





## Contents

Introduction from our Chair

Introduction from our Chief  
Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and  
its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources







## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

As you can see in the Trustees' Report, the team at Sheffield Museums have delivered another exceptional range of programmes and exhibitions across our sites during the year. I would particularly highlight *Hair: Untold Stories*, *Dutch Flower Paintings: Exploring Art in Bloom* and *Pioneers: John Ruskin, William Morris and the Bauhaus*.

The museum sector across the UK faces very challenging times and Sheffield Museums is not immune from those challenges. The Trust is grateful for the support of its two major funders, Arts Council England and Sheffield City Council (SCC). I particularly want to thank SCC, with whom we have an exceptionally strong relationship.

Investment continues across our sites. In particular, the work at Abbeydale is progressing well towards a reimagined and sustainable visitor attraction. Working with our colleagues at SCC, a feasibility study will commence shortly to look into the vision and options for the Graves Gallery and Central Library building.

I would like to thank all my fellow Trustees for their support. Annie Singh, Patrick Meleady, Roger Davison and James Robinson stepped down during the year, and we were pleased to welcome six new independent trustees, Dan Ladbury, Imogen Gamester, Stephan Hollingshead and Julie Banham, Angus Patterson from the V&A and Laura Moynahan and Richard Shaw from SCC. We also started our second Associate Trustee programme in the summer.

And finally, my thanks to the Executive Team, Kim Streets, Kirstie Hamilton and Clair Taylor. Their enthusiasm, passion and commitment and their leadership of the whole team has been inspiring.

### Neil MacDonald

Chair, Sheffield Museums Trust





## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

Sheffield Museums occupy a distinctive space in the life of the city and the region, connecting people and place, bridging the past and present, the state and the civic. We achieve this through a high-quality creative programme that develops collaboratively and offers people inspiration and space to think.

Our activity this year is testament to this. With support from the John Ellerman Foundation, who fund our Curator of Metalwork and Industry, we were able to work with Sheffield Assay Office to create new displays in the Sykes Gallery that celebrated their 250th anniversary and showcased a new generation of Sheffield-based silversmiths.

A grant from the DCMS/Wolfson Museums and Galleries Improvement Fund enabled us to purchase a suite of display cases for Kelham Island Museum which now host new displays that bring a wider global context to Sheffield-made products with images, objects and memories donated through a series of community drop-in events in 2023.

The fourth year of the Looking Forward project at the Graves Gallery, generously supported by The Ampersand Foundation, enabled the team to display more of the city's collection in new and imaginative ways in collaboration with artists and young people. In the words of one visitor, 'the gallery has never looked better!'. This project demonstrates the Gallery's huge potential – we look forward to working with council colleagues to develop the vision for a transformed gallery, library and archives offer during 2025-26.

Our purpose is to enrich life in Sheffield, to be at the heart of the city's cultural landscape and an essential ingredient in the creative lives of our population. I would like to thank our principal funders, Sheffield City Council and Arts Council England for their unstinting

support of our work this year, and The Ampersand Foundation, the J G Graves Charitable Trust, Sheffield Assay Office and Cirata for their generosity.

Finally, I would like to thank the entire team, our staff, volunteers and Trustees, for their commitment to the museums during 2023-24; specifically for their incredible creativity, their ability to make good use of limited resources, for being ready to try new things and for bringing such energy, enthusiasm, expertise and commitment to our work.

### Kim Streets

Chief Executive, Sheffield Museums Trust







Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

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



Delivered collaborative projects with Arts Catalyst, the Fleming Collection, Mencap, the National Gallery, ReWater CIC, the V&A and more.



Secured £230k in funding from the National Lottery Heritage Fund to support improvements at Abbeydale Industrial Hamlet.



**6,746 hrs**

Welcomed over 247 volunteers who generously gave 6,746 hours of their time.



**757,500**

Welcomed over 757,500 visitors to our sites across Sheffield through the year.



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



**14,900**

Inspired 14,900 children through school visits from across the Sheffield City Region and beyond.





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## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

## Museums for Sheffield and its people

**Sheffield Museums is the independent charity that operates six of the city's leading museums and heritage sites: Abbeydale Industrial Hamlet, Graves Gallery, Kelham Island Museum, Millennium Gallery, Shepherd Wheel Workshop and Weston Park Museum.**

Established in 2021 through the merger of Sheffield Industrial Museums Trust and Museums Sheffield (Sheffield Galleries and Museums Trust), the charity cares for the city's collections of art, human history and natural science, alongside the Guild of St George's John Ruskin collection, and is home to the Ken Hawley Collection Trust's Hawley Tool Collection.

We work collaboratively with communities to tell remarkable stories of Sheffield and its people, and celebrate its reputation for excellence in craft, making and innovation. Together with local, regional and national partners, we showcase home-grown creative talent and bring outstanding cultural experiences to the city.

The museums and collections Sheffield Museums care for belong to everyone and connecting with them can make people's lives better.



**Top**

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**Bottom**

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## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

*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.



Contents

- Introduction from our Chair
- Introduction from our Chief Executive
- Our 2023/24 Highlights
- What We Do
  - Museums for Sheffield and its people
  - Ambition
  - Vision, Mission and Purpose
- Audiences
- Creativity Through Collaboration
- Dynamic Museum Experiences
- Developing the Collections
- Developing the Museums
- Working Together
- Environmental Impact
- Our Team
- Finance and Resources

Our vision, mission and purpose were redefined in the last year through a collaborative approach with colleagues from across the Trust.



**Vision**  
Sheffield Museums: creating welcoming and inspiring experiences for everyone.



**Mission**  
To work collaboratively in Sheffield to create enriching museum experiences through stories of art, human history and natural science.



**Purpose**  
Enriching life in Sheffield.







Contents

Introduction from our Chair
Introduction from our Chief Executive
Our 2023/24 Highlights
What We Do
<i>Museums for Sheffield and its people</i>
<i>Ambition</i>
<i>Vision, Mission and Purpose</i>
Audiences
Creativity Through Collaboration
Dynamic Museum Experiences
Developing the Collections
Developing the Museums
Working Together
Environmental Impact
Our Team
Finance and Resources

Audiences

**In 2023/24, we welcomed 757,596 visitors across all sites, an increase on the previous year and in line with expectations.**

Although we were pleased to see this increase, figures have not returned to pre-Covid levels; we have noticed changes in visitor behaviour particularly at the Millennium Gallery and Weston Park Museum that we continue to learn from and adapt to in order to improve footfall.

