

Sheffield Museums
Annual Review 2021 / 22



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‘It gives me great pleasure to report on the first year of Sheffield Museums Trust. Our new charity was created on 1 April 2021 with the merger of Museums Sheffield and Sheffield Industrial Museums Trust. Bringing together these two organisations with their six sites and being the chair of a united museums service for the people of Sheffield is a great honour.

I would like to place on record our gratitude for the invaluable support and guidance of Sheffield City Council and Arts Council England during the merger process. The merger was the end result of many years of collaboration between the two organisations. It was a challenging process to complete all the necessary due diligence and legalities, particularly as it all had to be done remotely! Indeed, even after 1 April it was several months before all our sites could fully reopen and before our staff could get together in person again.

It is brilliant to see how the workforce have come together, bringing passion, enthusiasm and commitment and sharing all that with the people of Sheffield, making a real difference to people’s lives. We live in continually challenging times, particularly economically. Nonetheless, we believe there is a truly exciting future for Sheffield Museums Trust. We have a strong base on which to make our sites and visitors’ experiences even better.

I would like to thank my fellow trustees, both those who joined from the two legacy trusts, and those appointed since the merger, for their support and wisdom. Thanks to our new Associate Trustees who joined us this year.

Finally, thank you to the Executive, Kim Streets, Kirstie Hamilton and Jenny Cocker, and to the entire team at Sheffield Museums Trust for their amazing dedication over the past year.’

Neil MacDonald

Chair, Sheffield Museums Trust



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‘After five years of collaborative endeavour and for the first time in their long history, Sheffield’s museums, galleries, and collections are operating as one entity.

Despite the challenges of the pandemic, high inflation and the cost-of-living crisis, it has been an extraordinary first year for Sheffield Museums. The new team have worked together to deliver a warm welcome and a brilliant programme, established working groups focused on access and inclusion and environmental sustainability, developed a host of exciting ideas and initiatives, and laid strong foundations that will begin to bear fruit in the next few years.

What unites us is a drive to create exciting, engaging museums where people can share extraordinary experiences. The museums are places that enrich peoples’ lives and expand their thinking. Looking ahead, we will enhance and develop the estate so that the museums and the collections they house remain vital and relevant to our communities.

We have an opportunity for the museums to play a pivotal role at the heart of the city’s recovery and regeneration and we look forward to working with our partners, Sheffield City Council, Arts Council England and the Mayoral Combined Authority as we develop our plans in the year ahead.

I would like to thank our Trustees, Associate Trustees, and the whole team for their great work to get us off to such a positive start.’

Kim Streets

Chief Executive, Sheffield Museums Trust





Keith Piper, *The Seven Rages Of Man*
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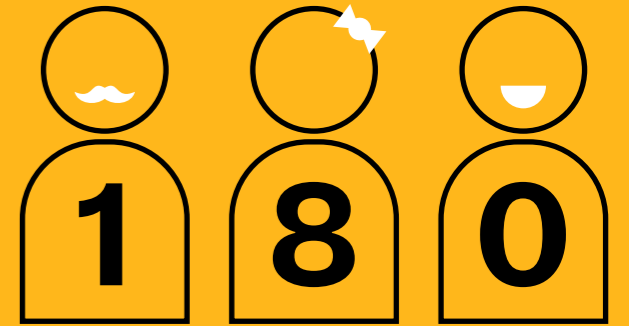
Here are just some of the things we've achieved this year:



United Sheffield's amazing collections of art, social and industrial history and natural science under the care of a single museums trust for the first time



Removed admission charges from all of our sites, so everyone can access and enjoy Sheffield's inspiring collections, heritage and culture for free



4000hrs

Welcomed over 180 volunteers who generously gave almost 4000 hours of their time

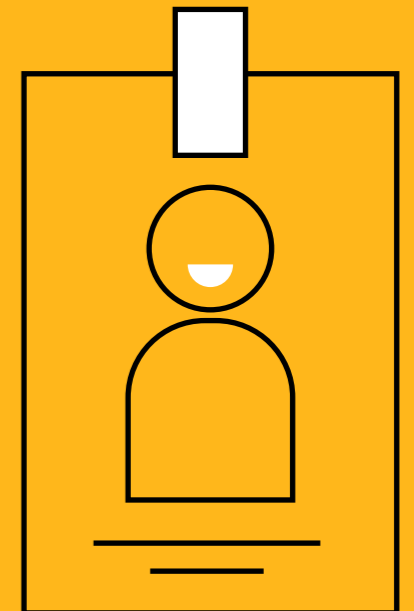


Successfully completed the first year of a five-year programme of change and redisplay at the Graves Gallery, supported by the Ampersand Foundation



500,000

Welcomed over 500,000 visitors and safely reopened all six of our sites across Sheffield



Commissioned a Race Inclusion Maturity Assessment to support our work to provide the best museums for all our communities

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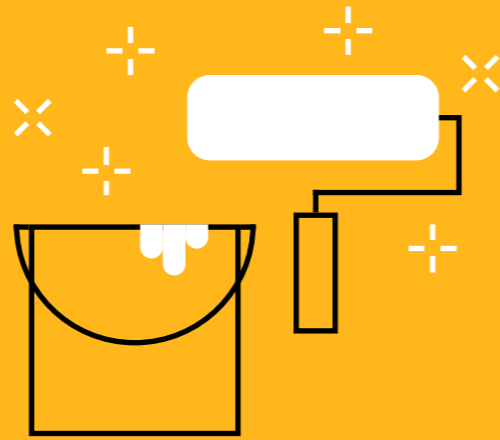
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Here are just some of the things we've achieved this year:



Completed a refurbishment of the Ruskin Collection displays at the Millennium Gallery, supported by the Guild of St George



