Sheffield Cultural Strategy

Sector Audit – Initial Research

January 2024

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Introduction

What is culture?

UNESCO places culture at the heart of its sustainable development goals, stating that:

> "Culture is who we are, and what shapes our identity. Placing culture at the heart of development policies is the only way to ensure a human-centred, inclusive and equitable development"[1].

It connects our past, present, and future, and is expressed in a variety of ways through our communities and the way we come together, as well as through artistic and creative activities of all types.

Sheffield culture is, then, the residents of the city. It's the city's history, its imagination, and its future opportunity. Culture is the city's creative and artistic workers, organisations, participants, audiences, and outcomes. It might be tangible and physical, or intangible and less obvious.

It is difficult to define clearly, and each person may have a different view on precisely what culture is. But we know it when we see it. It can unite or divide us, excite or bore us, and can be a small, local experience or lead to international fame.

Sheffield culture is unique and vibrant. The city has a reputation for innovation, making, and creativity that was originally born from its historical strength in manufacturing and related industries. This is reflected in a contemporary way through the city's growing strength in design, craft, digital technology, and architecture, for example.

But today's Sheffield is far more than just a result of its past or its heritage. The city's increasingly diverse residents have global roots and influences, creating an extraordinary mix of cultural and artistic activity spanning every medium and type. It's residents and organisations produce and create authentic and bold work that reflects their lives, a creative honesty that is more and more in demand. As a result, Sheffield's national and international profile has grown, but its role in production is not always as appreciated as it should be. Parts of the city's cultural tapestry are not integral to key decision making processes, are not prioritised for funding, and do not form an active part of cultural leadership in the city.

Culture and its impact

Coupled with this, culture does not exist in a vacuum. Economic pressures and uncertainty, felt both by individual practitioners and artists and by the city's institutions, mean those working in the cultural sector have to constantly do more with less money and resource. Cultural organisations tend to be more vulnerable to major disruption, such as the COVID-19 pandemic or the cost of living crisis. And competition for land, infrastructure, or investment often sees culture lose out to other priorities, like housing, health, or education.[2]

[1] UNESCO, 2017, updated 2023, *Culture: at the heart of Sustainable Development Goals*

All images in this report have been generously made available to us by James Stanhope.

It is well understood, however, that culture is critical to successful, thriving cities and places. Socially, it is what binds us into our communities, uniting us around a shared identity, and providing access to new ideas and perspectives.

It can have enormous impact on our health, helping us to be happier, less lonely, and physically and mentally well. It can encourage us to get outdoors, try new things, meet friends or collaborators, or to become artists and creatives ourselves.

And its economic impact is profound. Directly, it contributes more than £100bn or economic activity per year, representing almost 6% of the entire UK economy[3]. In Sheffield, there are more than 2,000 cultural and creative businesses generating almost £1bn of economic impact annually. Culture is fundamental to thriving high streets, helps to attract new residents to cities and towns, and is a significant motivating factor for tourists to visit a place.

Culture is important in itself, as a creative activity of inspiration and beauty. But it is also a powerful mechanism of change and transformation in a way that few other sectors of the economy can claim to be. It is who we are, who we want to be, and who we are perceived to be, and as such it shapes the reputation and desirability of places.

Where are we now?

Sheffield's cultural sector and output is known for having a strongly independent, grass-roots spirit, alongside key anchor institutions of national and international profile. This dynamic is quite unusual and explains the unique reputation of the city in many fields. It also makes defining "Sheffield Culture" especially challenging, with many organisations working across different sub-sectors, artistic mediums, communities, and physical spaces all at once.

The sector is important to the city's economy, and the main creative anchor in South Yorkshire - creative and cultural businesses in Sheffield turnover almost £1bn each year, 6 times higher than in Barnsley and 12 times that in Doncaster.

But the city's cultural sector has been held back by some of the challenges described above. It continues to experience economic disparity geographically. The city's cultural leadership, especially within larger organisations, is not as diverse as its residents or its creators. Organisations struggle to find suitable long-term premises and physical space to base themselves within.

Perhaps most importantly, the city has not had an official cultural strategy for many years, creating confusion and a leadership vacuum that has been filled organically. Some parts of the cultural sector feel unsupported and do not have the skills and capabilities needed to grow and develop. Without a strategy, investment in culture in Sheffield has been stunted, with Arts Council National Portfolio funding 7 times lower per capita in the city than in Manchester.

A moment of opportunity

This context contributes to today being an important moment for the city. Sheffield has suffered for a long time from lack of cultural investment, and it has not had a clear, deliverable cultural strategy

[3] House of Lords Library, 2022, *Arts and creative industries: The case for a strategy*

in recent years. Arts Council England and other funders have suggested that these two factors are strongly related – without a clear sense of direction, cultural organisations are unable to develop compelling funding bids and secure the investment many deserve.

At the same time, the city's leaders have started a conversation with residents about their needs, desires, and priorities, and from this discussion have emerged the new City Goals – a platform for everyone in the city to express what the city means to them, how they can live well in Sheffield, and to encourage positive change in the future.