In 2023/24, PricewaterhouseCoopers launched the new ACE-funded audience research platform, Illuminate. A delayed release and several compatibility issues resulted in surveys not being ready until late in the year. This means we do not have a robust data set for 2023/24. However, all surveys are now operational at all six sites, and we are on track with our audience data targets for 2024/25.

We were able to continue to gather data through Impact & Insight and used it to measure the quality and impact of four exhibitions. All four exhibitions scored highest on the Impact & Insight dimensions of concept, rigour, enthusiasm and captivation.

The *Pioneers* exhibition attracted a higher percentage of older visitors than the usual Millennium Gallery audience and the majority of attendees said it was the reason for their visit. *Hair: Untold Stories* at Weston Park Museum attracted more visitors from outside Sheffield than the typical visitor, with 20% of respondents stating they rarely visit museums and 16% stating they don't visit museums at all. *Donkey Nonsense: Prints by James Green* attracted more people from Sheffield than the typical Millennium Gallery audience and 75% of respondents said that the exhibition expanded their understanding of creativity in Sheffield. Visitors to *Dutch Flower Paintings: Exploring Art in Bloom* had a similar demographic to the usual Millennium Gallery audience, yet 33% of respondents had never visited before.







## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

### Top

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

### Bottom

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

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

### George Fullard: Living in a Sculpture

14 January – 1 July 2023

Graves Gallery | Visitor figure: 20,656

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



### Hair: Untold Stories

10 February – 29 October 2023,

Weston Park Museum | Visitor figure: 96,619

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





## Contents

Introduction from our Chair

Introduction from our Chief  
Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and  
its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

### Top

Still from Threshold to the Kingdom ©  
Mark Wallinger

### Bottom

James Green, Orange Donkey Dream  
(detail) © the artist

## Threshold to the Kingdom: A Film by Mark Wallinger

18 March – 14 May 2023

Millennium Gallery | Visitor figure: 10,744

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



## Donkey Nonsense: Prints by James Green

27 May – 8 October 2023

Millennium Gallery | Visitor figure: 42,039

James Green is a Sheffield-based printmaker. Alongside his bold renderings of landscapes and animals of all kinds, donkeys have been a much-loved mainstay of Green's prints for over 15 years. This exhibition showcased more than 50 of Green's donkey-inspired screenprints and linocuts, alongside clothing, ceramics and films. Related items were available in the shop including cards, badges and prints made exclusively for sale during the run of the exhibition.





## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

### Top

Paulus Theodorus van Brussel, *Flowers in a Vase*, 1789 (detail) © The National Gallery, London

### Bottom

Francis Campbell Boileau Cadell, *The Dunara Castle at Iona*, c. 1929 (detail) © The Fleming Collection.

## Dutch Flower Paintings: Exploring Art in Bloom

22 June – 17 September 2023

Millennium Gallery | Visitor figure: 39,705

This exhibition brought ten of the finest examples of 17th and 18th century Dutch flower painting from the National Gallery's collection to Sheffield for the first time, including works by Ambrosius Bosschaert the Elder, Rachel Ruysch and Jan van Huysum.

The exhibition also included a series of modern and contemporary still life floral works by artists such as Cedric Morris and Anne Redpath, on loan from the Jerwood Collection, as well as other loans and paintings from Sheffield's visual art collection. In addition, *Dutch Flower Paintings* featured a new commission by Sheffield-based artist, Kedisha Coakley who responded to the works on display.

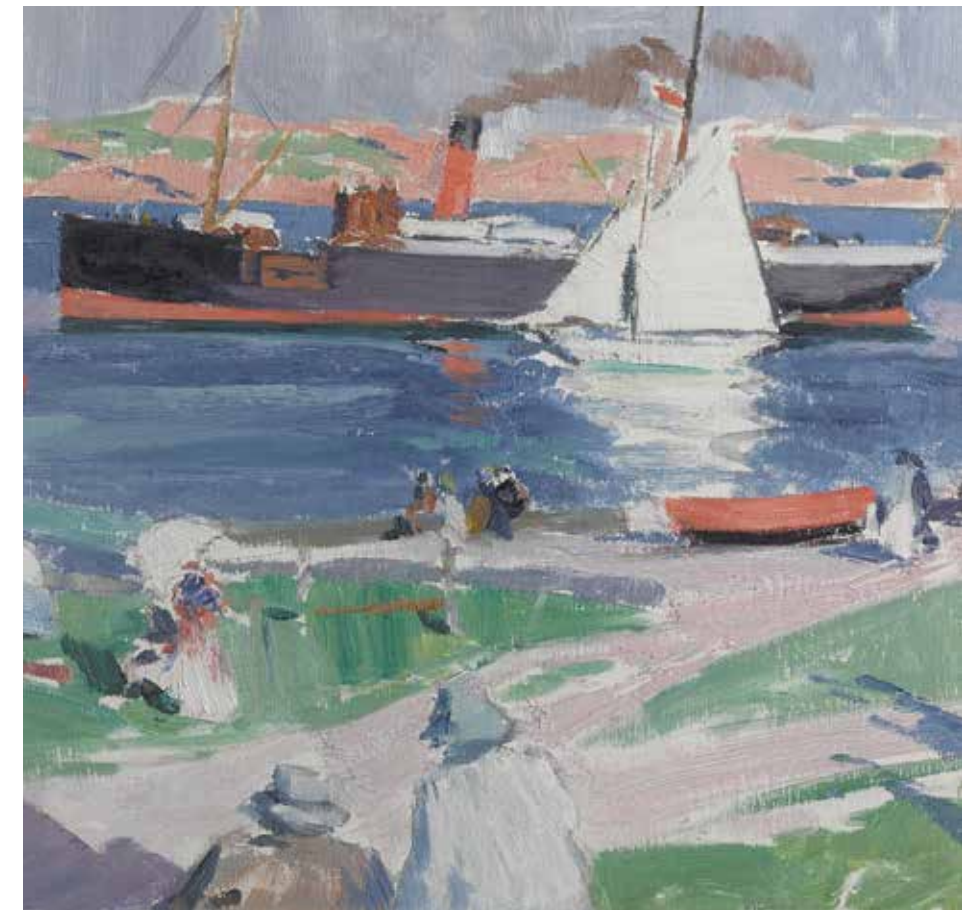


## Colour and Light: Scottish Colourists from the Fleming Collection

14 July – 9 December 2023

Graves Gallery | Visitor figure: 19,385

The four artists known as the Scottish Colourists, S.J.Peploe, J.D. Fergusson, Leslie Hunter, and F.C.B. Cadell, are acknowledged as one of the most talented, experimental and distinctive groups in twentieth century British art. Drawing their inspiration from breakthrough artists in France, the young Scots explored the frontiers of contemporary art through their cutting edge use of pure colour and line. *Colour and Light* traced the Scottish Colourists' development as masters of dazzling interiors, landscapes, portraits and still lives. Works from the Fleming Collection were shown alongside two works by Cadell and Hunter from Sheffield's collection.





## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

### Top

William Morris, Daisy tile (c.1870) (detail)  
© William Morris Gallery, London  
Borough of Waltham Forest

### Bottom

Jackie Prachek, Underbank Reservoir  
(detail) Image © the artist

## Pioneers: John Ruskin, William Morris and the Bauhaus

19 October 2023 – 21 January 2024

Millennium Gallery | Visitor figure: 40,853

The Bauhaus School was founded by architect Walter Gropius in the German city of Weimar in 1919. The groundbreaking school was a radical attempt to reform arts education, redefining the relationship between art and society and fine art and craft. Behind them all lay the pioneering ideas of John Ruskin (1819-1900) and William Morris (1834–1896). This exhibition invited visitors to consider the links between the German-based Bauhaus and the British Arts and Craft movement. It included international loans from the Gerhard Marcks archive and Gunta Stolz estate alongside national lenders such as the British Museum and V&A. *Pioneers* was generously sponsored by Cirata, an international company based in Sheffield.



## City of Rivers

24 November 2023 – 3 November 2024

Weston Park Museum | Visitor figure: 113,520

Sheffield is a city born from its rivers, sculpting the landscape and powering the industries that made it prosper. Today, they're the arteries that flow through the urban sprawl, continuing to shape the character of the city and our lives in it. From vast reservoirs and cascading weirs to the brooks that trickle through our many green spaces, they also provide a home to a rich abundance of local wildlife. *City of Rivers* brought together stories, objects, artwork, film and photography to chronicle Sheffield's relationship with its waterways. Drawing on contributions from people across the city, it reflected on our connections to them in our work, leisure time and our impact on the natural habitats they represent.





## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

### Top

Alum #1, 2019 (detail) © Matthew Conduit

### Bottom

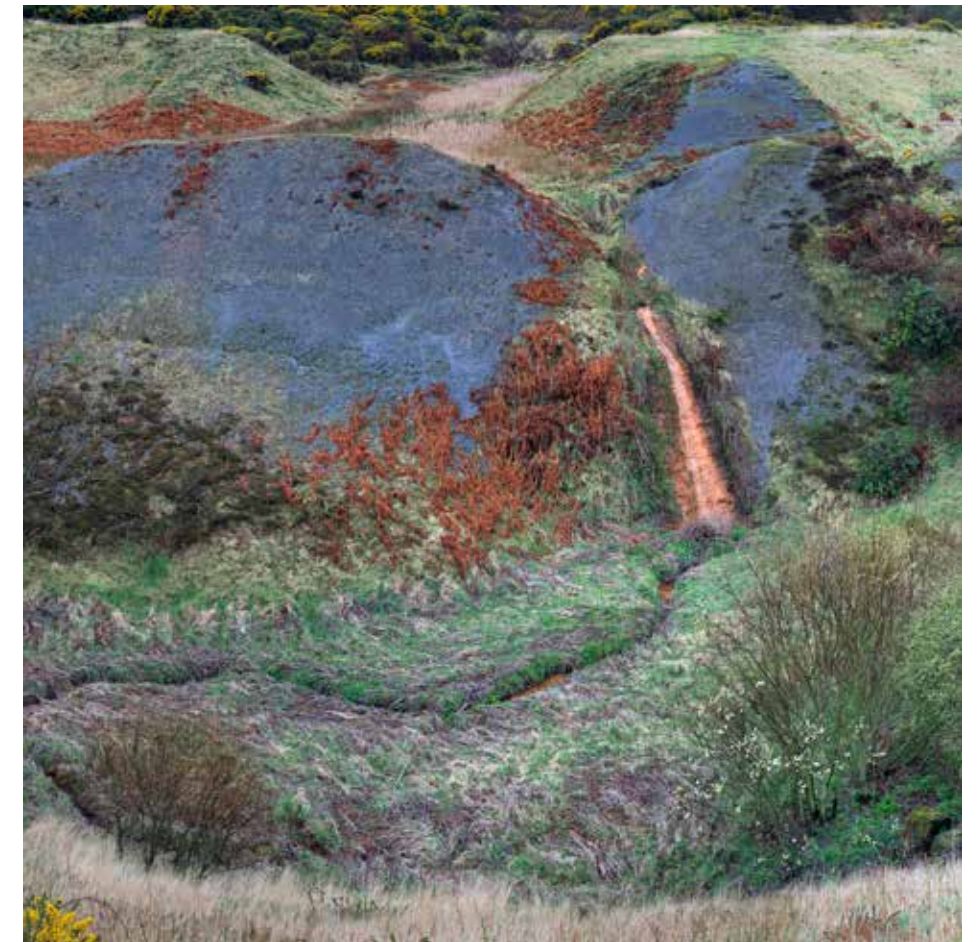
Phlegm, Mother bird (Pandemic Diary series, no.66) 2020 © the artist

## LAND: Photographs by Matthew Conduit

2 January – 15 June 2024

Graves Gallery | Visitor figure: 18,247

Matthew Conduit was Director at the Untitled Gallery in Sheffield in the mid-1980s and relocated the gallery to its current location (now Site Gallery). He then worked for over 20 years developing the Cultural Industries Quarter in Sheffield. More recently he curated *The Sheffield Project*, for Weston Park Museum, which featured photographs taken by 14 artists of the city during the late 1980s and early 1990s. This exhibition is part of a strand of programming which shows the work of Sheffield-based artists. The exhibition showcased examples of Conduit's more recent work including large scale landscapes of Derbyshire, Sheffield and North Yorkshire.



## Phlegm: Pandemic Diary

13 January – 7 July 2024

Millennium Gallery | Visitor figure: 73,159

At the beginning of the global COVID-19 pandemic, artist Phlegm started to document his observations of daily life in lockdown in the form of an ongoing series of artworks. This exhibition of those works displayed 67 pen and ink drawings that blur the reality of the pandemic with the imaginary world that Phlegm has created throughout his career – one full of long-limbed forest creatures, fantastical contraptions and hybrid cities that seem to grow organically. The series went on display alongside works from the city's collection. *Pandemic Diary* joined the city's Visual Art collection thanks to funding from the Contemporary Art Society Rapid Response Fund.





## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

### Top

Matterlurgy, Ways of Water.  
Photo © Andy Brown

### Bottom

UK AIDS Memorial Quilt, panel 21, 1994.  
Photo © Sheffield Museums

## Ways of Water

15 February – 12 May 2024  
Millennium Gallery | Visitor figure: 39,957

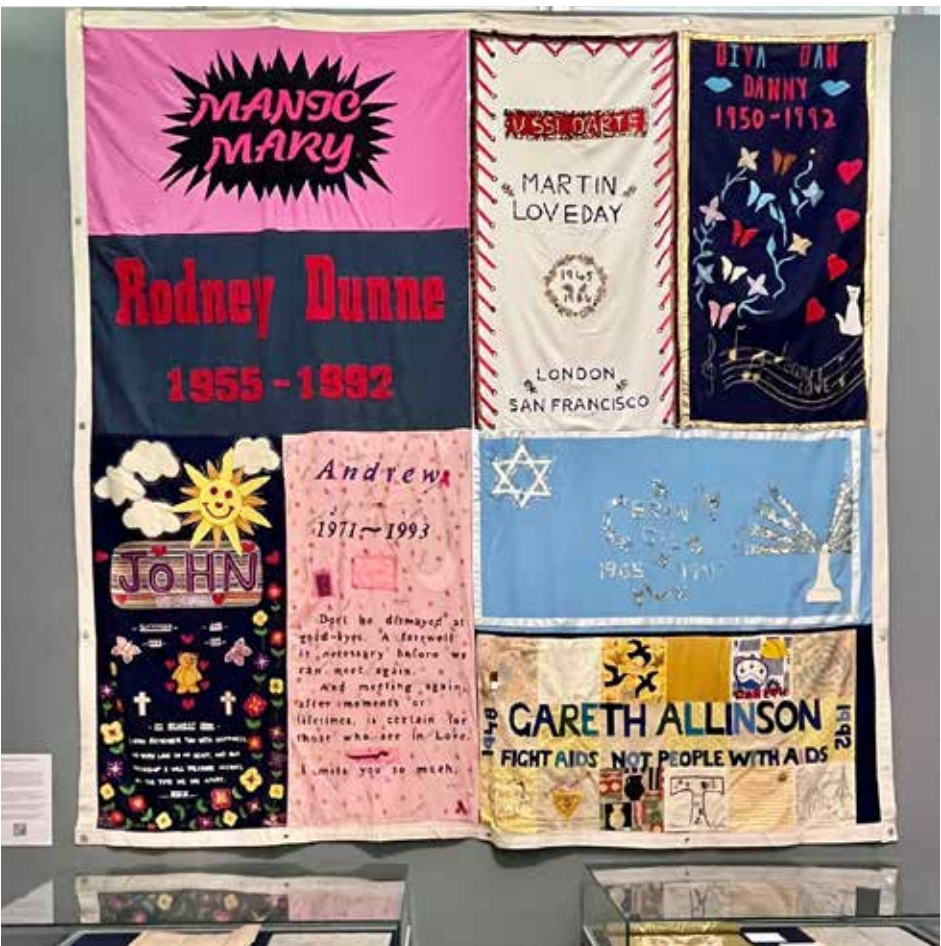
This exhibition by Matterlurgy (Helena Hunter and Mark Peter Wright) was part of *The Mouth*, two exhibitions in collaboration with Arts Catalyst, that unearth cavities, portals and openings in the landscape through images and sound. *The Mouth* continued at Soft Ground, The Moor. *Ways of Water* explored local water infrastructures, from historic wells to expansive reservoirs across sites in Yorkshire and Derbyshire. The exhibition followed the historic and contemporary implications of the Sheffield cholera epidemic of 1832, which emerged because of unsanitary water conditions. It invited visitors to consider their relationship to water, health, memory and loss on both a local and global scale.



## The Ruskin Collection: Hand, Head and Heart

9 December 2023 – 1 December 2024  
Millennium Gallery | Visitor figure: 95,332

John Ruskin believed in the positive power of making by hand. This redisplay looked at how the act of handmaking improves people's lives today. On display alongside highlights from the Guild of St George's Ruskin Collection, were a range of artworks made in education settings, produced as part of therapy pathways or created to raise awareness. Works on display included panel 21 from the UK AIDS Memorial Quilt, alongside contributions from organisations including Fine Cell Work, Combat Stress, Freeman College, Baton of Hope and the Yorkshire Speak Their Name Suicide Memorial Quilt. Collection highlights included over 60 examples of beautifully crafted drawings, watercolours, manuscripts, plaster reliefs, textiles, decorative metalwork and more.





## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

Top

© Andy Brown

Bottom

© Andy Brown

## Looking Forward: Graves Gallery

This five-year, £455,000 Ampersand Foundation funded project rejuvenates the Graves Gallery through displaying more of Sheffield’s collection and developing new programmes with artists, young people and communities to support thinking for the future of the building and grow ownership of the city’s visual art collection. We thank The Ampersand Foundation for their support.

The project saw new displays including *We are the Monument*, curated by artist Yuen Fong Ling, which presented his newly-commissioned work *Monumentalise* and a rehang of the Abstraction displays which facilitated the framing and mounting of more works on paper by artists such as Bridget Riley and Tess Jaray. Loans from Sheffield-based artists including the work of artists Gary Simmonds, Emma Bolland, Eelyn Lee, alongside new acquisitions from Conor Rogers and Manish Harijan were included throughout the galleries.

We continued to work with Forge Valley School Year 12 students who selected seven artworks from the visual art collection to display in their school. The students curated a thoughtful and varied exhibition, which focused on the theme of ‘conformity’.





## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

## Displays

Throughout the year, we collaborated with a range of community groups and artists to create displays at the Millennium Gallery and Weston Park Museum. At the Millennium Gallery, displays included Out of the Archives (12 June – 4 September 2023), The 50th Anniversary of the Coup in Chile, (4 September 2023 – 15 January 2024) and ceramics by Becca Brown, (15 January – 29 April 2024). At Weston Park Museum, we presented a celebration of the 75th anniversary of the Windrush, (19 June – 18 December 2023), photographs by young carers working with artist Pete McKee, (18 December 2023 -25 March 2024), and photographic self-portraits by Mencap service users (25 March – 8 July 2024).

We also installed a new display in the Sykes Metalwork Gallery with Sheffield Assay Office: Marking 200 years of Lasting Impressions, which opened in September 2023.

At Weston Park Museum, we opened two new displays in April 2023. Firstly, Sheffield Eagles in Sheffield Life & Times, which celebrated the achievements of the city’s rugby league club. This was followed by *Nature of the Past, Re-wilding the Future* in What On Earth, which demonstrated how climate change is affecting our wildlife and what we can do to protect our environment. A further new display in Beneath Your Feet, *Women of Sheffield Castle*, opened later in May 2023, revealing the women associated with the castle from the past right through to the present day.

