemera, which mostly originate from various Sheffield companies. They form a significant collection as they represent important firms such as Hadfields, Firth Brown and Daniel Doncasters. They record the development of manufacturing industries, which were important in the development of trade and technology on an international scale. The collection is well represented in the area of heavy industries such as steel, armaments, and shipbuilding as well as the development of specialist steels such as stainless steel. The Hadfield company archive is particularly significant as it provides valuable background to the development and usage of specialist alloy steels.

Key items are

- Historic documents relating to influential people in the history of technological development, such as Bessemer (mass steel production), Hadfield (scientific and technical research into steels), and Brearley (the inventor of stainless steel).
- The Firth Brown Photographic collection of approximately 21,000 images from the archives of the famous steel manufacturers and innovators Firth Brown. The material consists of glass plate and film negatives as well as prints. This collection has been exhibited at the Site Gallery in Sheffield and its documentation and re-storage was supported by a grant from the PRISM fund, Science Museum.
- Rare publications on armaments and on steel development.
- Medals awarded to and documents written by Sir Robert Hadfield whose research into special steels was important to the development of the industry.

#### **3.5.4 The Abbeydale collections**

These collections cover the social and industrial history of edge tool manufacture and mostly date from 1800s and early 1900s.

Abbeydale Industrial Hamlet is a collection of buildings, associated machinery and objects relating to the manufacture of edged tools, especially scythes. The buildings date from between 1785-1842 but the earliest reference to the site is in 1676 and describes the site as a cutlery grinding site. By 1714 it was established as an agricultural edge tool manufactory. The buildings and machinery include a crucible shop, water powered tilt hammers, grinding hull, scythe riveting shop, blacking shop along with workers cottages and a manager's house. The site is a Grade 1 Listed building and a Scheduled Ancient Monument.

The collection consists of two main areas, those of edged tools and those of domestic furnishing items for interpretation purposes. The collection of edged tools consists of some 450 scythes, sickles, saws – some finished and some partly made. The other material consists of 600 items of furniture, textiles, ceramics, cutlery and other social history items that were brought to the site when it was opened as an industrial museum in 1970. These are displayed in the two cottages and counting house which make up part of the site. In addition, there are a number of plans and photographs amounting to approximately 550 items.

#### **3.5.5 The Shepherd Wheel collection**

These collections cover the social and industrial history of water powered grinding and mostly date from 1800s and early 1900s on the site of Shepherd Wheel.

Shepherd Wheel consists of two grinding hulls run by one water wheel, the associated machinery and objects relating to the grinding of edged tools, especially cutlery. The buildings date from between 1785-1842 but the earliest reference to the site is in 1572. The site is a Grade II\* Listed building and a Scheduled Ancient Monument.

The collection consists of the in-situ machinery and the fixtures and fittings that were left when the site ceased commercial operation in the early 1900s.

#### **3.6 The Ken Hawley Collection Summary**

The Ken Hawley Collection comprises over 100,000 items in total including examples of raw materials, objects at different stages of production and the 'tools that made tools'. One of Ken Hawley's great interests was to understand how things were made and used and to appreciate the skills and techniques of Sheffield's traditional craftsmen. His background as a tool merchant also gave him an insight into the business of selling and the collection includes examples of packaging, advertising and promotional material.

Sheffield's great industries of tool making, especially edge tools, cutlery manufacture and silversmithing form the core of the collection along with another lesser known industry, the manufacture of precision measuring instruments. There are also examples from other British manufacturing centres and from other countries. Tools were made in a huge variety of patterns and sizes to meet the specialist requirements of different trades and crafts and this is reflected in the range of trade tools in the collection.

Alongside the objects in the collection there are archives and printed material, catalogues, photographs, films and sound recordings. These often relate directly to objects in the collection and so help to increase our knowledge and understanding. They also provide an invaluable research and educational resource.

### 3.7 Designated Metalwork Collection

*“...first then be your choice of penknife! A right Sheffield knife is best.”*

Peter Bales, the Writing Schoolmaster, 1590

Sheffield’s Metalwork Collection was awarded Designated Status in 1999 in recognition of its outstanding national and historical significance. The Collection contains around 13,000 items including what is probably the most extensive grouping of Sheffield-made cutlery, flatware and holloware in existence. It was amassed as a reference collection; showcasing examples of excellent design and high-quality craftsmanship from around the world to inspire the city’s manufacturers, designers and makers.

The collection represents Sheffield’s history and achievements on a world stage and continues to grow with extensive support from people whose families worked in the trade and whose labour and skill laid the foundations of industry.

#### 3.7.1 Cutlery and Flatware

In the early 1900s, the Museum began acquiring outstanding examples of historic cutlery from Sheffield and Continental Europe. This included table knives and flatware, Bowie knives, razors and scissors as well as horn, pearl and ivory knife handles.

The acquisition of a number of important private collections enhanced the significance of the collection. In 1922, the Museum purchased over 900 pieces from the French cutlery manufacturer, historian and collector, Camille Pagé. A decade later, the W Sanders Fiske collection was purchased and in 1942 part of the Ridpath Collection was secured at auction. These collections include material made in France, the Netherlands, Germany, Italy and Spain between from Roman times to the early 1900s and were acquired for their aesthetic design qualities.

To celebrate 700 years of recorded cutlery making, in 1997 Sheffield City Council commissioned the Millennium Canteen of contemporary, cutting-edge cutlery and flatware made by 37 members of the Association of British Designer Silversmiths.

In 2004, the Bill Brown Collection of Historic Cutlery was purchased with the assistance of the Heritage Lottery Fund and the Art Fund. The collection presents a chronological history of cutlery and flatware with three distinct strands: British-made cutlery, cutlery found in Britain, and foreign-made cutlery that influenced the form, fashions or decoration of British cutlery. The earliest cutting implements include Neolithic stone knives from Denmark and copper knives from Egypt. Most recent are examples of Sheffield- made tableware from the 1950s.

More recent acquisitions the Brian and Muriel Hinchliffe Collection of British Silver Spoons. This group of 59 spoons, dating from the 1500s to 1704, is considered to be one of the finest of its type as well as the Ibberson Collection of multi-bladed knives donated in 2022 which charts the history of the company through hundreds of fine examples. Contemporary acquisitions also include a set of spoons created by Suzanne Berry funded by the Contemporary Art Society.

### **3.7.2 Holloware**

The collection of holloware includes silver, electroplate, pewter, Britannia metal, and Old Sheffield Plate dating from the 1600s to the present day.

Significant groupings include the Frederick Bradbury Collection of Old Sheffield Plate (OSP), acquired in 1943. Bradbury amassed the collection over a period of 50 years and it comprises around 600 items including over 200 candlesticks, early examples of snuff boxes, buttons and boxes from the 1750s and other items such as coffee pots, toast racks and ink stands.

The Jack L Scott Collection consists of around 120 Britannia metal items particularly teapots and tankards, which includes some rare examples dating from as early as 1785. This material was mainly produced in Sheffield and includes key local makers such as James Dixon & Sons and Vickers.

The centenary of the development of stainless steel in Sheffield in 2013 provided an opportunity to extend the collection of both holloware and cutlery with the inclusion of mass-produced items of domestic Stainless steel from the 1930s-2000s.