In 2020, the Sheffield Race Equality Commission highlighted ongoing racial disparities and racism in the city, across education, crime, sport and culture, and business among other sectors. The findings of the enquiry have led to a set of commitments to do better to empower and educate under-represented communities, ensure diverse leadership, and celebrate all vibrant cultures within an increasingly multicultural city.

Now is therefore a moment of opportunity where the creation of an ambitious cultural strategy could represent a powerful response to these urgent issues.

Our commission

In August 2023, Fourth Street and Opus Independents were commissioned to work with the cultural sector to produce this strategy. By involving the full diversity of the sector in its creation, the strategy will provide a roadmap for the future that is shared by all, and will address some of the long-standing obstacles faced by creatives living and working in the city.

Our team also includes experienced and skilled creative practitioners based in Sheffield:

- Kate Brindley, appointed by SCC to lead the delivery of the Cultural Strategy as part of her role as a Cultural Development Consultant. Until July this year Kate worked for over 2 years with SYMCA as Project Director for Arts, Culture and Heritage where she led the work to position culture at the heart of the region's investment priorities
- Ruth Nutter is a creative producer and community engagement practitioner
- Ola Fagbohun is a health and wellness coach/facilitator and behavioural insight researcher, who runs an organisation called Zest OF: You.
- Rachael Walton is a director, writer, actor, and creative educator who founded and led Third Angel, an internationally renowned performance company, for 28 years.

The commission has been funded by Sheffield City Council, the University of Sheffield, and Arts Council England, and is being supported by the Culture Collective and Culture Consortium.

As part of our initial stage of work, we have established a Task and Finish Group composed of representatives of the cultural sector in Sheffield. This group includes a range of individuals from small and large cultural, community, and educational organisations, as well as creative freelancers and practitioners. This group will support the project team, hold them to account, and help to distil findings and priorities from our research and engagement.

The Task and Finish Group is composed of the following people:

- Diana Buckley – Sheffield City Council
- Rebecca Maddox – Sheffield City Council
- Professor Vanessa Toulmin – University of Sheffield
- Tom Bird – Sheffield Theatres
- Kim Streets – Sheffield Museum Trust
- Claire Mappin – Burton Street Foundation
- Debbie Squire – Sheffield Hallam University
- Desiree Reynolds – writer
- James Green – artist and printmaker
- Laura Clarke – Arts Catalyst
- Liam O'Shea – Hope Works and No Bounds Festival
- Linda Bloomfield - RivelinCo
- Sonia Gayle - African Heritage Culture Forum, Sheffield Race Equality Commission
- Surriya Falconer – Culture Collective, Falconer Associates
- Terezia Rostas – Care for Young People's Future CIC
- Karen Durham – Arts Council England

This report represents one key output from our first stage of work. Its purpose is to provide evidence and a robust baseline on the city's cultural sector, to inform the creation of a strategy and the upcoming conversation with the sector. It represents a starting point, and we invite readers to comment and identify gaps or weaknesses in the research so that it can be improved.

Next Steps

We welcome feedback on this paper to help us strengthen its findings. Some questions that may help to prompt discussion and commentary might be:

- Do any of the results in our report surprise you?
- What is missing in our analysis?
- What other reports and data sets are you aware of that we can use to strengthen our work?
- How might our work be continued by the sector moving forwards, for the benefit of all?
- Do our findings impact how our conversation with the cultural sector should take place?

Key Findings

£900m+ GVA created through cultural and creative industries

Around 9,000 jobs supported across 2,000 organisations

Strong interdisciplinary clusters of cultural activity around making and crafts, design and architecture, and video game development.

Significant cultural investment from Arts Council England, UK Levelling Up Fund, and others

£6.59 per capita NPO investment from ACE, lower than comparable cities (e.g., Leeds c£35)

Inequality regarding participation and access to cultural infrastructure.

Few opportunities in south-east and north of city to engage with culture

Strong music and performing and visual arts sector in city, with 300+ businesses representing c16% of city economy

Global reputation for production and creative output

Lack of affordable and long-term premises for culture, with organisations in temporary accommodation.

Significant potential for re-use of ex-industrial and heritage building stock.

Important creative freelance workforce working collaboratively.

Economic challenges have created vibrant, "DIY" culture

Environment and sustainability agenda strong in city, with outdoor programming and events, and good access to nature and outdoor space.

Strong event programme across the city, but no central event calendar, and limited celebration of wider activities and programme.

In an increasingly diverse city, some voices remain unheard. Cultural leadership is not fully representative, with some communities not involved in decision making and vision.

Creative health activity growing, and quite unique to Sheffield.

Improving public health picture, but challenges remain.

Strong cultural training in universities and colleges. But issues with talent retention and workplace readiness of graduates.

Strategic Context

This work must recognise and align with the context it sits within, and the large amount of historic and current thinking that has already been done in Sheffield. This section identifies key priorities at the local authority, regional, and national levels. By considering the strategic policy context, we can ensure that the cultural strategy aligns with key priorities and messages within these, building on issues and priorities uncovered.