*More to See* at Kelham Island Museum opened on 30 March 2024. Supported by a grant for new museum standard cases from the DCMS /Wolfson Museums and Galleries Improvement Fund, this new display enabled more research into aspects of the industrial collections. We hosted events, inviting visitors to contribute stories and objects, which then formed the basis of the new displays. The displays include explorations of the links between Sheffield tool manufacturing and the trade in enslaved peoples, and the role of women in the development of the city’s metal industry.







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## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

# We offered accessible and enriching experiences 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 2023/24, 14,890 children and young people engaged with exhibitions, workshops and activities at our sites.

The School Learning Team delivered 291 workshops across all six sites. and we were delighted to work with schools from every Sheffield postcode, as well as from across Yorkshire, Nottinghamshire and Derbyshire.

We began a significant review of our school workshop programme, with some workshops being removed, others re-written, and new workshops created. A new strategy for promoting these workshops is set to improve their profile.

Income generation at our first Fundraising Dinner in November enabled the team to begin the development of a suite of new object handling boxes which can be

loaned to schools. These boxes will support our existing schools offer, providing a valuable resource to teachers and increasing engagement with the handling collection.

We engaged with young people through our Work Experience programme, which included ‘taster’ days in February half term and in August. We also engaged with 137 young people across various projects, including UPSTART with the V&A, the ‘Looking Forward’ project and Young Makers. We continue to develop our programme for and with young people; exploring ways of engaging those who do not currently visit the museums and galleries.

The past year has also seen the development of our service as a useful and practical resource for teachers across a range of educational settings. We delivered sessions for 170 Initial Teacher Training students from Sheffield Hallam University on how to get the most from a school visit, as well as partnering with Art UK and Historic England to deliver bespoke professional development opportunities for teachers using our sites and Sheffield’s collections. In the next year, we’ll continue to explore opportunities for supporting Sheffield’s teachers.





Contents

Introduction from our Chair
Introduction from our Chief Executive
Our 2023/24 Highlights
What We Do
<i>Museums for Sheffield and its people</i>
<i>Ambition</i>
<i>Vision, Mission and Purpose</i>
Audiences
Creativity Through Collaboration
Dynamic Museum Experiences
Developing the Collections
Developing the Museums
Working Together
Environmental Impact
Our Team
Finance and Resources

Throughout the year, we offered a vibrant and well-established public programme of talks, tours, workshops, hands-on activities, and special events. We continued to cater to different audiences, interests and age ranges through a varied programme, from baby-friendly art classes to dementia cafés, artist talks to blacksmithing demonstrations, craft workshops for kids to gallery tours in British Sign Language.

In 2023/24, a total of 22,402 visitors took part in 459 events and activities across the six sites, with 96% of attendees surveyed telling us they enjoyed the events we hosted. Visitors described the public programme as “well organised, interesting and engaging” and “a real bonus to life in Sheffield”.

2,784 people came to 34 Friday Under 5s sessions, which offer sensory play and discover for early years children and their adults. Meanwhile, 3,806 people came to 41 activities designed for primary school aged children and spanning everything from making motors to exploring colour. These activities support skills development among children and foster an

enthusiasm for learning, outside of a formal educational environment, planting the seeds of life-long engagement with arts, culture and heritage.

We also held large-scale special events designed in collaboration with community groups, including Lunar New Year with ReWater CIC, Diwali with Sunrit Culture Group and Open Iftar with The Ramadan Tent Project. These events widen our audiences, build relationships with community groups, and celebrate the city’s wealth of culture and heritage.

The annual two-day Victorian Christmas Market on 2 and 3 December at Kelham Island Museum comprised over 80 stalls of gifts and local makers; food and drink; festive entertainment; traditional craft demonstrations; family activities, Santa’s Grotto and a fairground. It welcomed 6,557 visitors and received positive feedback from both stallholders and visitors.

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









## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

# This year the focus has been on preparing and updating policies, plans and procedures in preparation for the submission of Sheffield Museums' first Accreditation Return in March 2024.

Significant work has been carried out to prepare the TMS database, upgrading entries and creating new records for the Industrial collection to input into the new collection online database. This has included undertaking training in photographing objects and research into key objects to represent the Industrial collections, which were not previously online.

## In 2023/24, the Trust acquired over 350 items for the collection, relating to:

- The Archaeology collection, including an Anglo-Saxon gold setting, found in Wingerworth, Derbyshire, acquired through the Treasure process.
- The Industrial and Metalwork collection, including a Girl Guide Pocketknife, registered design patent, Sheffield designed and made 1907, by Maleham and Yeomans; the Britannia Metal Collection including a selection of boxes of unusual designs of vessels table wares, designed and made in Sheffield; a donation of Old Sheffield Plate Basket, 1785, George III; and 30 works on paper by Norah Rodgerson illustrating the development of the Sheffield Canal Basin.
- The Social History collection, including a collection of 1930s Sheffield Transport posters by Val Morche; a Bolero and driving/ flying gloves belong to Monica Maurice who ran the Wolf Safety Company; additions to the LGBTQ+ collection including membership card for Dempseys and a LGBTQ+ History Month

2024 badge; dominos used at Sheffield and District African Caribbean Community Association (SADACCA) and two pairs of scissors and pair of tweezers donation from Gwen Hardy, acquired as part of the Many Voices / Caribbean Footsteps project

- The Visual Art collection, including *Murmuration*, a ceramic vessel made by Janet Barnes; *A Brief Window in Time* by Mandy Payne, donated by the artist; Lubna Chowdhary, *Certain Times LII*, ceramic sculptural installation, supported by the Art Fund and J G Graves Charitable Trust; Manish Harijan's *Shaman (Unseen Untouchable)* photograph donated by Yorkshire Visual Art Network; *Acanthus VII*, by Shinta Nakajima 2023, acquired through the Contemporary Arts Society Omega Fund Acquisition; and 'Where's tha been?', by Conor Rogers' acquired through the National Portrait Gallery Creative Connections project supported by National Lottery Heritage Fund.

We thank everyone who has generously supported these acquisitions.

Work has continued to improve access to Sheffield's collections through developing the TMS database with 882 records improved to SPECTRUM standard and the addition of 865 new records. In addition, there have been 3,940 enquiries answered with information, images and access to collections provided to



Contents

- Introduction from our Chair
- Introduction from our Chief Executive
- Our 2023/24 Highlights
- What We Do
  - Museums for Sheffield and its people*
  - Ambition*
  - Vision, Mission and Purpose*
- Audiences
- Creativity Through Collaboration
- Dynamic Museum Experiences
- Developing the Collections
- Developing the Museums
- Working Together
- Environmental Impact
- Our Team
- Finance and Resources

interested individuals, academics, curators, creative practitioners, as well as organisations such as the BBC, the Crick Institute, Sheffield Teaching Hospitals NHS Foundation Trust and South Yorkshire Police.