New acquisitions of holloware have introduced a contemporary perspective to the collection. Works by Sidsel Dorph-Jensen, Chris Knight and Coilin O'Dubhghaill have all been acquired through the Contemporary Art Society craft acquisition scheme. The Designation Challenge Fund project also enabled the purchase of work by silversmiths Chris Perry and Fletcher-Robinson, the last makers of hand-forged silver flatware in the city. In addition, support from the Art Fund since 2007 has enabled the acquisition of a Hiroshi Suzuki bowl, three vases by local maker Katey Felton and three stainless steel sculptures by Japanese artist Kyoko Kumai. Schemes supported by The Art Society (previously NADFAS) and the Sheffield Assay Office sponsored Yorkshire Artspace Starter Studio Programme have also facilitated the acquisition of contemporary work by emerging makers.

### **3.7.3 The Light Trades Industries**

The Light Trades are represented by items relating to cutlery manufacture and the holloware and tool making industries. These items complement and contextualise the finished objects within the collection.

The cutlery industry collection consists of approximately 1,000 items of materials, tools and equipment used in the manufacture of cutlery and other similar edged products such as surgical instruments. It includes part forged and part manufactured products. In addition to the manufacturing side the collection also consists of trade samples, trade cards, items of advertising and of exhibition cases of edged tools.

In addition to cutlery, Sheffield was internationally noted for its skills and craftsmanship in producing fine tableware and decorative items, in particular the manufacture of Britannia Metal and Old Sheffield Plate. The holloware collection is about 500 items and includes buffing and chasing tools, dies and die making machinery, burnishing tools, engraving tools, punches and hammers.

The tool-making industry in Sheffield was and is a manufacturing industry of national and international importance. Sheffield specialised in producing high quality tools for all trades and at one time dominated the world market. The collection of over 2000 items, is a comprehensive representation of Sheffield's tool making industries and

includes finished items which are also tools in their own right and the tools and equipment required to manufacture them.

Key object groups in this collection are

- A die sinker's workshop from the famous company Dixons of Cornish Place in Sheffield.
- A cutlers workshop
- Saw manufacturing material includes saws, blades, setters, handles and saw manufacturers' tools and equipment.
- File industry material includes exhibition files, file cutters tools and equipment, file and rasps in various stages of manufacture and exhibition cases

### **3.8 Natural Science Collection Summary**

The Natural Science collections record the region's historic and contemporary natural environment through the acquisition, maintenance and interpretation of scientific data and specimens. The unique combination of datasets and specimens within the collection offer insights into landscape, species, climate change and the history of scientific discovery.

The collection comprises 200,000 specimens including Botany, Entomology Geology, Osteology, Invertebrate Zoology and Vertebrate Zoology. The earliest material was collected in the late 1700s and originates from the Sheffield Literary and Philosophical Society collections.

In addition to the specimens, Sheffield Museums Trust manages over 100,000 biological and geological records containing data relating to collectors, field recording and meteorology.

#### **3.8.1 Botany**

The Botany Collection contains around 10,000 herbarium items amassed by a number of notable collectors and is of regional and local importance.

Jonathan Salt's (1759-1815) extensive collection of pressed plants contains specimens first described to the region and some that are now extinct in Sheffield. They provide an unparalleled view of the local environment prior to the arrival of the industrial revolution in Sheffield. The Nicholson collection contains 2,000 specimens from the 1840s and the Gilbert collection of local lichens (208 specimens collected between 1977 and 1996) relate to published records. The latter collection contains scientific type specimens and is therefore of international importance. The collections of seaweeds and bryozoa, collected and collated by Margaret Gatty (1809-1873) and her daughter Horatia Eden (1846-1945) are of significant scientific and historical importance.

#### **3.8.2 Geology**

Geology and botany were both important collection themes for the Sheffield Literary and Philosophical Society whose specimens form the basis of the existing museum collection.

The Geology collection contains voucher material from all over the world and, while broadly similar to geology collections in many other regional museums, it has huge regional value, evidencing important local material and also the collecting patterns and interests of generations of local geologists and collectors.



The Fossil collection numbers around 40,000 items. Strengths include coal measure fossil plants, limestone fossils from the Carboniferous area of Derbyshire, Pleistocene mammal bones and the collections of Thomas Bateman (1821-1861) and Professor Henry Clifton Sorby (1826-1908).

Key items in the Mineral collection (of around 5000 items) include the James Puttrell (1869-1939) collection of Blue John stone, stalactitic cave formations and fluorites and a 19th century collection of quality worldwide minerals, including rarities, assembled by Colonel J Rimington (1832-1910). The Petrology collection has around 1000 specimens and is mostly British in provenance.

Sheffield Museums Trust also manage the archive for the Sheffield Geological Records Centre, which holds information on the geological sites in Sheffield.

### **3.8.3 Entomology and Invertebrate Zoology**

These collections amount to 106,000 specimens comprising mainly insects, myriapods, arachnids and molluscs and have grown rapidly by several thousand specimens in the last decade. Collections of British Diptera, Coleoptera, Hymenoptera and small orders have developed well according to available staff expertise, and are becoming increasingly useful for reference.

The historic collections include Arthur Whitaker's cabinet of 5,000 British butterflies and moths from the early 20th century; Henry Clifton Sorby's unique collection of marine specimens preserved as lantern slides and Douglas Fearnough's unusual collection of Lepidoptera specimens and illustrations collected in the 1950s. The Smith collection, donated in 2006, contains over 5,000 butterfly specimens from around the world, gathered by two local brothers who worked as volunteers within the museum during the 20th century.

### **3.8.4 Osteology**

The Osteology collection of skeletal material has grown rapidly in the last 30 years in response to a growing demand for comparative material. Nearly 2,000 specimens include a good selection of British material, of which the mammals are particularly well represented and the bird osteology collection is regionally outstanding and well-used. Since 1960, most new acquisitions to the vertebrate collections are provenanced specimens from the Sheffield region, including some palaeozoological material obtained from archaeological digs. Older collections include a good range of foreign material which is frequently used for educational and study purposes. The requirement for original specimens is essential, as text books can only provide secondary information.

In 2020 a pilot whale skeleton was added to the collection. This specimen had been found in the outer Hebrides before being transported to the city and reconstructed by a Sheffield based biologist, who subsequently donated it to the collection.

### **3.8.5 Vertebrate Zoology**

The Vertebrate Zoology collection comprises about 7,800 specimens including mounted skins, study skins, freeze-dried specimens, deep-frozen specimens, wet-preserved material, casts and eggs. The majority of specimens are European, but African, Indian and Australian birds and mammals are also represented. Most non-British material was obtained in the 19th century from menageries or local amateur scientists and is often well provenanced and a valuable repository for genetic, environmental and bio-informatic studies. Highlights include the collections of 19th century ornithologists Henry Seebohm (1832-1895) and Charles Dixon (1858-1926).

Since 1960, most new acquisitions are from the Sheffield region with good collection data.

### **3.8.6 Meteorology**

Sheffield Museums Trust operates and manages recording and data collection at Weston Park Weather Station. The station is one of the longest running weather stations in the British Isles (established 1882). Data from the station is gathered by a range of manual and automatic recording instruments in Weston Park and on the rooftop of Weston Park Museum. The archive comprises paper and electronic records and includes data from other local weather recording sites in Sheffield.

## **3.9 Social History Collection Summary**

The Social History collection comprises around 25,000 objects and personal testimonies that offer rich and varied representations of everyday life in Sheffield, dating from around 1500 to the present day. It documents peoples' contribution to social, political and economic life as well as to the history and development of the city. The strength of the collection is its unique link with families and communities in Sheffield; its power lies in its ability to inspire reminiscence, memory and conversation.