This is especially true of the recent City Goals work, which involved a comprehensive city-wide conversation with residents, businesses, and city leaders about the future of Sheffield, including discussion about culture and its role in city development. In fact, the latest version of the City Goals priorities lists "A Creative and Entrepreneurial Sheffield" as its first goal, where "we all have opportunities to invent, make, create, and build in ways that grow shared prosperity, create jobs, and enrich our communities and ourselves".

This work highlighted important themes around inclusive growth, skills and training, and sustainable and secure jobs and businesses, as part of an "enriching cultural economy" – aims that will need to be shared by this cultural strategy.

In this section we summarise the primary findings from our strategic review. Full reviews of each policy document and the implications for the cultural strategy are in Appendix 1.

Our analysis has included the following strategic documents:

- Sheffield City Region Local Enterprise Partnership – Strategic Economic Plan 2021-2041
- Sheffield City Goals (Draft v3)
- Race Equality Commission – An independent commission into racism and racial disparities in Sheffield
- Sheffield Green City Strategy
- Sheffield Destination Management Plan 2023-2028
- Leader Report: Sheffield City Council Sport and Leisure Strategy
- A Culture Plan for the Sheffield Culture Consortium – 2017 - 2022
- Culture Collective - A Strategy for Sheffield 2021-2030
- Sheffield Visual Art Community – Visual Arts Strategy 2019-2024
- Joined Up Heritage Sheffield – A Heritage Strategy for Sheffield 2021-2031
- Sheffield City Council - Education and Skills Strategy, A Vision for 2030 (Draft for consultation)
- Sheffield City Centre Strategic Vision
- Committee Report: Major Events Plan
- SYMCA Strategic Economic Plan 2021-2041
- Arts Council England Strategy 2020 – 2030, Let's Create
- Arts Council England Delivery Plan 2021 – 2024 (2023 update)
- National Lottery Heritage Fund: Strategic Funding Framework 2019-2024

3.1 Key priorities

There is an urgent need to establish a clear civic vision for culture. Ahead of the Sheffield Cultural Strategy being developed, a cultural strategy was produced by the Culture Collective which was adopted by the city council. It highlighted the city's inability to express the value of its cultural activity and calls for a stronger case for culture to be made and to increase investment (local government and private sector) into the sector. It prioritises the support and development of talent locally and producing more artistic output of national and international standing.

National priorities

At a national level, ambitions for the cultural sector are set out predominantly by the Arts Council England through its strategy *Let's Create*. Objectives include building resilience across the sector (including outside of National Portfolio Organisation supported institutions and creatives), strengthening cultural infrastructure, supporting immersive and digital technologies, building creativity and culture into health and wellbeing infrastructure, supporting local government to build leadership and delivery capacity, and investing in inclusive cultural organisations with a diverse governance and workforce.

Sheffield City Goals

There has been much recent and ongoing work to establish strategic ambitions for Sheffield. In particular, the City Goals – co-produced to generate collective goals as 6 stories, that residents will be able to tell about Sheffield in 2035 – for a city that is:

- Creative and entrepreneurial: "where we all have opportunities to invent, make, create and build in ways that grow shared prosperity, create high-quality jobs and enrich our communities and ourselves."
- Green and resilient: "where we all act urgently on the climate and environmental crisis, prepare for a changing future, and prioritise the health and wellbeing of our city's people and nature."
- Thriving communities: "where we all belong to welcoming communities that care for one another, help us live safe and fulfilling lives and share equitably in the city's success."
- Connected: "where we all have opportunities to form lasting, positive relationships in our neighbourhoods and across the city, through technology, great transport and common causes."
- Caring and diverse: "where all our voices are heard and acted on equally, and we feel the respect and celebration of each other's histories, heritage and cultures across the city."
- For all generations: "where all generations can flourish today while remaining hopeful about the future, free from poverty and oppression and regardless of background."

Sheffield Race Equality Commission

In 2020, The Sheffield Race Equality Commission was established to provide an independent strategic assessment of the nature, extent, causes and impacts of race inequality within the city. Sports and culture is among its 6 priority areas and recommends actions which include: any cultural investment through funding in the city to facilitate authentic cultural representation of Sheffield's Black, Asian and minority ethnic communities; ensuring that Sheffield's core cultural programmes recognised the role and contribution of diverse communities, developing innovative creative practices that challenge stereotypes; and skilling up programmes for global majority artists.

The cultural sector in Sheffield is as diverse as its residents, but it has not always been the case that its leadership, and the activities that get promoted and talked about most, reflect this. A key outcome of the strategy work should be to address this disparity.

Sheffield City Council priorities – heritage, tourism, planning

The cultural strategy must reinforce strategic priorities of Sheffield City Council strategies across a range of sectors. The heritage strategy, in particular, calls for recognising the value of heritage to contribute to cultural sector, and to use heritage to drive economic and social benefits. Our work must be mindful of this important connection.