Over the past year, we've conserved 64 objects and artworks from the collection including a group of river dwelling animals for the *City of Rivers* exhibition and 29 artworks funded by The Ampersand Foundation, including *Chord* by Derrick Greaves and *Elegiac Landscape* by Keith Vaughan. A successful application to the Woodmansterne Art Conservation Awards supported the conservation of *Judith with the Head of Holofernes After Carlo Saraceni* (1579-1620), which is now on display in the Portraiture and Figure display at the Graves Gallery.

During 2023/24, we facilitated 62 local, national and international loans from Sheffield's collection. These included loans to local projects including specimens from the Commonwealth Institute economic botany series on loan to Kedisha Coakley's exhibition *Mi waan go a country go look mango* at Bloc Projects. Significant national and international loans included *Art History* by Marlene Smith loaned to Tate Britain, *A Corner of the Artist's Room in Paris* by Gwen John to the Holburne Museum, Bath and *The Harbour at St Jean de Luz, France: Early Morning* by John Lavery to National Gallery Ireland.



**Right**  
Lubna Chowdhary, *Certain Times LII*,  
2021 © the artist. Photo Andrew Judd







Contents

Introduction from our Chair
Introduction from our Chief Executive
Our 2023/24 Highlights
What We Do
<i>Museums for Sheffield and its people</i>
<i>Ambition</i>
<i>Vision, Mission and Purpose</i>
Audiences
Creativity Through Collaboration
Dynamic Museum Experiences
Developing the Collections
Developing the Museums
Working Together
Environmental Impact
Our Team
Finance and Resources

In 2023/24, we continued work to ensure a bright future for the sites in our care.

In 2022, working with the Science Museum Group and the V&A, we secured funding via the National Lottery Memorial Fund to explore the potential return of the Stephenson Blake collection to Sheffield. This nationally significant collection numbers over two million items from Stephenson Blake and Co, Sheffield based type founders established in 1818. The company grew to become one of the most successful type foundries in the country. Much of this initial exploration of the feasibility of such a project has taken place in the last 15 months and is due to complete in autumn 2024.

During the year, we continued with plans for Abbeydale Industrial Hamlet that will see it become a dynamic destination for visitors of all ages and a resilient site with a sustainable future. Plans include a new welcome area and shop, refreshed interpretation, a bespoke themed play area, a new workshop to accommodate volunteers and an improved car park. Our vision is that the Hamlet inspires the next generation of wonder-smiths, engineers, entrepreneurs and makers and stimulates curiosity and creativity in all its visitors. It will become a resilient, sustainable hub for local communities, a base for makers, a working site and a great day out for visitors of all ages.

In June 2023, we received the good news that our bid to National Lottery Heritage Fund for £230k towards investment at this site had been successful. Part of this funding was for a dedicated project manager, who started towards the end of the year and is now progressing the project.









Contents

Introduction from our Chair
Introduction from our Chief Executive
Our 2023/24 Highlights
What We Do
<i>Museums for Sheffield and its people</i>
<i>Ambition</i>
<i>Vision, Mission and Purpose</i>
Audiences
Creativity Through Collaboration
Dynamic Museum Experiences
Developing the Collections
Developing the Museums
Working Together
Environmental Impact
Our Team
Finance and Resources

Collaboration is at the heart of everything we do. Throughout 2023/24, we worked with lots of brilliant and inspiring organisations and individuals.

The V&A

The city has had a strategic partnership with the Victoria & Albert Museum since 1999, bringing high quality collections and exhibitions to the people of Sheffield. The Trust has also continued to benefit from curatorial advice and professional expertise through talks, secondments, Trustee involvement and training. The Learning Team continue to work in partnership with the V&A's UPSTART programme, hosting events both in-person and online to showcase and promote careers in the creative industries to young people.

The Guild of St George

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

The Ken Hawley Collection Trust

The Ken Hawley Tool Collection is stored and displayed at Kelham Island Museum. This year, the Learning Team have worked in partnership with the Hawley Collection to create a new workshop for schools 'Sheffield Designers: Tools for the 21st Century'. This workshop focuses on the work of designers and makers in Sheffield, with students creating a prototype of their own multi-tool. This new workshop has been well received by schools and generated positive feedback.

Sheffield Assay Office

Over the last twelve months, we have worked closely with the Assay Office throughout our creative programme. In autumn 2023, we commemorated the 250th anniversary of the Sheffield Assay Office with a display and series of events. We subsequently collaborated with the Sheffield Assay Office and The Company of Cutlers in Hallamshire on the development of *Show Your Metal*, an exhibition celebrating Metalwork in Sheffield, which would open in summer 2024.



Contents

Introduction from our Chair
Introduction from our Chief Executive
Our 2023/24 Highlights
What We Do
<i>Museums for Sheffield and its people</i>
<i>Ambition</i>
<i>Vision, Mission and Purpose</i>
Audiences
Creativity Through Collaboration
Dynamic Museum Experiences
Developing the Collections
Developing the Museums
Working Together
Environmental Impact
Our Team
Finance and Resources

Sheffield Culture Consortium

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

Sheffield Culture Collective

The Trust is a founding member of the Sheffield Culture Collective. The Collective includes public, private and voluntary sector membership and works together with Sheffield City Council to support the strategic role of culture in city centre development, the visitor economy, and the city region. In 2022, the Council adopted the Culture Collective’s strategy, and this has led to the development of the *Sheffield Culture Strategy for 2030*, which will launch in late 2024.

South Yorkshire Museums

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

Creative Health in South Yorkshire

Our partnership with Karen Harrison from the Director of Public Health’s Office and Prof. Steve Haake from Sheffield Hallam University, flourished through 2023 with the formation of Creative Health Sheffield and the South Yorkshire Creative Health Board. These two new groups champion the role of creativity in improving health outcomes across our region and report to placed based Health & Well Being boards and the South Yorkshire Integrated Care Partnership. A 2022 paper demonstrating the power of creative health is available [here](#).







Contents

Introduction from our Chair
Introduction from our Chief Executive
Our 2023/24 Highlights
What We Do
<i>Museums for Sheffield and its people</i>
<i>Ambition</i>
<i>Vision, Mission and Purpose</i>
Audiences
Creativity Through Collaboration
Dynamic Museum Experiences
Developing the Collections
Developing the Museums
Working Together
Environmental Impact
Our Team
Finance and Resources

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.



Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

We have an Environmental Sustainability Working Group made up of employees from across the Trust who meet twice a year to challenge and promote change. Key achievements in 2023/24 included:

- An energy audit carried out at Kelham Island Museum following audits at the Millennium Gallery and Weston Park Museum in the prior year.
- Continuing to reduce print runs for paper guides and move towards a more digital offering to reduce wastage.
- Modifications to hot water storage and piping at the Millennium Gallery.
- Securing funding for variable speed drives to improve the efficiency of the air handling units at the Millennium Gallery and Weston Park Museum.
- Securing funding from Arts Council England’s Museums Estate & Development Fund Round 3 to replace the Millennium Gallery air handling units.

Reduction in energy usage remains a priority for the sustainability plans for the Trust, with a focus on the larger sites. We will continue to seek out opportunities to reduce our energy usage.







Contents

Introduction from our Chair
Introduction from our Chief Executive
Our 2023/24 Highlights
What We Do
<i>Museums for Sheffield and its people</i>
<i>Ambition</i>
<i>Vision, Mission and Purpose</i>
Audiences
Creativity Through Collaboration
Dynamic Museum Experiences
Developing the Collections
Developing the Museums
Working Together
Environmental Impact
Our Team
Finance and Resources

Trustees

**As an independent charity, Sheffield Museums is governed by a Board of voluntary Trustees. Together with the Chief Executive and Directors, they help shape the strategic objectives of the museums, ensure they're resilient and sustainable, and successfully serve the people of Sheffield.**

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

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

- |                          |                   |
|--------------------------|-------------------|
| – Neil MacDonald (Chair) | – Cate McDonald   |
| – Patrick Abel           | – Richard McGloin |
| – Julie Banham           | – Patrick Meleady |
| – Darren Chouings        | – Laura Moynahan  |
| – Cllr Roger Davison     | – Angus Patterson |
| – Imogen Gamester        | – James Robinson  |
| – Maxine Greaves         | – Richard Shaw    |
| – Lindsey Green          | – Martin Singer   |
| – Stephan Hollingshead   | – Arnie Singh     |
| – Dan Ladbury            |                   |

Committees active during the year were:

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



Contents

Introduction from our Chair
Introduction from our Chief Executive
Our 2023/24 Highlights
What We Do
<i>Museums for Sheffield and its people</i>
<i>Ambition</i>
<i>Vision, Mission and Purpose</i>
Audiences
Creativity Through Collaboration
Dynamic Museum Experiences
Developing the Collections
Developing the Museums
Working Together
Environmental Impact
Our Team
Finance and Resources

Staff

Ben Allen	Zoe Cutts	Fiona Harrison	Holly Lown	Nickesh Patel
Emma Anderton	Vicky Dawes	Susan Harrison	Amy Lumb	Daniel Pencavel
Sharon Armin	Andy Debenham	Chris Harvey	Louise Lynch	Sandra Pickersgill
Laura Barber	Gareth Dobson	Brooke Hayes	Meriel Mac Gabhann	Jonathan Pridmore
Cordelia Barras	Duncan Edwards	Lucy Hockney	Amy Marsh	Emma Pryde
Wendy Bates	Christopher Ellis	Lynne Hodgkinson	Laura Marsh	Frances Rawlings
Ruth Bean	Amy Farry	Gemma Holden	Stephanie Marsh	Rachel Rebucha
Nicholas Booth	Sheelagh Fellows	Amy Howe	Barbara Marshall	Mia Reeve
Cheryl Bowen	Steven Ford	Julie Hukins	Sophie Martin	Rachel Richards
Claire Bower	Eddy Foster	Katie Irwin	Elizabeth Maskery	Megan Rigby
Megan Bowman	Asha Foster	Emma Isaac	Andrea May	Rachel Schoon
Louise Bowmar	Melanie Foxton	Martha Jasko-Lawrence	Steve McEwan	Chris Shelton
Amanda Brassington	Rebecca France	Ben Jeffery	Alistair McLean	Jessica Shipton
Louisa Briggs	Ashley Gallant	Janet Jennings	Jamie Mellor	Alan Silvester
Sian Brown	Jonathan Garrill	Laura Kelly	Michaela Moat	Isobel Simmonite
Bethany Bull	Heather Gibb	Joel Kelly	Graham Moore	Karen Somerset
Laura Bysouth	Katie Gill	Catherine Kendall	Clara Morgan	Kim Streets
Evie Clarke	Jane Gosling	Beth Kinross	Alison Morton	Clair Taylor
Charlie Cloke	Amber Goulty	Wendy Law	Kathleen Murphy	Karen Webster
Lucy Cooper	Bogdan Gruia	Elizabeth Lindley	Becca Mytton	George Whewell
Oliver Couldwell	Ella Hackett	Bridget Little	Matthew Neale	Howard Whiting
Elizabeth Couzens	Kirstie Hamilton	Paul Little	India Oldfield-Cherry	Anna Widdowson
Lesley Cowley	Anita Hamlin	Jim Lowe	Kelly O’Leary	Rowan Woodhead
Pamela Cunningham	Richard Harland		Emma Paragreen	Vian Chin Yui



## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

## 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 2023/24, we participated in the final year of the University of Sheffield Transforming and Activating Places project, with student Freya Ingram. Freya worked closely with the Community Curator on the *More to See* project at Kelham Island Museum, developing a tour about Women in Industry as well as spending time working with other members of the Collections Team. We also supported Creative Practitioner Susan Downer and her TAP placement student Derek Yiu, who created fresh interpretations of the artworks on display at the Graves Gallery for the Bloomberg Connect App.

### Curator of Industry and Metalwork

The John Ellerman Foundation funded three years of the Curator of Industry and Metalwork role, ensuring we have the necessary expertise in the team to make valuable connections with local communities, makers and industry. This resulted in a new display at the Millennium Gallery celebrating the 250 years of the Sheffield Assay Office and more stories being showcased at Kelham Island Museum through the *More to See* project. This funding also supported research to decolonise the collections on the theme of metalwork

and empire. We made the decision in the year to continue this role through core funding. We thank the John Ellerman Foundation for their support.

### Team development and anti-racism

Our Environmental Working Group, Access and Inclusion Working Group and our Anti-Racist Book Group continue to support Sheffield Museums' organisational development and support individual team members' personal development. They provide valuable forums to challenge, question and adapt our activity.

We have continued our staff innovation forums throughout the year, with topics including partnership opportunities and visitor fundraising.