The collection represents many faces of society, from everyday life, to art, historic events and personal stories. As such it includes a wide range of material; items of personal attire and hygiene, household objects as diverse and complex as our everyday needs, objects so personal that they have been kept within families for generations, letters, mementos and memories. The collection has developed extensively over the past ten years shaped both by individual donations and by key projects. These include the *Sheffield & the First World War* exhibition in 2014, the *Protest & Activism in Sheffield* project, supported by the Esmée Fairbairn Collections Fund marking the 100th anniversary of the Representation of the People Act in 2018 and the Proud! Project celebrating LGBTQ+ lives in Sheffield also supported the National Lottery Heritage Fund.

The collection is broadly grouped into the following subject areas:

- Domestic and family life - household equipment and decoration, furniture, textiles, clothes, hats, shoes, and accessories, toys and games, home entertainment.
- Community life - custom and belief, politics, education, public entertainment, musical instruments, warfare and the home front.
- Personal life - relics and mementoes, personal material including letters, records, diaries, and family photographs (where relevant to other items in the collections).
- Working life – shop fittings, uniforms, equipment, weights and measures.

### **3.9.1 Topographical images**

The collection contains some 1,500 oil paintings, watercolours, prints and drawings of the city, South Yorkshire and Derbyshire from the 1700s to the present. It includes works by artists such as Godfrey Sykes, William Ibbitt and Henry Perlee Parker. In 2014 Sheffield acquired a monumental painting by Joe Scarborough, *Sheffield through the Ages*, which depicts the changing city from the 1940s to the 2000s, featuring many iconic Sheffield sites. Many of the works are unique and irreplaceable historical documents that illustrate the development of the city and depict key people in its history.

### 3.9.2 Major events

The collection also holds objects associated with the memories of more painful and dramatic events including the Great Sheffield Flood of 1864, both World Wars and the 2020 Covid 19 pandemic. Sergeant Major George Loy-Smith's collection from the Crimean War (1853-1856) was gathered from the battlefields of Sebastopol, Alma and Inkermann, and is one of the most extensive collections of 'souvenirs' from the battlefield in the UK.

### 3.9.3 Bishops' House

Bishops House is one of the few surviving timber-framed buildings in Sheffield, dating from around 1500 with various later modifications. The house is furnished with material drawn from the Social History, Archaeology and Decorative Art collections and contains locally made fittings and furniture from the 1500s and 1600s.

The house is owned by Sheffield City Council and is currently operated by the Friends of Bishops' House, a volunteer group. Sheffield Museums Trust liaise closely with the Council and the Friends to develop the exhibitions and to care for the collections that are displayed in the house.

## 3.10 The Visual Art Collection Summary

*"...a well chosen collection may interest and influence a wider public, and be readily accessible to the Art students and scholars of the City, as well as to the business men and women and workers generally"* J G Graves 1929

### 3.10.1 Historic Collections

Sheffield's holdings of visual art reflect over 135 years of passionate collecting and connoisseurship. It comprises predominately British and European Art ranging from the sixteenth century to the present day and numbers almost 6,000 items including, paintings, sculpture and works on paper, of which the most significant grouping is the Modern British collection. The ambition to develop a 'well chosen', nationally important collection for the city remains central to 21<sup>st</sup> century collecting and reflects the founding patrons' vision to make great art accessible to all.

As a whole the collection is extremely varied and reflects the personal interests and tastes of its two key patrons, Sheffield businessmen John Newton Mappin (1800-1883) and John George Graves (1865-1945) who believed that Sheffield was worthy of a nationally important art collection.

J N Mappin, a wealthy local brewer, often acquired contemporary paintings from the Royal Academy summer exhibitions and studio sales by artists such as Sir Edwin Landseer. Mappin's favourite artist was the 19th century Scottish painter John Pettie from whom he acquired 11 works. Mappin's taste was for the history and genre painters of his day and he purchased work by popular and established Victorian artists. He gave his collection of 154 works to the city along with £15,000 to found an art gallery. The Mappin Art Gallery opened after his death in 1887 and was presented to Sheffield by his nephew, Frederick Thorpe Mappin who also regularly donated works to the city until his death in 1910.

In contrast, Alderman J G Graves collected a wider range of works including significant pieces by artists as diverse as Spanish 17th century painter Bartolomé Esteban Murillo, Pre-Raphaelite Sir Edward Coley Burne-Jones and Roger Fry, a key member of the Bloomsbury Group. Graves started his working life as an apprentice to a German émigré watchmaker. By 1903 he ran one of the country's first mail order companies and employed over 3,000 staff.

Graves began collecting art in 1899 and through his lifetime amassed over 3,000 pictures; over 1,000 of which he gave to the city. Initially he bought modestly from local cutlery manufacturer and art dealer George Frost. Two of his first purchases were James Collinson's *The Landlady* and *At the Bazaar*, a pair of Victorian paintings that remain a popular part of the city collection. Graves was advised by George Hamilton Constantine, (1878-1967), a local painter who later became Technical Advisor to the Director of the Graves Art Gallery. His son, Frank Constantine, was Sheffield's Director of Art Galleries between 1964 and 1982.

Graves' intention was to create, "a well-balanced and representative collection of English, Dutch and French art..." yet his criteria for acquiring a painting was based largely on his personal taste. This made for a unique and often eclectic collection that reflected his passions and interests rather than an art historical rationale. Graves was not only an enthusiastic collector but also an active civic benefactor. He provided the core funding for Graves Gallery, (opened 1934), donated parkland, playgrounds and gardens to the city as well as setting up the J G Graves Charitable Trust with a fund of £400,000 in 1930. The Trust continues to provide seed funding for acquisitions and has been instrumental in reinvigorating Sheffield's art collection over the past 20 years.

### 3.10.2 Modern British Art

The appointment of John Rothenstein as the first Director of the Graves Gallery signalled a new phase in the acquisition of art in Sheffield. Rothenstein worked closely with J G Graves to select paintings for the opening exhibition and identify works that would form the core of Sheffield's collection.

Directors John Rothenstein and Frank Constantine added depth and breadth to the 20<sup>th</sup> century collection. Their search for individual pieces of outstanding significance and quality characterised the vision for the art collection. Rothenstein enhanced the collection with loans of national importance in a series of temporary exhibitions. His initial attempts to build up the collection were fruitful, purchasing contemporary artists such as Stanley Spencer, Edward Bawden and Wyndham Lewis – works that now form the cornerstones of the Modern British collection. Unfortunately, it was not long before the purchase fund was withdrawn and it was through organisations such as the Sheffield Art Collections Fund, the Contemporary Art Society and the National Art Fund that the collection developed over the following decades.

It was under the enlightened leadership of Frank Constantine in the 1960s and 1970s that some of the most significant works were purchased. The Modern British collection flourished with acquisitions of works by key artists such as Frank Auerbach, David Bomberg, Patrick Caulfield and CRW Nevinson. Groupings of high-quality works by historically associated artists are a particular strength and include the Camden Town Group, the Bloomsbury Group, the Neo-Romantics of the 1940s and 'Kitchen Sink' associated artists.

During the 1980s there was a significant decline in collecting, however a number of works by Black British artists were purchased including key works by artists such as Eddie Chambers, Claudette Johnson, Tam Joseph, Keith Piper and Donald Rodney.

Sheffield started to revive its acquisitions in 1999 with the joint purchase of a major work by Stanley Spencer, *Zacharias and Elizabeth*, with Tate. This was achieved with the support of the Heritage Lottery Fund, the Art Fund and private benefactors. Subsequently the modern British collection has been augmented with works by significant artists such as William Crozier, George Fullard, Derrick Greaves, CRW

Nevinson, John Piper, Keith Vaughan and John Hoyland, the majority of which have been gifted to the city.