Both the destination management plan and events plan specify the need for alignment with the cultural strategy. They set out objectives of diversifying and strengthening the events programme, prioritising events that are of strategic importance to the cultural strategy, producing a world class offer for visitors (pointing to the need for capital investment into venues to remain competitive), and encouraging overnight visits. These are the priorities which the cultural strategy can advance.

Another important ambition by the city council relevant to this strategy is to implement a neighbourhood approach to planning - aiming to make distinctive and vibrant neighbourhoods within the city. Culture can play a key part in creating differentiation and distinctive places. It will be necessary to ensure geographical representation throughout our engagement process, to ensure different communities and neighbourhoods can have their say in the strategy and ensure it reflects the needs of all residents, not just those living close to the city centre.

The Outdoor City and The City of Makers

Sheffield is widely known as a city of makers with a history of activity focussed around making, building, creating. Current economic priorities of SYMCA and the city region LEP are centred around the UK's 4th Industrial Revolution and attracting investment into the region. The cultural sector's role in the digital, immersive technologies and innovation is key to achieving this growth and will require nurturing and developing creative skills within technology and innovation.

The city has also branded as the 'outdoor city' because of its network of public and green spaces and its proximity to the Peak District and other areas of natural beauty. Sheffield already makes use of its open spaces and parks for cultural events and festivals, with programming throughout the year bringing people together. In addition, there is cross-over between culture and sport, especially through the city's illustrious history with football, that needs to be recognised in this strategy work. While sport as a whole is outside of the remit of this work, its connections to culture, health and wellbeing, and community building provide strong lessons for the work.

Health and wellbeing

Improving the wellbeing and health of residents is a recurring council priority and there are ambitions to use culture to improve health and wellbeing through, for example, cultural social prescribing – which the cultural strategy can likely support. The city continues to face challenges around inequality of health outcomes, with many residents suffering from poorer health outcomes than the national average (see below). The power of culture to support stronger mental and physical health is being increasingly recognised in research, and the city could play a nationally-significant role in this development.

Environment and the climate crisis

Finally, the city holds ambitious goals to be a zero carbon city by 2050. This involves reducing emissions across all sectors in Sheffield and requiring businesses and communities to pledge to work towards this goal. The cultural strategy should support by incentivising sustainability within the sector.

3.2 Other work

The project team is also aware of a number of ongoing projects and strategic initiatives that relate to this work. These include new policy and strategic at the city level, community engagement projects, historic and current data collection exercises, and academic research.

While it will not be possible to reflect all of this in our strategy, we would like to extend an invite to any individual or organisation to share outcomes and datasets with us that they think may be relevant.

Part of our aim in creating this strategy hopes to start a process of knowledge sharing in the sector, with useful information, studies and data held centrally for the whole sector to make use of. We will only scratch the surface of this aim during the project itself, but it is hoped that this approach can then continue in the future.

City Demographics

To provide additional context, we describe, in overview, the socio-demographics of the city's residents in this section. Data comes primarily from the 2021 census, and a local insight report provided by OCSI on behalf of Sheffield City Council[4] in 2023.

4.1 Overall

Sheffield's population has grown from c553,000 in 2011 to c557,000 in 2021, an increase of just 4,000 residents, or around 0.7%. This is significantly less than both the wider region (Yorkshire and Humber grew by 3.7%) and the national average (6.6%). This is the third lowest growth by district in Yorkshire and Humber over this period.

The city's age profile is broadly consistent with the national picture, with slightly greater proportion of residents of working age (65% against 63%), and a slightly younger median age (37 years against 40 years nationally).

4.2 Employment and Economy

Unemployment in Sheffield has fallen since the last census, down from 4.3% in 2011 to 2.8% in 2021. Household income levels remain lower than UK averages, but the relatively low cost of living in the city means the impact of this is less pronounced.

Sheffield has relatively low levels of self-employment – c7.4% of residents are self-employed, compared to almost 10% across the country. Part-time employment and economic inactivity are slightly higher than across the UK.

Health and Social Care (16%), Retail (15%), and Education (12%) are the most common sectors of employment. But job density (number of jobs as a percentage of the working age population) remains low compared to both the regional and national picture (69.3 vs 7.5 nationally), and as a result vacancies are typically oversubscribed.

Universal Credit claimant rates (4.5%) are lower than the English average (5.7%), part of a wider trend of reduction across all benefit types in the city. Housing benefit, for instance, was claimed by more than 20% of Sheffield residents every year from 2011 to 2015, but now stands art around 13%, only slightly higher than the national picture.

However, there remain severe pockets of economic deprivation in the city. Around 34.4% of Sheffield residents live in the 20% of most deprived area of England, according to the Indices of Deprivation, with particular weaknesses in the education (36.8%), health (36.6%), crime (35.3%) and employment (34.7%) domains.