Collaborated with a wide range of organisations, groups and individuals, including the National Portrait Gallery, Artworks and artist Keith Piper

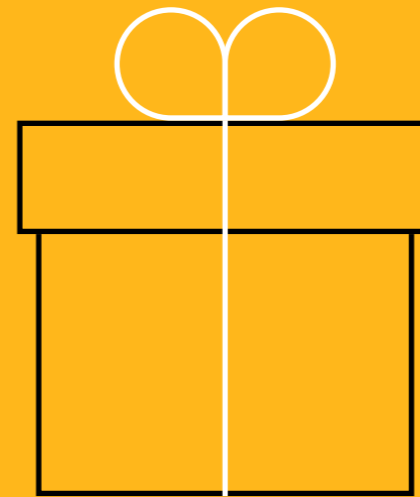


Saw the return of several popular large-scale events, including the Kelham Island Museum Victorian Christmas Market, Sheffield Print Fair, Sheffield Ceramics Festival and Selected Space



11,600

Inspired 11,600 children from 161 schools across the Sheffield City Region and beyond



Grew the city's collection with objects and stories reflecting people's experience of the pandemic, the iconic Woollens for Signs neon sign, and major donation of artworks from Jack Kirkland through the Arts Council Cultural Gifts Scheme



Worked collaboratively with young people, artists and national partners to present a vibrant programme of exhibitions exploring creativity in the prison service, the work of artists Cecil Beaton, John Hoyland and Kenneth Steel, and the changing landscape around us



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© Andy Brown

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Creating a New Museums Trust for Sheffield

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

In resolving to become one new organisation, Trustees believe that the museums will be stronger, more resilient, and better placed to develop and share Sheffield's extraordinary collections into the future.

Sheffield Museums Trust was formed on 4 December 2020 to facilitate the merger of Sheffield Galleries & Museums Trust and Sheffield Industrial Museums Trust. The company is a charity registered in England and Wales.

The company began operations on 1 April 2021 following the transfer of operations, assets and liabilities from the legacy trusts.

Both Sheffield Galleries & Museums Trust and Sheffield Industrial Museums Trust Limited were separate charitable companies that merged on 1 April 2021 into Sheffield Museums Trust.

To enable income generation, the Trust operates commercial trading through a 100% owned and controlled subsidiary, SGMT Enterprises Limited. The shares of SGMT Enterprises Limited were transferred to the Trust from Sheffield Galleries & Museums Trust as a part of the merger arrangements. The directors of the charitable company are its trustees for the purposes of charity law.



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

1

Ambition for Place

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

2

Ambition for People

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

3

Ambition for Creativity

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

4

Ambition for Sustainability

To be operationally, financially, and environmentally resilient and sustainable

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

1

Resilient

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

2

Relevant

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

3

Representative

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

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1

Purpose

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

2

Impact

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

3

Power

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



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The total visitor number for all sites during the year was 508,559. This was low but not unexpected due to sites closures until 20 May 2021, reduced opening hours and the Graves Gallery not reopening at all until September 2021.

Most significantly the impact of Covid on visitor confidence, particularly over the winter period with the Omicron variant, should be noted. We believe that this is a good figure to grow from.

During this period of disruption, we continued to gather audience research using Audience Finder at four sites, providing useful insight into demographics, visitor behaviour, motivations and ratings. Collectively, we exceeded our data collection target, however the pandemic's impact on both footfall and confidence in personal interaction meant that our individual survey targets for three of the four sites were not met. As such, we're mindful of the robustness of the data, which is drawn from smaller samples as a result.

Our Net Promoter Score (the percentage of people who would recommend a museum to friends or family) was strong overall, with three out of four sites seeing an increase and Weston Park Museum retaining the highest rating (88%). The Graves Gallery saw a decrease, which can largely be attributed to half of the gallery being closed for refurbishment for some of the year.

14% of those surveyed across sites were from ethnic minority groups compared to 10% the previous year. All sites saw a decrease in visitors aged 45–54 and over 65s. The gender split remained the same as 2019–20 with a higher number of female visitors, while 1.3% of visitors identified in another way. There was very little fluctuation in the number of visitors identifying as having a long-term health condition or disability.

We successfully met our data collection targets for Arts Council England's Impact & Insight survey, required by all National Portfolio Organisations. We measured the impact of our programme, evaluating four activities and exhibitions. The two exhibitions surveyed were cited as the main or part reason for the visit and scored highest on the Impact & Insight dimensions of concept, rigour and captivation. The Kenneth Steel exhibition attracted new audiences – the over 50s and under 20s were the main audiences, contrasting the typical Weston Park Museum audience (predominantly 25–55 year-olds).



Keith Piper, *The Seven Rages Of Man* (detail)
© the Artist. Photo © Andy Brown

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John Darwell, Peter outside his shop, Attercliffe Rd, 1988 © the artist

Bottom

Lost At Sea, HM Prison Hull, Painting © the artist

Highlights of our exhibition and display programme are listed below. Engagement with the programme has remained strong. All the exhibitions listed were developed collaboratively with artists, communities and organisations and offered free admission.

The Sheffield Project

23 October 2020 – 28 November 2021

Weston Park Museum | Visitor figure: 91,496

During the 1980s, Untitled Gallery (now Site Gallery) commissioned and exhibited a series of photographers to document and explore the city at a monumental stage in its history. Curated by Matt Conduit, this exhibition was subject to closure due to lockdown and therefore we extended the run. Most of the 15 photographers included in this exhibition have gifted work to the collection resulting from the exhibition.



My Path: Art by People in the Criminal Justice System

28 January – 20 June 2021

Millennium Gallery | Visitor figure: 6,564

Created in collaboration with Koestler Arts, this exhibition displayed artwork made in prisons around the UK. The exhibition was co-curated by a group of young people working with the Sheffield Youth Justice Service.