### 3.10.3 Contemporary Art

A renewed enthusiasm for and commitment to contemporary art since the 2000s has also enabled the purchase of a number of significant contemporary art works on the theme of identity such as Marc Quinn's *Kiss*, Sam Taylor-Johnson's *Self-Portrait Suspended VII* and Grayson Perry's *Comfort Blanket* with support from J G Graves Charitable Trust, the Art Fund, MLA/V&A Purchase Grant Fund. These pieces have been complemented by works presented and supported by the Contemporary Art Society such as Isaac Julien's series of photogravures, Sutapa Biswas' *Magnesium Bird* (the first piece of new media for the collection) and Ryan Mosley's paintings *Distant Ancestor VII* and *Distant Ancestor XIII*. In November 2009 MS was awarded the inaugural Contemporary Art Society *Annual Award for Museums* to commission Czech artist Kateřina Šedá to create work for the collection. The theme of identify was further extended by the gift of two Hew Locke works, *Kingdom of the Blind 4* and *Kingdom of the Blind 8*, and Marlene Smith's *Art History* which built on the collection of work from the Black Art Group. In 2016 Sheffield was also gifted the monumental latex work *The Ethics of Dust* by Jorge Otero-Pailos which was commissioned by Artangel. Recent years have seen exceptional generosity from artists and collectors alike with the acquisition of work by Mark Wallinger and David Batchelor through the Arts Council Cultural Gifts Scheme, donations directly from private collections including four paintings by Moyna Flannigan and gifts from artists including Mark Firth, Phlegm, Nahem Shoa,

Since 2015 the photography collection has also seen increased activity after participating in the V&A Photography Curators' Training Programme which facilitated research, documentation and development of this area of the collection. We subsequently acquired a number of works including Simon Roberts' *Fountains Fell, Yorkshire Dales*, three photographs from Chloe Dew Matthews series *Shot at Dawn*, supported by the CAS, a collection of works by American photographer Linda Benedict-Jones and a selection of ten works by Dan Holdsworth donated by the artist between 2018 and 2022..

### 3.11 World Cultures Collection Summary

The World Cultures collections comprise around 2,000 objects that were acquired by Sheffield people who were travellers, missionaries or colonial officials between the 1820s to the 1940s. Provenance of the collection is often obscure; some objects may have been collected as souvenirs and were acquired by the museum when collecting material from British colonies was fashionable.

Between 2010 and 2013, the World Cultures collections were inventoried, documented, researched, reassessed and displayed as part of the Precious Cargo project, (part of the ACE funded London 2012 Cultural Olympiad programme *Stories of the World*).

The 2010-2013 review has highlighted strengths in the collection:

- Pacific material collected between 1820s and 1860s, particularly the collections of Sheffield born Christian missionaries Reverend J S Fordham and George Bennet. Fordham collected objects such as clubs and bark cloth from Fiji. Bennet travelled extensively around South East Asia, China and India collecting everyday items such as tools, paddles and containers.

- Native American and Canadian material. This includes Plains Indian clothing collected in the mid and later 1800s and important Inuit and native Alaskan material such as snow goggles and amulets.
- Asian shadow puppets, Buddhist material, Naga textiles.
- African masks, Benin tusk, shoes and headrests.

It has been acknowledged that many of these items have problematic histories that require further research and consultation. We intended to identify items which need additional research, reinterpretation and ultimately repatriation over the next year.

#### **4. Themes and priorities for future collecting**

Potential acquisitions are assessed and discussed internally at monthly and quarterly acquisitions meetings comprising colleagues from across the organisation. Sheffield Museums Trust make recommendations to the Governing Body through regular reports to the Board of Trustees and Sheffield City Council. Potential acquisitions to the Collection of the Guild of St George and the Ken Hawley Collection are normally instigated by their trustees rather than Sheffield Museums Trust.

Over the next five years we will explore different ways to involve more people in this process from across Sheffield's communities. These communities will be as diverse as the city itself and will include groups that are currently under represented in our collections and audiences, as well as specialist networks and artistic communities.

All potential acquisitions will be considered on a case-by-case basis at the acquisition meeting in relation to some or all of the following questions and criteria:

- Quality of the work / object
- Condition of the work /object
- Does it reflect the diversity of the city?
- Does it help us engage with groups that are currently under represented with our audiences and / or collections?
- Does it have a Sheffield provenance, a good story, scientific or industrial value?
- Significance of the artist, maker, user
- Does it build on the strengths of the collection?
- Does it duplicate existing collections?
- Will it connect with audiences in Sheffield?
- Does it represent developments in new media?
- Can it be used in research, learning, displays, events, exhibitions or participation projects?
- Ambition and aspiration: can we afford it, can we build on it?

##### **4.1 Archaeology**

Future collecting will comprise:

- The collection of archaeological material and associated information that facilitates an understanding of all aspects of the past in the Sheffield area and Peak District through research, display and interpretation projects.
- The collection of material from fieldwork carried out in a responsible and scientific manner by archaeological consultancies, contracting field units and amateur archaeological societies and groups. The transfer of archaeological archives (paper records and finds) will be carried out through consultation between the museum and the depositor. This consultation process will include deposition

agreements, selection, retention and disposal reviews, in accordance with current good practice, to ensure informed sampling of material for long term archiving.

- Casual finds made by members of the public will be accepted provided they fulfil the criteria laid down in the Code of Practice. This may include items identified through the 1996 Treasure Act.
- The acquisition of material and associated records derived from archaeological excavations and fieldwork undertaken in the Sheffield District by all archaeological bodies, and chance finds of intrinsic importance. Sheffield Museums Trust will also accept material from those areas of North and North East Derbyshire that lie outside the collecting areas of Buxton and Chesterfield museums, as agreed by consultation with those museums.
- In some cases Sheffield Museums Trust holds material from sites which fall outside the scope of the current collecting policy. In the case of re-excavation of these sites the museum asserts it has a justifiable interest in the final destination of the archive. For these sites of common interest the museum will consult with the relevant museum or institution.

#### **4.1.1 Archaeological Archives**

Sheffield Museums Trust will continue the practice of collecting excavation, fieldwork and research records which relate directly to material objects in the collection. This includes drawings, plans and photographs which give context to collections and are a fundamental means of interpretation.

Sheffield Museums Trust will also collect purely documentary archives, such as site surveys and photographs, which further the understanding of the collections and the archaeology of the region.

#### **4.1.2 Non-British Archaeology**

There are no plans to build upon this collection.

### **4.2 Coins, Medals and Tokens**

#### **4.2.1 Archaeological Coins**

- The collection of archaeological coins that facilitates an understanding of all aspects of the past in the Sheffield area and Peak District through research, display and interpretation projects.
- The collection of coins from fieldwork carried out in a responsible and scientific manner by archaeological consultancies, contracting field units and amateur archaeological societies and groups. The transfer of archaeological archives (paper records and finds) will be carried out through consultation between the museum and the depositor. This consultation process will include deposition agreements, selection, retention and disposal reviews, in accordance with current good practice, to ensure informed sampling of material for long term archiving.
- Casual finds made by members of the public will be accepted provided they fulfil the criteria laid down in the Code of Practice. This may include items identified through the 1996 Treasure Act.
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- In some cases Sheffield Museums Trust holds material from sites which fall outside the scope of the current collecting policy. In the case of re-excavation of

these sites the museum asserts it has a justifiable interest in the final destination of the archive. For these sites of common interest the museum will consult with the relevant museum or institution.

#### **4.2.2 Non-Archaeological coins, medals and token**

Key collecting areas are:

- Tokens, tickets, passes, medals and commemorative medallions with connections to Sheffield and the immediate vicinity of Sheffield.
- Other material from the region of South Yorkshire, North Derbyshire and Peak District may be acquired but only after consultation with appropriate regional museums.