The city continues to experience an east-west divide, with most deprived communities typically living south and east of the city centre. But this picture is complex, with pockets of affluence and deprivation throughout many parts of the city – as such, cultural organisations are frequently serving mixed communities. Rates of deprivation are especially high in places like Arbourthorne

[4] OCSI, *Local Insight Profile for "Sheffield" area*, 2023

and Darnall, where c73% of households are deprived on at least one dimension of the 2021 census. In contrast, western suburbs of Ecclesall & Greystones and Endcliffe % Ranmoor, with just 37% and 35% deprivation levels respectively.

19% of households were classed as being in fuel poverty in 2020, far higher than the national picture (13.2%), and a figure that will have risen further through the ongoing cost of living crisis.

Crime and safety continues to be an issue in Sheffield, with higher than national average rates of crime across all crime types from March 2022 to February 2023. However, these rates are typically lower than the rest of Yorkshire and the Humber. Across all crime types, the city recorded 116 crimes per 1,000 residents, against an English average of 98. Violent crime has risen nationally, and Sheffield is no different – rates of around 1 recorded violent crime per head in 2012 have increase to c2.5 in 2022, in line with national averages.

However, there are some positive improvements in some areas – especially in anti-social behaviour offences (which have fallen from around 8 per 1,000 per year in 2011 to around 2 per 1,000 per year in 2022).

4.3 Diversity

The city is increasingly diverse, with 74.5% of residents identifying as White British. This is a lower proportion than in 2011, and far lower than the rest of the region. There are significant communities of Asian and Asian British residents (9.6%), Black and Black British residents (4.6%) and residents with mixed ethnic backgrounds (3.5%), all of which are equal to or greater than the national averages.

Only 83.6% of residents were born in the UK, a figure than has dropped from 86.7% since 2011, and is approaching the 82.6% nationally. Almost 7% of Sheffield residents were born in the Middle East or Asia, a higher proportion than in England as a whole.

There are also relatively high levels of migration, both inward and outward, in Sheffield – more than 2,000 overseas arrivals registered for a national insurance number in Sheffield in 2020/21, and almost 12% of residents moved house in the 12 years prior to the census – slightly higher than nationally. Arrivals tend to be younger people – people aged 15-24 are most likely to arrive in Sheffield, and this is the only category that saw a net inflow (inward migration is greater than outmigration).

Sheffield residents also have a higher than average rate of disability and neuro-diversity, meaning inclusive access to culture is of great importance.

4.4 Housing and households

Sheffield has a higher proportion of residents living in one-person households – around 20% - than nationally, and a higher number of single parent families than nationally.

The proportion of residents living in social housing has fallen significantly over the past ten years, from 24.8% in 2011 down to 22.6% in the last census. However, this is still high by national standards, with Sheffield in the highest 15% of local authorities in the country by this measure.

Around 16% of housing is rented directly from the local authority – far higher than the 8% nationally. Owner occupation rates are lower than national and regional averages – 58.6% instead of 63% in Yorkshire and the Humber.

Housing is predominantly terraced or semi-detached houses, with around 64% of residents living in such housing types compared to 55% nationally. There is a relatively high proportion of second addresses in the city (8.1% of houses, compared to 5.4% nationally.

Despite this, housing is relatively affordable in Sheffield – the proportion of properties in Council Tax Band A (58.5%) is more than double the rate nationally, and the average house price (£238k) is more than £125k less than the English average. This situation is likely to continue, with house prices having declined from 2006 to 2017 when adjusted for inflation. Rental prices have increased in recent years, in line with much of the rest of the UK, but remain cheaper than many major cities in the UK, as shown below[5]:

City	Average monthly rental in October 2022
Manchester	£928
Leeds	£859
Nottingham	£851
Birmingham	£820
Glasgow	£813
Sheffield	£735
Liverpool	£717
Newcastle	£712
Belfast	£694

Sheffield has relatively low rates of vacant dwellings (3.1%), overcrowded dwellings (6.2%) and houses that lack central heating (1.4%), all of which are lower than national averages.

4.5 Health

Fewer residents in Sheffield are now providing unpaid care for another, with a drop from 7.4% of residents in 2011 to 4.7% in 2021. Self-reported health levels also improved – the proportion of residents describing their health as "very good" or "good" increased from 77% to 79% from 2011 to 2021, similar to national levels. Overall life expectancy across the city remains lower than UK averages, albeit only slightly, and it is improving, suggesting the "Outdoor City" concept may be supporting stronger health outcomes.

However, this varies considerably across the city, and there are pockets of severe health and wellbeing disadvantage. Almost 37% of residents in Sheffield live in health deprivation "hotspots" according to the Indices of Deprivation 2019, which translates to more than 210,000 people.

Disability rates remain higher than UK averages (20% against 17%), and historically city residents have higher rates of hospital admissions for coronary heart disease and lung cancer than national

[5] See 2021 Statistica data here

averages. As a result, disability benefit claimant rates are higher than national averages with around 13% claiming their allowance against 11.5% nationally. However, the picture is improving – disability rates have fallen since 2011.