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Cecil Beaton, *The Bright Young Things at Wilsford, 1927*. The Cecil Beaton Studio Archive © The Cecil Beaton Studio Archive

Middle

John Hoyland, *The Swoop, 2003*, Acrylic on canvas © The John Hoyland Estate

Bottom

Cyprien Gaillard, *The New Picturesque, 2008*. Courtesy the Roberts Institute of Art and the David and Indrè Roberts Collection © Cyprien Gaillard

Cecil Beaton: Bright Young Things

1 April – 4 July 2021

Millennium Gallery | Visitor figure: 12,810

Curated and toured by the National Portrait Gallery. This exhibition explored the extravagant world of the glamorous and stylish ‘Bright Young Things’ of the 1920s and 1930s through the lens of world-renowned photographer Cecil Beaton.

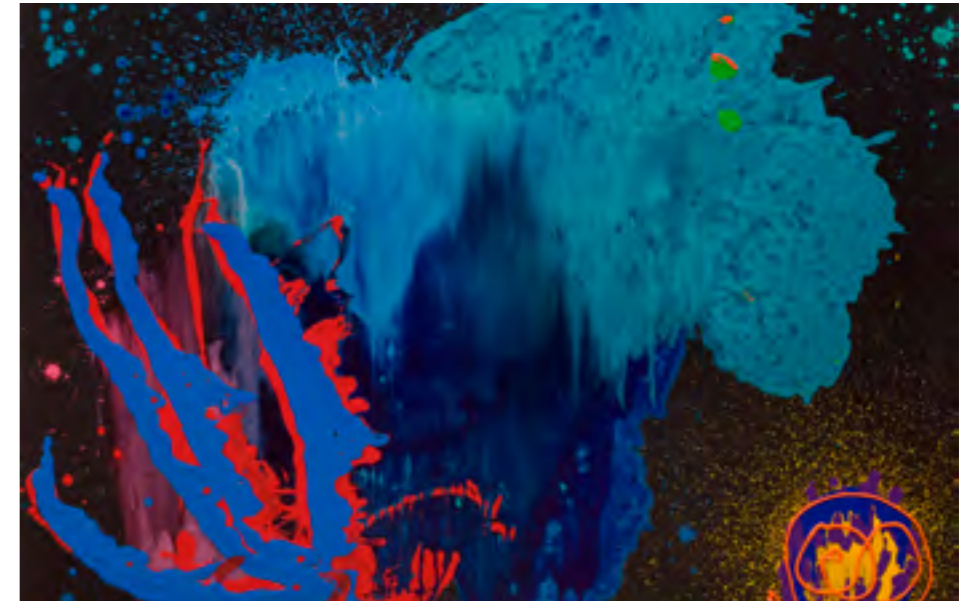


John Hoyland: The Last Paintings

3 July – 10 October 2021

Millennium Gallery | Visitor figure: 36,003

Born in Sheffield, John Hoyland (1934–2011) is regarded as one of Britain’s leading abstract painters. To commemorate the 10th anniversary of his passing, this new exhibition in collaboration with the John Hoyland Estate showcased some of the very last works he created.



Earthbound: Contemporary Landscape from the Roberts Institute of Art

5 August – 31 October 2021

Millennium Gallery | Visitor figure: 36,149

Curated in collaboration with the Roberts Institute of Art, *Earthbound* brought together works from the David and Indrè Roberts Collection, alongside examples from Sheffield’s own visual art collection, to investigate our relationship with our environment.



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Mark Firth, *Cube Roots*, 2003
© the artist

Bottom

Vanessa Bell, *View of the Pond at Charleston, East Sussex*, 1919, oil on canvas. © The Estate of Vanessa Bell

Precision as a State of Mind: Sculptures by Mark Firth

3 September 2021 – 15 January 2022

Graves Gallery | Visitor figure: 5,704

This was the first major museum exhibition of work by the British sculptor Mark Firth curated with Bill Jackson. The exhibition focused on recent sculptures by Firth and included his new series *Ten Cubes for Sheffield*. His sculpture *Key* was also displayed at Kelham Island Museum. Three of the *Ten Cubes for Sheffield* and another work entitled *Conjunction 1* have been gifted to the collection, again resulting from the exhibition.



Beyond Bloomsbury: Life, Love and Legacy

25 November 2021 – 13 February 2022,

Millennium Gallery | Visitor figure: 25,421

The Bloomsbury Group were a fluid group of free-thinking artists, writers and intellectuals. This exhibition uncovered the neglected narratives of figures who were connected with the circle and included loans from the National Portrait Gallery and York Museums Trust alongside artworks from Sheffield's visual art collection. This project, co-curated by York and Sheffield, questioned some of the group's establishment attitudes to race and empire. New commissions by artist Sahara Longe also reflected on this aspect of The Bloomsbury Group.