### **4.3 Decorative Art**

#### **4.3.1 Ceramics**

Key collecting areas are:

- Regional ceramics: pieces with good provenance collected with consideration of the collecting areas of museums such as Doncaster, (Don Pottery), Rotherham, (Rockingham), Chesterfield, (salt glazed stoneware), Mansfield and Derby, (Pinxton)
- Ceramics that have an association with Sheffield and important events in its history.
- Ceramics that are suitable for display with the Metalwork collection, specifically related to the themes of drinking and dining.
- Contemporary ceramics produced by Sheffield makers or relating to the city, for example through schemes such as All Fired Up a collaboration between Yorkshire Art Space, South Yorkshire Housing Association and Sheffield Museums.

#### **4.3.2 Glass**

Key collecting areas are:

- South Yorkshire glass: pieces with good provenance collected with consideration of the collecting areas of museums such as Huddersfield, Rotherham and Barnsley and the Turner Museum of Glass at the University of Sheffield.
- Glass that is suitable for display with the Metalwork collection, specifically related to the themes of drinking and dining.

#### **4.3.3 The Grice Collection of Chinese Ivories**

There are no plans to build on this collection.

#### **4.3.4 Non-Western Cultural Material**

There are no plans to build on this collection.

#### **4.3.5 Clocks and Watches Collection**

There are no plans to build on this collection however we will consider Sheffield made material as appropriate.

#### **4.3.6 The Arms and Armour Collection**

There are no plans to build on this collection.

### **4.4 Guild of St George Collection**

Sheffield Museums Trust does not acquire works for the Ruskin Collection, however we may support the Guild by recommending works for the library or alerting them to



works coming up for auction. All proposals for acquisition are passed to the Guild Directors for discussion. Potential acquisitions sourced by Guild Directors are similarly discussed with curators. Sheffield Museums Trust provide additional support by applying for grant funding to improve access to the collection as appropriate. The partnership between the Guild and Sheffield Museums Trust ensures that the collection develops in a way that is beneficial both to its history and ethos, and that effectively and creatively develops the collection for future audiences.

The library collection continually expands to include recent works on Ruskin, publications relating to the artists within the collection or works that are significant to the work of the Guild and its companions. In 2001, the Ruskin Collection was enriched (through Acceptance in Lieu) by the receipt of the J W Bunney (1828-1882) collection of watercolours, drawings and sketchbooks with studies and notes. The overall quality and importance of these is remarkable, representing the survival of an artist's studio contents and providing insight into this Victorian artist's entire career.

## **4.5 Industrial collections**

Acquisition will focus on provenanced Sheffield material associated with Industries in the city. The Trust will increase the emphasis within the collection of the people stories, in particular reflecting the diversity of people working in industry in Sheffield. This will be achieved by collecting objects and associated information to expand the social context for objects in the collection. This will improve understanding of existing collections as well as informing decisions on future acquisitions.

### **4.5.1 The Heavy Industries**

Key collecting areas are;

- Material that highlights Sheffield's current industrial innovations, demonstrating the city's continuing role as a city of making.
- Contemporary processes from 1980 to current day not currently covered by the collection, for example Electric Arc and Continuous Casting, automated and computer-controlled processes
- Material relating to the armaments industry and especially material dating from the 1940s to the present day. (The Trust is also aware of the sensitive nature of the material and its display.)
- Objects relating to the technology used to detect faults within steel and its castings.
- Objects relating to post World War Two industrial life of Sheffield, especially the years 1970 to 2000

### **4.5.2 The General Trades**

Key collecting areas are;

- trades not currently well represented, for example, umbrella and crinoline manufacture and button making.
- Objects that share diverse narratives and experiences of makers not currently represented in the collection.

### **4.5.3 The Library, Archive and Ephemera collections**

Historic documents and company archives which become available from companies now will be discussed with and generally deferred to the Sheffield Archives unless they relate and add greater depth to objects within the Trust's collections.

Key collecting areas are;

- images taken by independent people rather than by the firms to ensure that we show a different perspective

- photographic studies of contemporary industry in Sheffield
- company histories and company publications especially product catalogues (if not more appropriate for Sheffield Archives)
- ephemera where it illuminates and reveals new perspectives and stories.

#### **4.5.4 The Abbeydale collections**

Key collecting areas are;

- Objects, documents and photographs which relate specifically to the site of Abbeydale Works.
- Objects, documents and photographs that reflect Abbeydale Industrial Hamlet's history as a working museum heritage site.
- Items to be used for the purpose of illustrating social history aspects of the site.

#### **4.5.5 The Shepherd Wheel collections**

Key collecting areas are;

- Objects, documents and photographs which relate specifically to Shepherd Wheel.

#### **4.5.6 Industrial collections not subject for further collection**

- General transport material that does not relate to manufacturing in Sheffield.
- Material relating to coal mining industries, particularly miners' lamps.

#### **4.6 The Ken Hawley Collection**

Sheffield Museums Trust does not acquire works for the Ken Hawley Collection. Any objects offered to this collection will be discussed between Sheffield Museums Trust and the Ken Hawley Collection Trust in order to ensure duplication is minimised. Potential acquisitions will be discussed in the same way. The partnership between the Trust and Sheffield Museums Trust ensures that the collection develops in a way that is beneficial both to its history and ethos, and that effectively and creatively develops the collection for future audiences.

#### **4.7 Designated Metalwork Collection**

We will develop the breadth, depth and national significance of the Metalwork collection in accordance with its Designated status.

##### **4.7.1 Cutlery and Flatware**

Key collecting areas are:

- Sheffield made products, both historical and made in the city today. There is a particular need to acquire products made in the last 30 years and current production samples. Significant change and development has happened to the cutlery and flatware industries in Sheffield in the late 1900s. Objects made from the 1970s will be actively sought to provide a comprehensive view of the industry at this time.
- Comparative objects from around the world will be acquired. Sheffield Museums Trust has the most comprehensive collection of world cutlery and flatware. Contemporary pieces will be collected to continue this link between Sheffield and the global market.
- Building on the research and development surrounding the 2013 centenary of the development of stainless steel in Sheffield we will continue to collect significant Stainless steel cutlery and holloware pieces from the mid to late 20<sup>th</sup> century with

a strong Sheffield connection and those which provide a comprehensive picture of this now global industry.

#### **4.7.2 Holloware**

Key collecting areas are:

- Old Sheffield Plate: pieces with good provenance that enhance the existing collection.
- Britannia metal and pewter: pieces made in the 1900s and 2000s with good provenance that build on the existing collection and represent the industry.
- Sheffield silver: historic Sheffield silver and contemporary pieces made in Sheffield or linked to Sheffield's unique skills. Sheffield Museums Trust will continue to actively support the metalwork trades by working with contemporary designers and partners such as Sheffield Hallam University, Yorkshire Artspace Society and the Sheffield Assay Office.

#### **4.7.3 Contemporary Metalwork Acquisitions**

Key Collecting areas are:

- Early career makers, where opportunities arise working in collaboration, with the Yorkshire Art Space, the Assay Office, Sheffield Hallam University and Freeman College.
- Sheffield Museums Trust seeks to identify contemporary examples of Sheffield metalworkers who work in silver, pewter, stainless steel or mixed metal to complement these acquisition programmes, supported by the Art Fund, Contemporary Art Society Craft Acquisitions Scheme or individual donors.
- Links with local business also facilitate acquisitions of contemporary Sheffield manufacturing in order to keep the collection up to date.

#### **4.7.4 The Light Trades Industries**

Key collecting areas are;

- Objects which represent the manufacture, process and development of items in the light trades, specifically metalwork such as cutlery and hollowware. This may include tools, machinery, part finished objects, samples and items relating to the working environment.