4.6 Education, Community, and Religion

Educational attainment levels are similar to the national average, albeit with slightly higher proportions of residents with no qualifications (19.4% compared to 18.1% nationally). Attainment levels are projected to increase in the future, from a mixture of growth in the city's two universities and colleges, and from in-migration. At early ages, pupil attainment at school is slightly lower than nationally, and has been consistently so for many years.

Historically, Sheffield has had an issue with "hard-to-fill vacancies" – job roles taking longer to fill than typical, which has resulted in companies searching outside of the city for candidates. This has begun to shift in recent years, with vacancy rates consistently low in the city.

In terms of religion, those reported as being non-religious saw the largest growth between the 2011 and 2021 censuses, up from 31% to 43%. Those describing themselves as Christians fell from 53% to 39%, while those describing themselves as Muslim grew from 7.7% to 10.3%. There are small communities of other religions – around 3,800 Hindus, 2,200 Buddhists, 900 Sikhs, and 650 Jewish residents.

4.7 Cultural participation

At South Yorkshire level, participation in cultural activities in 2022/23 was the low by national standards. According to a DCMS survey, only 86% of responding adults had engaged with some kind of arts activity in a physical capacity within the last 12 months – the third lowest region after Outer London - East and North East (84%) and Outer London – West and North West (85%).

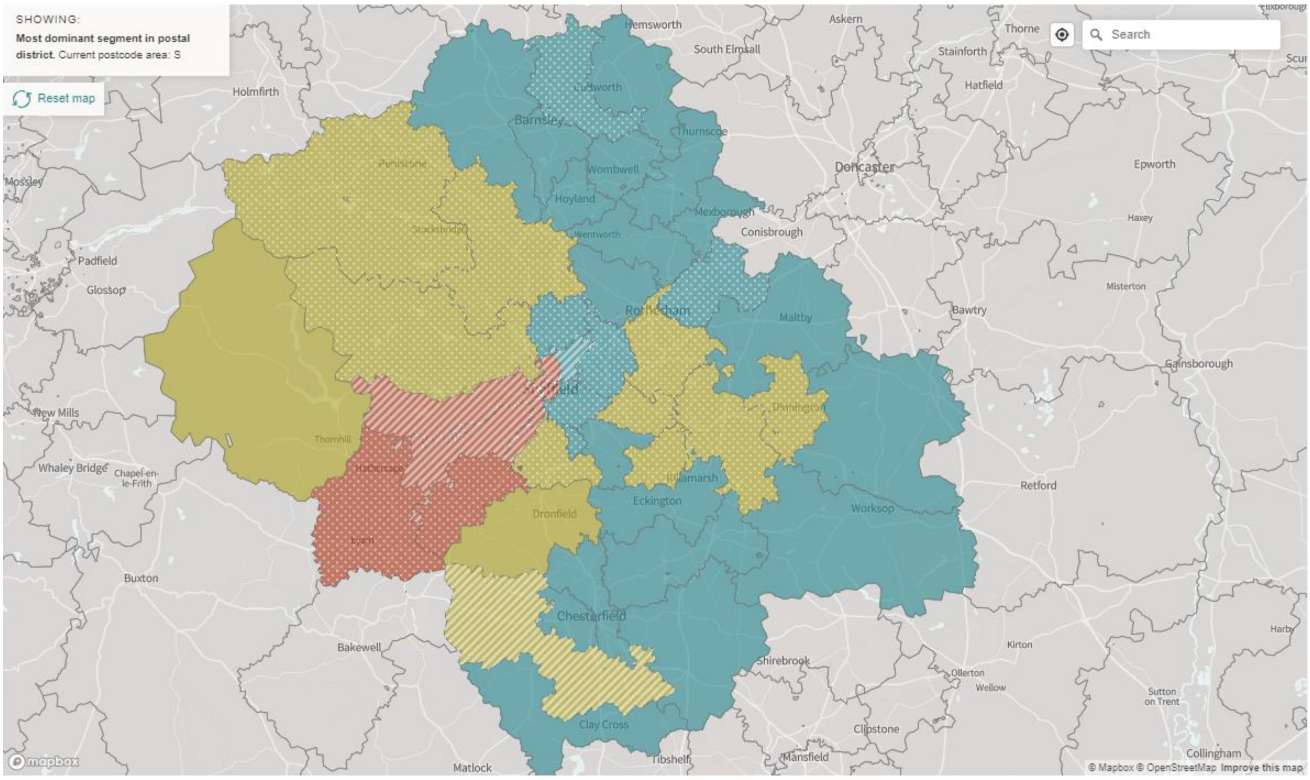
This does represent a significant uplift from the previous year, however – in 2021/22, the same figure was 83%, which was again the third lowest.

By comparison, the highest participating regions all recorded over 91% participation, and included Cumbria, Lincolnshire, Devon, and Gloucestershire.

The Audience Agency characterises residents according to 10 Spectrum groups based in their levels and types of engagement with arts and culture.

Segments with high levels of engagement are red, medium levels of engagement are shown as green, and lower levels of engagement are shown as blue. The map below shows the most common level of engagement within each area of Sheffield.