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Places in Time: The Art of Kenneth Steel

17 December 2021 – 2 May 2022

Weston Park Museum | Visitor figure: 50,722

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



Where We Live

15 January – 5 June 2022

Millennium Gallery | Visitor figure: 56,465

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



Top

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

Bottom

Mandy Payne, *A Brief Window In Time*, 2021 © the artist

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Dan Holdsworth, Blackout 07, 2010, C-type print
Photo © Andy Brown

Bottom

© Andy Brown

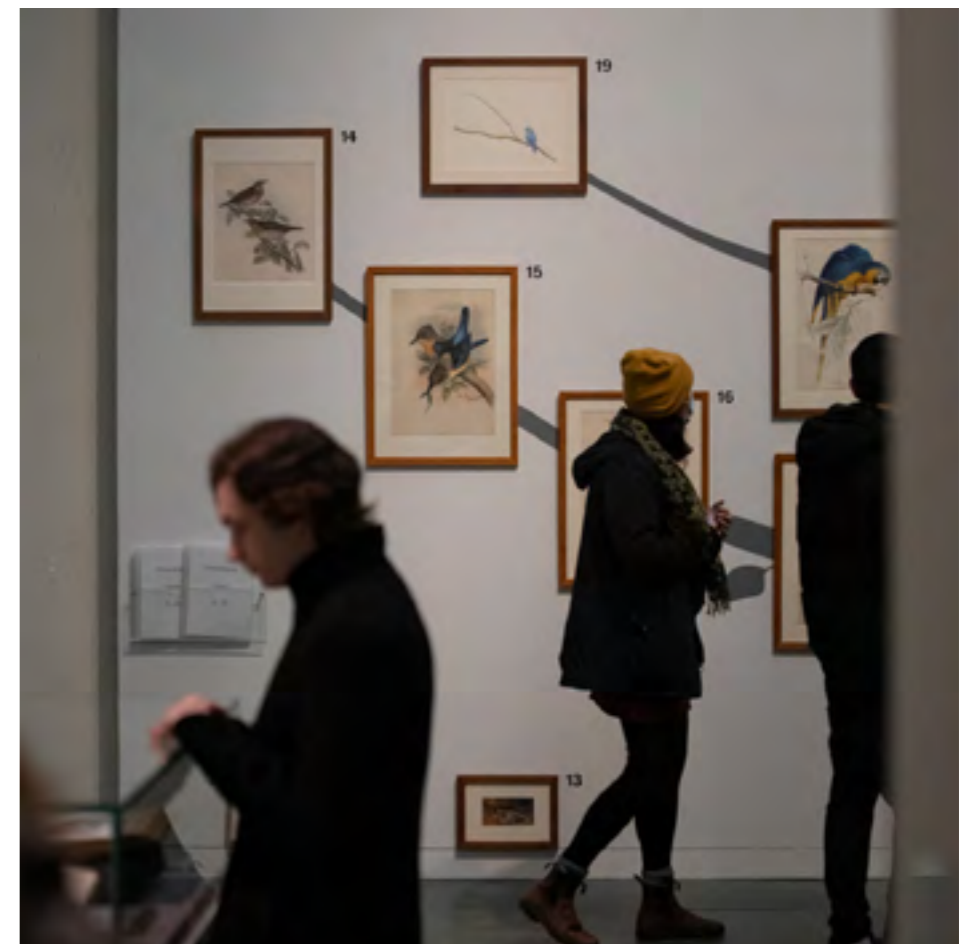
Looking Forward: Graves Gallery

This five-year, £455,000 project aims to rejuvenate the Graves, display more of the collections and develop new programmes with artists, young people and communities to develop thinking for the future of the building and grow ownership of the city's visual art collection. Year one of the project was completed in Autumn 2021 and the gallery reopened with a very positive launch event on 3 September 2021. We launched with a new display curated by artist Keith Piper that invited people to consider what we understand by history and consider what is missing. This project is funded by the Ampersand Foundation supported by Sheffield City Council and Arts Council England.



Ruskin Gallery refurbishment

The Ruskin Gallery's refurbishment and new display opened on 23 October 2021 in time for half term and was well received. This flexible and engaging display involved volunteers, students and a wide range of collections and has a gallery layout that will enable more impactful change to be delivered in the future. We worked with gardening volunteers from Abbeydale Industrial Hamlet and a student from Manchester Metropolitan University on displays themed around a significant holding of ornithological prints in the collection. The refurbishment was funded by the Guild of St George supported by Sheffield City Council and Arts Council England.





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

During 2021/22, over 11,600 formal education visitors engaged with exhibitions, events and activities at our sites. We saw schools slowly return in the summer term as Covid restrictions allowed and they returned in increasing numbers from September 2021. We were delighted to work with 161 different schools from across Sheffield as well as from across Yorkshire, Nottinghamshire and Derbyshire. The team delivered 176 workshops on a wide variety of subjects through the year and facilitated a further 107 self-guided visits. We continue to employ casual learning delivery staff to increase our capacity and enhance our offer in areas of the city with the least engagement. We have used the pause in activity caused by the pandemic to review and redevelop a number of our school workshops and this process will continue.



March 2022 saw the completion of our final year of the DesignLab Nation project with the V&A. DesignLab Nation is a partnership project with the Victoria and Albert Museum that brings together schools, museum educators, practising artists and designers, and museum collections. It aims to inspire a new generation of creative practitioners as well as broaden young people's understanding of the designed world around them. It equips young people with 21st-century skills necessary for workplaces of the future and focuses on the steps of design practice rather than the final outcome. Since 2018, we have worked with seven secondary schools and three Sheffield-based artist-designers.

We also worked with young people across a variety of other projects. Both the Ignite project and the Youth Acceleration Fund project have seen young people engage in a variety of different ways; from reimagining a phone booth as an exhibition space to exploring how young people are represented in the city's collections.

We have started to rebuild our family activities through working collaboratively with community partners, including sessions for 400 children delivered in community settings as part of the Healthy Activities and Food programme and innovation sessions delivered at community venues with the MakerFutures team.

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Our engaging public programme of events and activities welcomed 863 people to regular classes and over 7,000 people to events in our spaces. Events are an opportunity to add depth to our exhibitions and the collections we care for through a mix of online and in-person events. Numbers at events and at regular classes have been restricted by Covid-19 guidelines, however attendance has been at capacity for numerous sessions demonstrating visitor confidence in our procedures and the value of our offer.