#### **4.8 Natural Science**

Collections are acquired both through field recording projects and passive donation and enquiry. Acquisitions have a high scientific, historic, contextual and educational value. All acquisitions will comply with national and international wildlife and environmental resource legislation.

As a priority, whenever possible and relevant, specimens of regional provenance or related to collectors with local associations will be collected, whether for display, reference or research. 'Voucher specimens' (i.e. those supporting a biological or geological record), will be acquired from the Sheffield region including South Yorkshire, Derbyshire and the Peak District.

Acquisitions will record and archive the region's environment and provide contextual information to support the existing collection. We will liaise with external agencies and experts to promote the deposition of appropriate data and material.

#### **4.8.1 Botany**

Key collecting areas are:

- Local herbaria, for example 'voucher specimens' relating to regional published floras and biological records. Also reference specimens to assist with the identification of difficult taxa.
- Local voucher material from specific project based field surveys.
- Non-local specimens will be acquired for specific purposes e.g. exhibition, display and historical local connections.

#### **4.8.2 Geology**

Key collecting areas are:

- 'Voucher' reference specimens of rocks, fossils and minerals from known geological horizons outcropping in the Sheffield region principally from the Carboniferous Limestone, Millstone Grit, Coal Measures, Permian and Pleistocene horizons. Special emphasis will be given to supplementing the existing collection of Coal Measure plant fossils.
- Minerals will be sought from South Yorkshire and Derbyshire as additions to the existing collections.
- Specimens of British rocks, fossils and minerals will be acquired for study purposes and other geological material will be acquired for exhibition or education as necessary.
- Collections of excellent quality or reflecting regional connections, which compliment or strengthen existing collections.

#### **4.8.3 Vertebrate Zoology**

Key collecting areas are:

- The deep-frozen collection will continue to be regarded as a biological resource and as a store for specimens pending further treatment. New material will be passively acquired by public donation and staff fieldwork (wildlife protection laws will be adhered to).
- Freeze-dried entire birds and small mammals will be passively acquired through enquiries as regional 'voucher specimens' and good examples of European fauna.
- Freeze-dried specimens to be used as a reference for a biological tissue resource for future analytical studies (e.g. blood, DNA, protein etc).
- Mounted fish, amphibians, reptiles, birds and mammals for exhibition and display or as provenanced historical specimens (e.g. local taxidermists' work).
- Small numbers of local and British reptiles, amphibians and freshwater fishes acquired for reference (freeze-dried and wet preserved) and display.
- Non-European material will be acquired only for specific reasons, (e.g. for exhibitions).
- Birds' eggs can be legally accepted as gifts but purchased only with a Department of the Environment licence. In these cases detailed documentation will be essential and, normally, only local collections will be considered. 'Shoebox' collections without data will be refused after checking. Modern (post 1981) collections seized by the courts/police may be accepted after clearance by the Department of the Environment. A small number of exotics eggs will be considered (e.g. Emu, Ostrich) for display and educational use.

#### **4.8.4 Osteology Collection**

Key collecting areas are:

- British bird, mammal and fish disarticulated skeletons, including relevant domestic animals, aliens, and European/captive examples of extinct British species. Small or fragile specimens will be stored as 'Alizarin' wet-preserved preparations.

- Foreign and/or articulated skeletons will be acquired only for specific purposes such as display or educational activities, or where provenance is regionally relevant.

#### **4.8.5 Entomology & Invertebrate Zoology**

Key collecting areas are:

- Reference collections of British fauna for identification purposes are a priority. Local specimens will be acquired wherever possible.
- For a limited number of groups (e.g. Coleoptera, Hymenoptera, Myriapoda and Opiliones), material from NW Europe will be added following careful assessment of current and proposed use. Such use will include contextualising currently active collections.
- 'Voucher Specimens' resulting from zoological surveys in Sheffield and neighbouring regions will be acquired where such specimens support published or unpublished biological records. The need to reconfirm identification periodically justifies the retention of a reasonable number of 'vouchers' as taxonomic knowledge develops. The authentication of records with specimens is a unique and important role for Sheffield Museums Trust.
- Non-European material will be acquired on a small scale for specific purposes such as displays, exhibitions, education or regional historical connections and ongoing research related to current collection strengths.
- Sheffield Museums Trust will work within the *Code of Conduct* established by the Joint Committee for the Conservation of British Insects and will extend the code to other invertebrates.
- The bulk collection of field material will comply with Sheffield Museums Trust's Collections Management policies and procedures.

#### **4.8.6 Meteorology Archive**

Key collecting areas are:

- The day to day collection, analysis and distribution of weather data will continue and data will be stored electronically. We will actively acquire good quality regional weather data from other sources to complement our existing records and we will continue to work alongside other agencies such as the Met Office and local government departments to facilitate this.
- There are no current plans to extend the collection of weather instruments. Where required for display these would be acquired on loan wherever possible. Sheffield Museums Trust would consider equipment with specific local connections or provenance where it directly related to regional data sets and meteorologists.

#### **4.8.7 Records Centres**

We will continue to add to:

- The biological records database
- Sheffield Geological Records Centre

#### **4.9 Social History**

We will continue to collect personal objects, documents and visual and oral testimonies that are representative of the lives of the city and its people and reflect the city's changing demographic. Contemporary collecting is therefore integral to the development of the collection.

The acquisition of historic material with a good Sheffield provenance remains important. However, care will be taken not to duplicate the following material unless

there is an exceptional story to tell; adult and children's clothes from the 1800s, knitting, sewing and home-craft equipment, typewriters, kitchen and cleaning equipment, cameras and photographic equipment, weights and measures, printed books, arms and armour.

The flood in 2007 damaged major parts of the Social History collection. The flood recovery operation was however very successful and although there was significant damage to areas of the collection very little was lost. The recovery process involved the documentation and review of areas of the collection providing a good overview of the collection. Items which meet the existing collecting criteria and are in good condition will be prioritised for acquisition to replace those badly damaged or destroyed in the flood.

We will continue to collect historic and contemporary views of Sheffield with particular emphasis on areas of the city and communities that are currently under represented in the collection. We are particularly interested in working with Sheffield's diverse communities to shape this area of the collection. Due care and consideration will be given to avoid duplicating images held by the Local Studies Library and the Universities.

#### **4.9.1 Priority areas for collections development**

- Black History has been identified as an area which is significantly underrepresented within Sheffield's collections. The project *To Walk Invisible* will revisit the collections from the perspective of Black British history, working with partners including SADACCA, Sheffield Hallam University, the University of Sheffield and Sheffield City Council to research, collect and represent Black History in the collections.
- Sheffield's collections currently only touch upon LGBTQ narratives and the *Proud!* project, inspired by the socialist campaigner, poet, writer and gay rights activist Edward Carpenter started to readdress this. Working with partners such as SAYit, Friends of Edward Carpenter and Sheffield Archives we co-curated a creative programme and undertook collections development activities.
- Sheffield is a diverse and multicultural city; however the collection does not sufficiently reflect this rich tapestry of contemporary life. We would seek to work with people in the city to identify areas which represent multi-cultural life in Sheffield, working with existing community groups to initiate conversations as well as participating in more structured events and co-curated displays.