Figure 1: Audience Spectrum Map[6]



The centre of Sheffield has a resident population that is highly engaged with arts and culture. 84% of households in the S1 postcode area are 'Experience Seekers', a high cultural engagement segment (see segment definitions below). The remaining households within the S1 postcode area are predominantly characterised as lower engagement segments. Experience Seekers are also the dominant segment in several postcode areas around the South West of Sheffield; they represent 60% of households in S3, 49% of households in S10, 38% of households in in S11.

In the North East, East, and South East areas of Sheffield (blue areas of the map), low cultural engagement segments represent a majority of households. In these areas, the most common segments are 'Kaleidoscope Creativity', 'Frontline Families', and further out, the segment 'Up our Streets' is common.

[6] Audience Agency: Audience Spectrum Map tool (online).

Figure 2: Audience Agency segment definitions

Segment Type	UK prevalence	Description
Experience Seekers (High cultural engagement)	9%	• Highly active, diverse, social and ambitious regular and eclectic arts engagers. • Students, recent graduates and in the early to mid-stages of their careers, they live close to city centres, have easy access to and attend a wide variety of arts, museums galleries and heritage. • Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives. • They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships. • Free or informal events may particularly interest them.
Kaleidoscope Creativity (Low cultural engagement)	9%	• Mixed age urban low engagers preferring free, local, culturally specific arts and festivals. • Ethnically diverse, inner-city dwellers often live in local authority housing close to a lot of cultural provision, but don't tend to engage as much, as low education, employment and income all act as barriers to access. • Some do consider themselves 'arty' though, so community-led, local co-creation can be key to engagement, and community festivals, street arts, and live music, beyond the Western mainstream and outside of traditional venues, all tend to be more popular.
Frontline Families (Low cultural engagement)	12%	• Frugal, semi-urban renting families, light on arts and culture but heavy on community. • Households with young children, living on low incomes or unemployed, in council rented housing. • Spend most of their free time enjoying at home entertainment. • While they don't consider culture very important or themselves 'arty', they are family motivated. The right offer can appeal on those grounds, especially if free. • Trending towards mainstream family-friendly artforms, like cinema and pantomime, this group also engages in culturally specific projects that reflect their own communities.
Up our Streets (Low cultural engagement)	10%	• Sociable retirees on modest pensions looking for inexpensive, mainstream, local leisure opportunities. • From skilled professional, white working-class backgrounds. Enjoy sofa time, social clubs and fishing trips. • Arts and culture, for their own sake, are not a priority for this lower income group. The ancillary experience (e.g., food, drink and retail) is key to unlocking the 'treat' factor. • These infrequent attenders are drawn to mainstream and inexpensive offers like museums, heritage, music and carnivals, and enjoy home-based craft activities. • Familiarity is the key to engaging this risk averse group. Rely heavily on recommendations from peers and look for a tried and tested leisure experience.

Approach and Definitions

Defining culture with precision is difficult, in part because everyone has their own view on what it means to them. For some, culture is closely connected to identity and community, and more of a feeling than a thing that can be described and analysed. For others, it is a process, output, or physical object like a sculpture or a painting.

This strategy was commissioned primarily to support the cultural sector to develop and grow – to build an ambitious vision and common narrative around culture in the city that will help organisations and practitioners to thrive, access funding, and promote the remarkably vibrant achievements of the city's residents.

It should also help to increase participation in culture across the city, removing barriers to engagement with all residents and communities, and developing talent and inspiring people to get involved and pursue creative careers.

Finally, our brief asked us to understand the economic and social impacts of culture in the city, and how the cultural and creative sectors intertwine with the wider city economy.

In order to do this successfully, we need a working definition of "cultural activity", at least as a foundation for our baseline research. The project's Task and Finish Group has agreed that a broad definition of culture, inclusive of all perspectives on what culture might be, will continue to be a thread that runs through the project, and will shape the emerging priorities and aims. But our analysis at this stage must make use of some assumptions to allow us to make progress.

5.1 Defining culture

Cultural activity in Sheffield includes a range of activities, practices, and shared customs. Arts Council England has produced definitions of culture and creativity[7] that are widely utilised:

Culture according to ACE

"Areas of activity associated with the artforms and organisations in which Arts Council England invests: collections, combined arts, dance, libraries, literature, museums, music, theatre and the visual arts."

Creativity according to ACE

" 'Creativity' describes the process through which people apply their knowledge, skill, and intuition to imagine, conceive, express, or make something that wasn't there before. While creativity is present in all areas of life [...], we use it specifically to refer to the process of making, producing, or participating in 'culture'."

In our view, the cultural definition that ACE use is a helpful starting point. But is too narrow for our purposes, as it excludes several areas that we know Sheffield has strengths in, such as craft, film, and video game design and development.

[7] Arts Council England Strategy 2020 – 2030, Let's Create

In contrast, DCMS define culture through their standard industrial classifications (SIC) – codes which divide the economy into a large number of different categories and sub-categories based on the services they provide. Their data, and data from other sources like the Census and the Office for National Statistics, typically make use of these SIC codes. The table below demonstrates the sub-sectors that make up the DCMS definitions of the creative industries and the cultural industries.