The annual two-day Victorian Christmas Market on 4 and 5 December at Kelham Island Museum comprised over 80 stalls featuring gifts and local makers. Visitors enjoyed food and drink, festive entertainment, traditional craft demonstrations, family activities, Santa's Grotto and a fairground. It welcomed 4,807 visitors, about 50% down on previous events due to adverse weather conditions, Covid-19 and visitor confidence.

In addition, we hosted the Sheffield Print Fair at Millennium Gallery and the Sheffield Ceramics Fair and Selected Space at Kelham Island Museum. Curated by local makers, these events increased our profile and generated income through hire fees and donations.

We continue to work with the Professors and the Burton Street Group providing space for them to meet and work at Weston Park Museum through a generous hosting agreement.

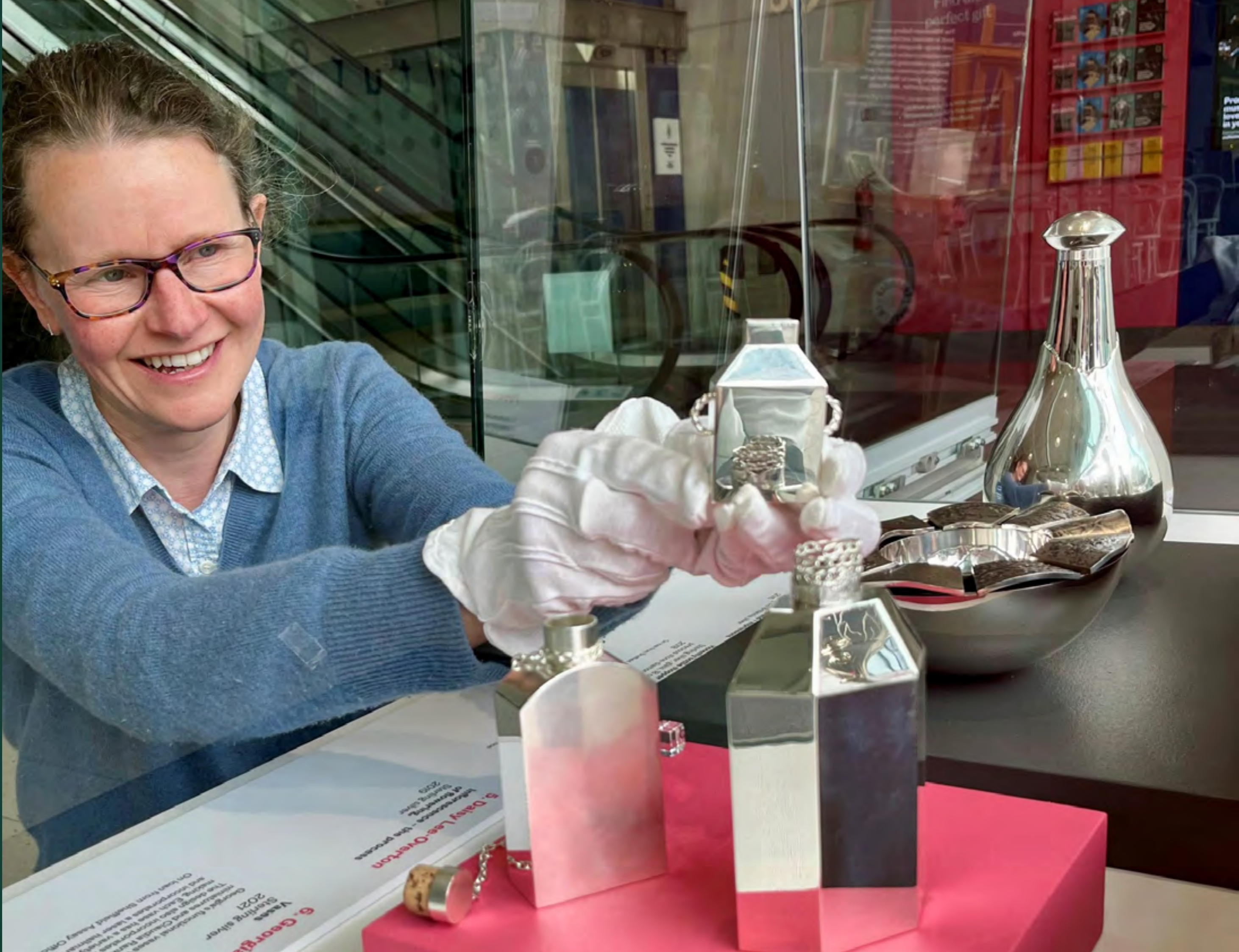


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© Ian M Spooner

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© Andy Brown



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The main focus of collections activity has been the merger and management of the collections from the legacy trusts.

This included planning and preparation for the merger of the two existing databases and the commissioning of a report into the digital asset management of the collection. This has provided guidance in good practice and enabled us to develop workable policies and procedures. Preparations for the new online collections database have also taken place, which will be launched in 2023.

We continue to work towards Arts Council Accreditation targets. The accessioning backlog has seen 111 items accessioned and entered onto The Museum System (TMS) and 966 records upgraded to SPECTRUM standard. Work also progressed on the documentation of the Pleistocene vertebrate palaeontological collection, identifying and accessioning historic items.

In 2021-22, we acquired objects and ephemera relating to;

- The experience and impact of Covid-19 in Sheffield, including the vial from first vaccine given in Sheffield and items donated by Ben's Centre who support vulnerable people with substance misuse, alcoholism and homelessness.
- The changing city reflected through several signs, including the local landmark Woollens for Signs,

the Leadmill and the Athol Hotel as well as the hearts and messages from the windows of John Lewis following its closure. Photographs from *The Sheffield Project* exhibition show the changes Sheffield has seen over the last 30 years with several artists donating to the collection, including Berris Conolly.