#### **4.9.2 Additional collecting areas include:**

- Toy and games
- Young people in the 21st century
- Family life
- Sheffield and migration
- Items related to the 1864 and 2007 floods
- Political activity in Sheffield
- Protest and activism in Sheffield
- Sheffield's musical heritage
- Objects relating to Sheffield as a city of sport
- First World War & Second World War
- Objects relating to working class lives

## 4.10 Visual Art

There are five main strands to the development of the Visual Art collection which build on its strengths and aim to make strong connections with our audiences:

- Modern British Art
- Black British Art from the 1980s
- Work created by female and Global Majority artists based in the UK
- Contemporary works on the theme of identity
- Photography

We seek to develop the collection by acquiring high quality works by well-established artists. Each work will be judged on a case by case basis and considered in relation to the following key criteria:

- Quality of the work
- Significance of the artist
- Building on the strengths of the Visual Art collection
- Representing the diversity of contemporary Britain

Whilst the collection encompasses many key individuals, movements and groups it is apparent that there is limited representation of women and artists of colour in the majority of areas. Sheffield Museums Trust seeks to redress this imbalance across the Visual Art Collection.

### 4.10.1 Modern British Art

This is the strongest area of Sheffield's collection and provides a significant survey of British Art in the 20<sup>th</sup> century. However, a number of major artists are unrepresented or under-represented in the collections. Areas of the early modern British collection that require further development include representing members of the Seven and Five Society such as Ben Nicholson, Vorticist related artists such as Wyndham Lewis, Jacob Epstein, Gaudier-Brzeska and Helen Saunders as well as printmakers from the Grosvenor School.

### 4.10.2 Black British Art

This collection of works by significant Black British artists was amassed during the 1980s and stemmed from exhibitions and residencies held at both the Mappin and Graves galleries during the period. It includes pieces by artists such as David A Bailey, Eddie Chambers, Claudette Johnson, Tam Joseph, Keith Piper and Donald Rodney. The collection was reviewed, researched and conserved as part of the 2012 *Blk Art Group* exhibition at Graves Gallery and we plan to continue to acquire works that build upon this important area of the collection.

### 4.10.3 Female and Global Majority Artists

The Visual Art collection does not reflect of the diversity of artists working in the UK. Whilst we have made some progress to increase holdings of work by female artists, we fail to represent the work of Global Majority artists. Whilst we have areas of strength, such as the BLK Art Group, there is a particular lack of diversity in the contemporary collection which needs to be addressed. Many of the acquisitions over the 20 years have focused on the theme of identity and going forward Sheffield Museum Trust seek to expand the collection to ensure that this representation of Global Majority artists is reflective of a broader range of practice.

### 4.10.4 Contemporary works on the themes of identity

Work will continue to develop the theme of identity within the collection; researching and acquiring key works that comment on social and political issues and explore

concepts such as nationhood, belonging, migration, conflict, prejudice, stereotypes and intercultural exchange.

#### **4.10.5 Photography**

This strand of the collection has developed significantly over the last five years and is a growing strength of the collection. Priority will be given to collecting late 20<sup>th</sup> and 21<sup>st</sup> century photography representing both the diversity of the medium and contemporary life.

#### **4.10.6 Commissioning and acquiring new work**

Sheffield Museums Trust has a strong history of working with contemporary artists and commissioning artworks for the temporary exhibitions programme, however in the past very few of these have been acquired for the collection. Reflecting on this process and the outcomes of the City's Arts Council funded *Making Ways* project we will focus on developing deeper and more sustainable relationships with artists working in the city and beyond. This will enable us not only to commission work for exhibitions and acquire existing works from exhibitions but also to open up a dialogue with artists regarding potential future acquisitions.

In addition we intend to work closely with the Contemporary Art Society to identify and acquire new works for the collection. Working as part of the CAS acquisitions scheme as well as benefitting from membership of the National Network this provides the opportunity to access expert advice and knowledge regarding the Contemporary Art market.

#### **4.11 World Cultures**

There are no plans to build upon this collection

### **5. Themes and priorities for rationalisation and disposal**

#### **5.1 Principles and Procedures**

Sheffield Museums Trust recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection and increased capacity to develop the collections.

Sheffield Museums Trust will consider disposal of any objects that present a health and safety risk, for example items containing asbestos, radiation or dangerous chemicals. We will also consider disposal of objects for legal, ethical, care and conservation reasons working in line with the Museums Association Code of Ethics, the relevant statutory frameworks and the specific contexts of the collections.

Sheffield Museums Trust is the custodian of collections owned by or on loan to Sheffield City Council and we accept the principle that there is a strong presumption against the disposal of any items in Sheffield Museums Trust's care.

The Collections will remain the property of Sheffield City Council and Sheffield Museums Trust shall not dispose or agree to dispose of such collections or any part of, item or object in, or interest in such Collections or part of them unless Sheffield City Council agrees and is party to any agreement to effect the same. Sheffield



Museums Trust shall not dispose or agree to dispose of any item or exhibit from the Mappin Collection.

Rationalisation and disposal of the collections is part of a planned management that facilitates the development of the collections. Sheffield Museums Trust recognises that responsible, curatorially-motivated disposal takes place as part of a museum's long-term collections development policy, in order to increase public benefit derived from museum collections. We will therefore work to identify relevant material and make periodic recommendations for disposal to Sheffield City Council, the owners of the collection, recognising their ultimate ownership and responsibility. All disposals will follow the procedure outlined in section 17.

Objects from the collections will be considered for disposal on a case by case basis using the following criteria:

- If it falls outside the agreed and stated collecting remit
- If public benefit is better served by transfer to another accredited museum or organisation
- If the object has no identifiable long-term use for research, reference, display or learning
- If the object duplicates current holdings
- If the object is in poor condition that limits its use for research, reference, display or learning
- If the object contains substances that are hazardous to store and display

Potential disposals will be fully researched in the museum's archive to ensure that the museum has the legal right to dispose, taking into account original terms of acquisition and applicable law.

The information about potential disposals will be presented to the Trustees for recommendation to the officers of the Sheffield City Council, who as owners have ultimate responsibility for the decision.

The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

## **5.2 Areas for rationalisation**

### **5.2.1 Archaeology**

#### **Local British Archaeology**

The focus for review will be the bulk Archaeological archives collected prior to 1990 when the Planning Policy Guidance 16: Archaeology and Planning came into force. The priority is to review the Sheffield Manor material alongside a project to increase access to this collection. This would include a working party made up of experts, local participants and volunteers highlighting items with potential for retention, transfer, disposal and loan. This project is currently being scoped and funding options will be explored during 2022/23.

#### **Non-local British Archaeology**

The strength of the collection is Sheffield and Peak District Archaeology however there are also items which are from outside the current collecting area, for example prehistoric lithics from Kent, Roman material from York. This area requires review and potential rationalisation dependant on provenance in order that the use of the collection is maximized.

### **5.1.2 Decorative Art**

There are three main areas for review and active rationalisation within the Decorative Art collection:

#### **Large Ironwork**

There are a number of substantial pieces of ironwork currently requiring improved storage and with potential for long term loan or transfer to another suitable institution.

#### **Firearms**

The Firearms form a small element of the Decorative Art collection and are a key area for rationalisation and requires further review and research. Potential for loans or transfer to a more specialist museum for display will be considered. The non-Sheffield related pieces will also be considered for disposal as they are not relevant to the collection and therefore unlikely to be displayed or requested for research. Any disposals will be done in relation to the collecting policy and advice of the Royal Armouries and South Yorkshire Police who issue our licences for Section 1, 2 and 5 objects.

#### **Horology**

Horology is a small grouping within the collection and requires review and research into the pieces. Potential for loans or transfer to a more specialist museum for display may be considered.