Our annual all team together day took place in November 2023 at the Millennium Gallery, once again with support from consultant Rey Dosaj. Rey continues to work with us to support our development towards becoming a fully inclusive and anti-racist organisation.



## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

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## Volunteers

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

Volunteering activity maintained its position well against a background of the cost-of-living crisis severely impacting volunteer engagement across the third sector. 247 volunteers contributed 6,746 hours of their time to support our charitable work. This was a 5% increase on time donated and an 8% increase on the number of people engaged in the previous year. Opportunities for volunteers have covered a broad range of roles, including collections management projects designed to build sector-relevant employability skills, support for our public programme and learning activities, historic engineering, visitor engagement and activities designed to foster wellbeing in participants such as gardening and social events.

Feedback from volunteers has been consistently positive and generally focuses on the wealth of opportunities offered, the accessibility and supportiveness of our programme, and the value they perceive in engaging in volunteering with Sheffield Museums. Benefits frequently mentioned are social networks built, the connection felt with the organisation and the wellbeing benefits these both engender, plus the opportunity to grow confidence and employability skills.









Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

The year ending 31 March 2024 was the third year of trading for Sheffield Museums Trust.

The Trust is reporting a net consolidated unrestricted operating deficit of £125k for the period ending 31 March 2024 (2023 deficit £250k).

The consolidated statement of financial activities shows a total deficit for the year after other recognised gains and losses of £594k (2023 surplus £154k). As in previous years, this figure is heavily influenced by the depreciation costs of grant funded assets. Remeasurement gain on the defined benefit pension plan was (£76k) (2023: £1,011k), with the liability remaining at nil, and depreciation on grant funded assets is shown in restricted funds and totalled £731k (2023: £758k) for the period. This depreciation is funded from the restricted capital reserve fund.

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

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

At 31 March 2024 the group had net assets of £9,548k (2023: £10,142k). Free reserves were £976k (2023: £1,022k) supported by a cash balance of £1,946k (2023: £1,898k). This provides the Trust with sufficient stability and resilience in the short term as we work towards a balanced budget in the longer term.





## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

## Consolidated Statement of Financial Activities (including income and expenditure account) Period Ended 31 March 2024

	2024 Unrestricted funds (£000)	2024 Restricted funds (£000)	2024 Total (£000)	Combined Group 2023 Total (£000)
<b>Income and endowments from:</b>				
Donations and legacies	1,028	519	<b>1,547</b>	1,342
Charitable activities				
<i>Income from charitable activities</i>	316	–	<b>316</b>	202
<i>Management service charge</i>	2,101	–	<b>2,101</b>	1,741
Other trading activities	1,069	–	<b>1,069</b>	924
Other	102	100	<b>202</b>	129
<b>Total income and endowments</b>	<b>4,616</b>	<b>619</b>	<b>5,235</b>	<b>4,338</b>
<b>Expenditure on:</b>				
Raising funds				
<i>Trading activities</i>	(757)	–	<b>(757)</b>	(635)
<i>Fundraising costs</i>	(120)	–	<b>(120)</b>	(21)
Charitable activities				
<i>Exhibitions, collections and participation</i>	(1,032)	(400)	<b>(1,432)</b>	(1,188)
<i>Operational costs</i>	(2,832)	(756)	<b>(3,588)</b>	(3,395)
<b>Total expenditure</b>	<b>(4,741)</b>	<b>(1,156)</b>	<b>(5,897)</b>	<b>(5,239)</b>
<b>Net (expenditure)</b>	<b>(125)</b>	<b>(537)</b>	<b>(662)</b>	<b>(901)</b>
<b>Transfers between funds</b>				
	–	–	–	–
<b>Other recognised gains:</b>				
Remeasurement gain on defined benefit pension plan	(76)	–	<b>(76)</b>	1,011
Corporation tax relief	144	–	<b>144</b>	44
<b>Net movement in funds</b>	<b>(57)</b>	<b>(537)</b>	<b>(594)</b>	<b>(154)</b>
<b>Reconciliation of funds:</b>				
Total funds brought forward	2,335	7,807	<b>10,142</b>	9,988
<b>Total funds carried forward</b>	<b>2,278</b>	<b>7,270</b>	<b>9,548</b>	<b>10,142</b>

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



## Contents

Introduction from our Chair

Introduction from our Chief Executive

Our 2023/24 Highlights

What We Do

*Museums for Sheffield and its people*

*Ambition*

*Vision, Mission and Purpose*

Audiences

Creativity Through Collaboration

Dynamic Museum Experiences

Developing the Collections

Developing the Museums

Working Together

Environmental Impact

Our Team

Finance and Resources

Registered office:

Leader House

Surrey Street

Sheffield

S1 2LH

Charity registration number:

1194032

Company registration number:

13063156

## Consolidated & Trust Balance Sheets at 31 March 2024

	Group 2024 (£000)	Trust 2024 (£000)	Combined Group 2023 (£000)3	Combined Trust 2023 (£000)
<b>Fixed assets:</b>				
Tangible assets	<b>8,194</b>	<b>8,187</b>	8,704	8,680
Heritage assets	–	–	–	–
	<b>8,194</b>	<b>8,187</b>	8,704	8,680
<b>Current assets</b>				
Stocks	<b>80</b>	–	69	–
Debtors	<b>426</b>	<b>597</b>	358	459
Cash at bank and in hand	<b>1,946</b>	<b>1,761</b>	1,898	1,801
	<b>2,452</b>	<b>2,358</b>	2,325	2,260
<b>Creditors: amount falling due within one year</b>	<b>(607)</b>	<b>(528)</b>	(373)	(300)
<b>Net current assets</b>	<b>1,845</b>	<b>1,830</b>	1,952	1,960
<b>Total assets less current liabilities</b>	<b>10,039</b>	<b>10,017</b>	10,656	10,640
<b>Creditors: amount falling due after more than one year</b>	–	–	–	–
<b>Provisions for liabilities</b>	<b>(491)</b>	<b>(491)</b>	(514)	(514)
<b>Net assets excluding pension liability</b>	<b>9,548</b>	<b>9,526</b>	10,142	10,126
<b>Defined benefit pension liability</b>	–	–	–	–
<b>Net assets</b>	<b>9,548</b>	<b>9,526</b>	10,142	10,126
<b>Charity funds</b>				
Resitricted funds	<b>7,270</b>	<b>7,269</b>	7,807	7,807
Unresitricted funds	<b>2,278</b>	<b>2,257</b>	2,335	2,319
<b>Total charity funds</b>	<b>9,548</b>	<b>9,526</b>	10,142	10,126