- The Industry and Metalwork collection, with a canteen of cutlery given to J.G Graves' brother by his staff on his wedding, a silver Trophy awarded by Sheffield United Harriers to the Sheffield Works District Association and a collection of material from Hadfields Limited – a key manufacturer of special steels.
- The Visual Art collection, with a significant gift of artworks from Jack Kirkland through the Arts Council Cultural Gifts Scheme (including work by David Austen, David Batchelor, Matt Calderwood and Mark Wallinger) and the donation of four sculptural works by Mark Firth.
- The Natural Science collection, with the Lazenby Beetle collection of approximately 15,000 specimens, the Booney collection of minerals and the Widdop egg collection.

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A total of 113 items were conserved during the year with the majority being artworks, including *Evening in Benares, India* by William Rothenstein, *Winter Sea* by Paul Nash, *Minuet* by Tess Jaray and *Painting* by Jean Spencer, as well as sculptures by Francois Morellet and Michael Lyons. This has enabled the display of some works that have not been shown for decades and has been supported by the Ampersand Foundation. The Thomas Bateman exhibition also facilitated the conservation of 24 items from the Archaeology collection and an Ichthyosaur fossil, with samples currently being tested to give us a more accurate age and location for the fossil. This was supported by the Curry Fund of the Geologists' Association and the Bill Pettit Memorial Fund of NatSCA.

We received 4,469 enquiries, encompassing requests for images, collections information and meteorological data. This also included physical access enquiries at the store across the collections, including the Painted Fabrics collection, items related to Catcliffe, and lichen from the Salt herbarium. There has also been particular interest in the weather station due to recent extreme weather conditions, including coverage on BBC Breakfast and Look North. We have welcomed research visits from artists, Sheffield Hallam University, the University of York, Nottingham Trent University, scissor manufacturer Grace Horne, and a representative from Always an Alternative, an organisation working with young people and knife crime. We have facilitated tours and collections access



Right

Berris Conolly, Castle Square, 1989

© the artist

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visits for groups including: the Peak District Young Archaeologists' Club, NHS Staff, the University of Chicago and the Portable Antiquities Scheme, as well as participation in behind-the-scenes store tours as part of Heritage Open Days.

Digital access to the collections has improved with the Graves Gallery joining the Bloomberg Connects App, Sharpe's Monograph of the *Kingfishers*, 1868–1871 being digitally available in the Ruskin Gallery and a new Talking Art recording focusing on Godfrey Sykes' *Norfolk Street and Pinstone Street with St Paul's, Sheffield*.

Sheffield Museums loaned 85 objects locally, nationally and internationally, including:

- *Untitled* by Claudette Johnson lent to *Life Between Islands Caribbean-British Art 1950s – Now* at Tate Britain
- *Interior Avec Aline* by Paul Gauguin to the Kunstmuseum, Basel and the Ashmolean, Oxford (on loan to Sheffield from a Private Collection)

- *Scene in a Dressing Room* by Laura Knight to MK Gallery in Milton Keynes and Nottingham Castle Museum
- *Ink City* by Brian Fielding, to the Stanley & Audrey Burton Gallery, Leeds
- Natural history specimens to Abbey House Museum, Leeds and Sheffield & Rotherham Wildlife Trust
- 26 toys to the Mini Museum at Sheffield Children's Hospital.

We also facilitated access to specimens of *Hymenogaster* fungi bryophyte from Stuttgart and Munich museums, through the interherbarium loans scheme.

Research into the connections between Sheffield's collections (in particular the Metalwork collection) and the transatlantic trade of enslaved people has started in discussion with Sheffield Archives and the University of Sheffield. We will commission some specific research in this area, funded by the John Ellerman Foundation in Summer 2022.





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Everything we do is made possible through collaboration – we work with individuals and organisations locally, regionally and nationally to deliver our work across the museums and throughout our communities.

The V&A

The city has had a strategic partnership with the Victoria & Albert Museum since 1999. It has enabled the people of Sheffield to enjoy high quality collections and exhibitions and the Trust has benefitted from curatorial advice and professional expertise through talks, secondments, trustee involvement and training. This was the final year of the DesignLab Nation project that connected young people with creative processes and works in Sheffield's and the V&A's collections.

The Guild of St George

The Trust works closely with the Guild of St George through our stewardship of the Ruskin Collection. The Guild continue to support us to care for and display the Ruskin Collection. The Guild have agreed to continue to financially support the trust and, in this year, also gave £30,000 in additional funding to support the refurbishment of the Ruskin Gallery. The Board of Trustees and staff team would like to thank the Guild of St George for their ongoing commitment to Sheffield and the work of the Trust during this and future years.

The Ken Hawley Collection Trust

The Ken Hawley Tool Collection is stored and displayed at Kelham Island Museum. The Trust is working with the Hawley Trust to maximise opportunities to collect, display and engage with this aspect of the city's heritage. The Trust facilitated discussions around the Hawley Trust's acquisition of the Stanley Year Knife.

National Portrait Gallery

The Creative Connections project with the National Portrait Gallery is working with artist Conor Rogers and students from Sheffield Park Academy. It will result in an exhibition opening June 2022, including works from the national and Sheffield's collection alongside work created by Conor and the students.

Sheffield Assay Office

This year we celebrated 20 years of the commissioning programme Precious Little Gems with a new display. We are working together to mark the 250th anniversary of the company in 2023.

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ArtWorks

ArtWorks challenge people's perceptions of learning disabilities and autism through celebrating the creativity and ambition of the artists they work with. Over 80 artists contributed to the design for a new vinyl window installation for the Millennium Gallery due to open in February but delayed to June 2022.