### **5.1.3 The Guild of St George Collection**

Any disposal of items within the Guild of St George Collection will be made in accordance with the Disposal Policy and Procedures document, amended and ratified by the Directors of the Guild of St George. Namely that any decision to dispose of a specimen or work of art, whether by exchange, sale, gift or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collection), should be the responsibility of the Guild of St George acting on the advice of professional curatorial staff, and not of the curator of the collection concerned acting alone. Full records will be kept of all such decisions and the specimens involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the object concerned, including photographic records where practicable.

### **5.1.4 Industrial collections**

We will undertake a review of the Industrial collections, particularly considering the areas outlined below.

#### **The Heavy Industries**

Review of large objects that sit beyond the collecting remit and/ or are in poor condition to take place 2022/23.

#### **The Abbeydale collections**

Review of items within the workshop areas, houses and other display areas of the site that do not relate directly to the site, the manufacturing processes that took place on the site during its working life or to the interpretation of the story of Abbeydale Works.

#### **The Shepherd Wheel collections**

Review of items within the workshop areas of the site that do not relate directly to the site or the manufacturing processes that took place on the site during its working life.

### **5.1.5 The Ken Hawley Collection**

Any disposal of items within the Ken Hawley Collection will be made in accordance with the Disposal Policy and Procedures document, amended and ratified by the Trustees of the Ken Hawley Collection Trust. Namely that any decision to dispose of an object, whether by exchange, sale, gift or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collection), should be the responsibility of the Ken Hawley Trust acting on the advice of professional curatorial staff, and not of a curator acting alone. Full records will be kept of all such decisions and the objects involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the object concerned, including photographic records where practicable.

### **5.1.6 Natural Science**

A review of the Natural Science collection has taken place over the last five years and items from the osteology and vertebrate taxidermy collections have been identified for disposal. Further research into the coral collection is required by an expert in this field before disposal of any elements can be recommended.

#### **Geology**

Disposal has taken place of the radioactive material in the Geology Collection.

### **5.1.7 Social History**

The Social History Collection has undergone extensive review in response to the 2007 flood which damaged a significant number of items. The current priority is to complete the identification of items from collection for disposal, transfer and conservation.

#### **Works on Paper**

This collection was reviewed as part of the initial Flood Recovery programme and selected for 1st, 2nd and 3rd level conservation priority or possible disposal. This is currently being reviewed focusing on the disposal, transfer or loan of duplicates, non-Sheffield views and severely damaged items.

#### **Ephemera and photographs**

The flood damaged ephemera and photographs are currently being reviewed to identify potential disposals, transfer or loans as well as items to keep for future conservation opportunities. This will subsequently inform future collecting.

#### **Costume collection**

This collection is currently being reviewed with the long-term aim of rationalisation. It includes a significant number of items without a Sheffield provenance, (for example the Lloyd Collection donated in the 1980s), and it would be appropriate to transfer these items to a museum with a more relevant collection.

### **5.1.8 Visual Art**

The review and rationalisation of the works on paper collection will build on the work and recommendations of the Esmée Fairbairn project (2010-12). This project identified works which required further research or conservation as well as duplicates and reproductions which were candidates for disposal, transfer or loan.

## **6 Legal and ethical framework for acquisition and disposal of items**

The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

## **7 Collecting policies of other museums**

7.1 Sheffield Museums Trust will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following organisations:

- Sheffield Archives, Libraries and Information service
- The University of Sheffield
- Barnsley Museums
- Rotherham Museum
- Doncaster Museum
- Buxton Museum
- Chesterfield Museum
- National Coal Mining Museum, Wakefield

In addition to maintaining knowledge of national museums whose collecting areas overlap with ours, we also maintain a broad awareness of the collecting activity of all other museums in the Yorkshire region, whether in the public or independent sectors.

## **8 Limitations on collecting**

Sheffield Museums Trust recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements. This is particularly important when discussing the acquisition of large objects or objects with long term maintenance needs.

Sheffield Museums Trust is under no obligation to accept an offer of a gift or a bequest and Museums Association guidelines will be adhered to in respect of unwanted, unsolicited gifts or bequests. Neither will Sheffield Museums Trust be able to accept into the collections gifts or bequests which have onerous conditions attached i.e. that items must be kept on permanent public display or any other condition which places an unreasonable burden on the organisation.

## **9 Archival holdings**

As Sheffield Museums Trust holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (third edition, 2002). Archival acquisitions are primarily directed towards Sheffield Archives, Libraries and

Information service unless there is a specific and compelling reason for the item to remain with an associated object.

## **10 Acquisition**

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of Sheffield Museums Trust itself, having regard to the interests of other museums.

- 10.1 The policy for agreeing acquisitions is:  
Potential acquisitions are assessed and discussed internally at monthly meetings, with quarterly acquisitions meetings comprising colleagues from across the organisation for items which require further discussion. These include items of particular value either in terms of significance or finance, those which do not clearly follow the priorities for future collecting, items which require further research / discussion or high profile acquisitions. Items agreed for acquisition will be reported at the quarterly acquisitions meetings, the Collections Development Committee and annually to the board of Trustees. Decisions are made in relation to the priorities for future collecting as outlined above, assessed against the collecting criteria in section 4 and due diligence checks below. Further information may be sought at this point and an item brought back to a subsequent meeting for a final decision.

Sheffield Museums Trust make recommendations for major acquisition to the Board of Trustees and Sheffield City Council. New acquisitions are also highlighted through regular reports to the Governing Body.

- 10.2 Sheffield Museums Trust will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that Sheffield City Council can acquire a valid title to the item in question.
- 10.3 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 10.4 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

## **11 Human remains**

- 11.1 As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

## **12 Biological and geological material**

- 12.1 So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

## **13 Archaeological material**

- 13.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 13.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

## **14 Exceptions**

- 14.1 Any exceptions to the above clauses will only be because the museum is:
- acting as an externally approved repository of last resort for material of local (UK) origin
  - acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

## **15 Spoliation**

- 15.1 The museum will use the statement of principles ‘Spoliation of Works of Art during the Nazi, Holocaust and World War II period’, issued for non-national museums in 1999 by the Museums and Galleries Commission.

## **16 The Repatriation and Restitution of objects and human remains**

- 16.1 Sheffield Museums Trust, acting on the advice of the museum’s professional staff, if any, may take a decision to return human remains (unless covered by the ‘Guidance for the care of human remains in museums’ issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 17.1-5 will be followed but the remaining procedures are not appropriate.
- 16.2 The disposal of human remains from Sheffield Museums Trust will follow the procedures in the ‘Guidance for the care of human remains in museums’.

## **17 Disposal procedures**

- 17.1 The Board of Trustees of Sheffield Museums Trust in partnership with Sheffield City Council, the Guild of St George and the Ken Hawley Collection Trust will ensure that the disposal process is carried out openly and with transparency.
- 17.2 By definition, the museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons for disposal must be established before consideration is given to the disposal of any items in the museum's collection.
- 17.3 All disposals will be discussed at the Curatorial Meeting. The Head of Collections will present a report and recommendations to the Chief Executive, Directors and Heads of Service outlining the case for disposal. Authorisation will then be required from the Board of Trustees of Museums Sheffield before ratification by either Sheffield City Council or the Guild of St George or the Ken Hawley Collection Trust.
- 17.4 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.
- 17.5 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 17.6 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 17.7 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 17.8 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 17.9 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 17.10 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

- 17.11 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the Museums Association's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 17.12 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 17.13 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 17.14 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 17.15 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

#### Disposal by exchange

- 17.16 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 17.17 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 17.1-5 will apply.
- 17.18 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 17.19 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the Museums Association's Find an Object web listing service, or make an announcement in the



Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

- 17.20 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

#### Disposal by destruction

- 17.21 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 17.22 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 17.23 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 17.24 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 17.25 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.