Sheffield Culture Consortium

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

Sheffield Culture Collective

The Trust is a founding member of the Sheffield Culture Collective. The Collective works together to develop a strategy that will place culture at the heart of a strong, vibrant and inclusive city and as a key component in city centre development, the visitor economy, the Local Industrial Strategy and the Strategic Economic Plan for the city region – including Covid-19 recovery strategies.

South Yorkshire Museums

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



SHEFFIELD
INDUSTRIAL
MUSEUMS TRUST

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

1

Energy use

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

2

Audience

Supplier and staff travel to and between our sites

3

Exhibition resource use

Paint and materials

4

Catering waste

Managed by our franchisees

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By reducing, reusing and making informed environmental decisions about how we run our buildings, we expect to be able to improve our environmental sustainability and reduce our environmental impact. We have made a commitment to:

- Ensuring compliance with environmental legislation
- Reducing waste by encouraging staff to consider environmental impacts in buying decisions
- Reducing waste by encouraging the re-use of display and other materials
- Reducing energy consumption in buildings management
- Reducing energy consumed in everyday working practices
- Encouraging the use of public transport for our visitors and staff
- Working with contractors who share our environmental ideals
- Considering environmental impact as an issue in our project planning
- Developing a sustainable collections management plan

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During the year we established an Environmental Sustainability Working Group from across our staff team. The working group will challenge and promote change across the organisation.

We also recognise that our collections and sites are valuable in helping us to advocate for environmental change, as demonstrated through our bird-themed display in the Ruskin Gallery and a display about the impact of plastics at Weston Park Museum. Both highlighted humanity's impact on biodiversity.



Right
© Andy Brown



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Trustees

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

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

Trustees meet as a Board for a minimum of four formal board meetings each year, although during complex times such as the merger and Covid-19, the Board meet more regularly to support the Executive.

Trustees provide scrutiny and advise and support the strategic leadership team and wider teams through focused committees that report back to the Board of Trustees.

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

Associate Trustees

We have recruited four Associate Trustees to a new developmental role. Candidates were drawn from those interested in building their knowledge and experience in the cultural sector whilst not having undertaken a role like this before.

We particularly welcomed applications from people who are underrepresented at a leadership level within the cultural sector, including people who identify as being from an African, Asian or a minoritised group and/or as having a disability.

Associate Trustees join the meetings and discussions to gain insight and understanding but do not have a decision-making responsibility and are not Trustees of the charity.

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

Committees active during the year were:

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

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Staff

Sharon Armin

Maraiga Bailey

Laura Barber

Wendy Bates

Ruth Bean

Nicholas Booth

Cheryl Bowen

Claire Bower

Megan Bowman

Louise Bowmar

Amanda

Brassington

Grace Brierley

Louisa Briggs

Sian Brown

Vicky Brown

Charlotte Cloke

Nicola Coates

Jennifer Cocker

Lucy Cooper

Edwina Cotterill

Oliver Couldwell

Lesley Cowley

Alison Creasey

Andrew Debenham

Gareth Dobson

Benedict Eaton

Duncan Edwards

Christopher Ellis

Amy Farry

Sheelagh Fellows

Steven Ford

Eddy Foster

Melanie Foxtan

Ashley Gallant

Jonathan Garrill

Katherine Gill

Kirstie Hamilton

Anita Hamlin

Richard Harland

Susan Harrison

Christopher Harvey

Brooke Hayes

Lucy Hockney

Lynne Hodgkinson

Gemma Holden

Julie Hukins

Wendy Hunt

Martha Jasko-Lawrence

Ben Jeffery

Janet Jennings

Catherine Kendall

Bethany Kinross

Alexandra Knowles

Elizabeth Lilley

Elizabeth Lindley

Paul Little

Jim Lowe

Amy Lumb

Louise Lynch

Christian Lyne

Christian Marriott

Amy Marsh

Stephanie Marsh

Barbara Marshall

Elizabeth Maskery

Andrea May

Alistair McLean

Jamie Mellor

Michaela Moat

Graham Moore

Clara Morgan

Alison Morton

Kathleen Murphy

Matthew Neale

Fabien O'Farrell

India

Oldfield-Cherry

Kelly O'Leary

Emma Paragreen

Daniel Pencavel

Sandra Pickersgill

Jonathan

Pridmore

David Prout

Frances Rawlings

Darius Rejaie

Rachel Richards

Megan Rigby

William Ross

Melanie Russell

Rachel Schoon

Christopher Shelton

Jessica Shipton

Alan Silvester

Karen Somerset

Kim Streets

Laura Travis

Lucy Tully

Keith Wall

Pauline Wall

Ben Ward

Elizabeth Waring

Karen Webster

Howard Whiting

Anna Widdowson

Rowan Woodhead

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Developing our Team

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

TAP placements

In Summer 2021, we worked with the University of Sheffield to host two Transforming and Activating Place funded student placements. The project supports greater diversity in the workforce through enabling undergraduate students to undertake three-week internships with partners in Sheffield and across the UK.

Weston Jerwood Creative Bursary

We hosted a fixed term entry level position for a Curatorial Assistant (Exhibitions). This was part of a funded national programme working with 50 cultural organisations across the country. The position brought expertise and capacity and the successful candidate has gone on to a permanent position in the sector.

Curator of Industry and Metalwork

In Summer 2021, we were awarded three years of funding by the John Ellerman Foundation to support a foundational curatorial role for the trust – the Curator of Industry and Metalwork. Neither of the legacy trusts had specialist curatorial knowledge in these areas and this role will provide vital insight and expertise.

Team development and anti-racism

In our first year, a top priority was to bring colleagues together to form a new team. Due to Covid-19, it took until October 2021 to get the team physically together for our first staff away day at Kelham Island Museum. Roger Wilson from Black Lives in Music shared his experiences, and this set a tone for our journey towards becoming an anti-racist organisation.

We commissioned consultants Two Trees and Sea-Change to undertake a Race Inclusion Maturity Assessment of the organisation to inform an action plan. We also formed a Race Inclusion Steering Group comprising team members from across the organisation, to support the gathering of data, review findings and help develop a subsequent action plan. This is the start of a journey that will take time and consideration.

In addition to this, we have formed an Accessibility and Inclusivity Working Group and two anti-racist book groups, comprising staff members from across the organisation. The Accessibility and Inclusivity Working Group have a remit to review this area of the organisation, suggest improvements and implement change.

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Volunteers

Opportunities for volunteers were limited by the ongoing impact of Covid-19 but still included roles across collections management and research, exhibitions research, learning, visitor engagement, outreach engagement, audience surveying and communications.

In 2021-22, 183 volunteers gave a total of 3,952 hours of their time in a variety of roles to support our charitable work. Their work on the Museums By Mail project connected people at risk of isolation and led to Sheffield Museums winning the Marsh Award for Volunteering in Museum Learning.

Volunteers make an immense contribution to the quality and quantity of activities that we can undertake, and we would like to express our thanks to all who gave their time to support us this year.





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Sheffield Museums Trust began operations on 1 April 2021 following the merger and transfer of assets, liabilities and operations from Sheffield Galleries & Museums Trust (Museums Sheffield) and Sheffield Industrial Museums Trust.

Our first year of activity has been heavily impacted by Covid-19 and this is reflected in our finances.

The Trust is reporting a net consolidated unrestricted operating deficit of £(237)k for the period ending 31 March 2022 (2021 combined deficit £(469k)).

The consolidated statement of financial activities shows a total deficit for the year after other recognised gains and losses of £(176)k (2021 combined deficit £(335k)). This figure is heavily influenced by gains on the South Yorkshire Pensions Authority Defined Benefit Scheme and by the depreciation costs of grant funded assets. Depreciation on grant funded assets is shown in restricted funds and totalled £758k (2021 combined £725k) for the period. Depreciation is funded from the restricted capital reserve fund.

The deficit result is in line with expectations. We recognise that operating at an operating deficit on unrestricted funds is not sustainable in the long term, however, we believe that given the challenges faced, the financial performance of the Trust for the year is acceptable.

In the face of challenging times, we have adopted a pragmatic but ambitious approach. We have sought additional funding to help us through periods of reduced income and towards recovery; we have controlled our expenditure and we have planned with ambition to ensure that we are able to optimise future opportunities.

At 31 March 2022, the group’s balance sheet and free reserves are in a strong and stable position with net assets of £9,988k (2021 combined £10,164k). Free reserves of £1,018k (2021 combined £821k) are supported by a cash balance of £1,691k (2021 combined £1,632k) and this provides the Trust with appropriate stability and resilience.



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Consolidated Statement of Financial Activities (including income and expenditure account) Period Ended 31 March 2022

	2022 Unrestricted funds (£000)	2022 Restricted funds (£000)	2022 Total (£000)	Combined 2021 Total (£000)
Income and endowments from:				
Donations and legacies	1,022	441	1,463	1,751
Charitable activities				
<i>Income from charitable activities</i>	236	-	236	156
<i>Management service charge</i>	1,741	-	1,741	1,841
Other trading activities	661	-	661	114
Other	46	100	146	681
Total income and endowments	3,706	541	4,247	4,543
Expenditure on:				
Raising funds				
<i>Trading activities</i>	(503)	-	(503)	(294)
<i>Fundraising costs</i>	(49)	-	(49)	(189)
Charitable activities				
<i>Exhibitions, collections and participation</i>	(1,001)	(290)	(1,291)	(868)
<i>Operational costs</i>	(2,390)	(982)	(3,372)	(3,661)
Total expenditure	(3,943)	(1,272)	(5,215)	(5,012)
Net (expenditure)	(237)	(731)	(968)	(469)
Transfers between funds	(24)	24	-	
Other recognised gains:				
Remeasurement gain on defined benefit pension plan	746	-	746	102
Corporation tax relief	46	-	46	32
Net movement in funds	531	(707)	(176)	(335)
Reconciliation of funds:				
Total funds brought forward	999	9,165	10,164	10,499
Total funds carried forward	1,530	8,458	9,988	10,164

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

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Registered office:

Leader House

Surrey Street

Sheffield

S1 2LH

Charity registration number:

1194032

Company registration number:

13063156

Consolidated & Trust Balance Sheets at 31 March 2022

	Group 2022 (£000)	Trust 2022 (£000)	Combined Group 2021 (£000)	Combined Trust 2021 (£000)
Fixed assets:				
Tangible assets	9,533	9,488	10,345	10,287
heritage assets	-	-	179	179
	9,533	9,488	10,524	10,466
Current assets				
Stocks	62	-	53	12
Deborts	288	496	314	544
Cash at bank and in hand	1,691	1,519	1,632	1,579
	2,041	2,015	1,999	2,135
Creditors: amount falling due within one year	(304)	(247)	(420)	(405)
Net current assets	1,737	1,768	1,579	1,730
Total assets less current liabilities	11,270	11,256	12,103	12,196
Creditors: amount falling due after more than one year	-	-	(93)	(93)
Provisions for liabilities	(399)	(399)	(376)	(376)
Net assets excluding pension liability	10,871	10,857	11,634	11,727
Defined benefit pension liability	(883)	(883)	(1,470)	(1,470)
Net assets	9,988	9,974	10,164	10,257
Charity funds				
Resitricted funds	8,458	8,458	9,165	9,165
Unresitricted funds	1,530	1,516	999	1,092
Total charity funds	9,988	9,974	10,164	10,257