Figure 3: DCMS sector definitions

CREATIVE INDUSTRIES	CULTURAL INDUSTRIES
Advertising and Marketing	Arts
Film TV Radio Photography	Film TV and Music
IT software computer services	Radio
Architecture	Photography
Crafts	Crafts
Publishing	Museums Galleries
Music, Performing and Visual Arts	Library and archives
Museums Galleries	Cultural education
Design product graphic and fashion	Operation of historic sites

For the purposes of data analysis in this report, we have combined the creative and cultural industries and removed the significant overlap between the sectors. The SIC subsector classifications which make up our working definition of the 'creative and cultural industries', (excluding overlap) are shown in the table below.

Figure 4: Creative/cultural SIC sub-sectors

CREATIVE AND CULTURAL INDUSTRIES
Advertising and Marketing
Film, Television, Radio, and Photography
IT, software, and computer services
Architecture
Crafts
Publishing
Music, Dance, and Performing Arts
Visual Arts
Museums, Galleries, and Libraries
Design product graphic and fashion
Operation of historic sites

It bears repeating that this assumption is only a starting point, to help provide a focus for this initial research. It will not represent all of what we mean by culture in Sheffield in the subsequent strategy work for several reasons:

- It includes professional sectors that are only partly connected to culture, such as advertising and marketing, graphic design, and IT.
- It does not include community activities, much of which has a strong cross-over with culture.
- It does not mention other adjacent sectors, like heritage and sport, that while not focuses of this strategy, will need to be included where they intersect with culture. As an example, the proposed Sheffield Home of Football Museum, representing the connection between sport and culture, is something that should be represented in our work.

- It will also be important to reference intangible cultural heritage, as this is connected to the lived experience of some of the city's hidden communities, and emphasises the importance of culture for concepts of identity and togetherness[8],

5.2 Our Approach

Numerous cultural mapping exercises have been done in Sheffield in recent years, but none that are nearly comprehensive, and most with a specific lens or focus. We conducted an analysis of the cultural sector aiming to identify a representative cross section of cultural businesses that characterise the sector, highlight gaps in the supply / value chain, and produce a database that can in time be 'owned' by the sector and built on.

We compiled a comprehensive but non-exhaustive list of around 200 cultural organisations in Sheffield, and categorised them according to the relevant art form, whether they are associated with production or consumption of culture[9], the type of activity they undertake, and if relevant, the cultural infrastructure. We also collected information on their location and scale (financial, staff) where this was publicly available.

The categories we used in the main fields are shown below.

Figure 5: Classification categories

ART FORM	ACTIVITY	CULTURAL INFRASTRUCTURE	ORGANISATION TYPE
Collections	Consumption	Art Centres	National
Combined Art	Consumption & Production	Cinema	Local Authority
Crafts and Design	Production	Community	Not-for-profit
Film and TV		Concert Hall	Other
Graphic & Animation Design		F&B	Partnership
Music		Libraries	Private
Other		Museums & galleries	University
Performing arts		Night Clubs	Informal group
Photography		Other	
Radio		Public realm	
Visual arts		Recording studio	
Written word		Rehearsal space	
		Retail	
		Theatre	
		Workspace	

Some businesses have a variety of activities and relate to a number of art forms; where this is the case, we have classified based on the main business activity and art form.

Where several organisations use the same cultural infrastructure, (e.g. several organisations working out of a creative workspace), we have categorised the cultural infrastructure as being

[8] See for example, https://ich.unesco.org/en/what-is-intangible-heritage-00003. We are aware of ongoing work being undertaken in Sheffield to respond to the UK Government's decision to ratify the 2003 UNESCO Convention for Safeguarding of the Intangible Cultural Heritage.
[9] For further detail on how this including how it is defined, please, see chapter **Error! Reference source not found.**.

relevant only to the primary organisation (the workspace operator). The 'community' cultural infrastructure category refers specifically to community spaces. We have not identified any 'community cultural infrastructure' in instances where community organisations have offices but no public facing physical space.

We additionally collected postcode information, number of employees (as a proxy for the size of the organisation), and any available financial information. This research has not included an investigation of freelancers (see below), individual artists or creatives - only organisations.

5.3 Data sources

To supplement our cultural mapping, we have drawn information from the following sources:

- Office for National Statistics: Data derived mainly from the Inter Departmental Business Register (IDBR), VAT trader and PAYE employer information
- Research by The Fifth Sector undertaken on behalf of the South Yorkshire Mayoral Combined Authority in 2021/22: Cultural and Creative Industries Data Research and Mapping report
- Sheffield Cultural Asset Strategy produced by Tom Fleming Creative Consultancy for Sheffield City Council in 2020 (Not adopted by the city council)

Our Sector in Focus

In this chapter we present our initial research which aims to provide a foundation for the rest of our strategy project.

6.1 Size of the sector

Culture is an important economic driver for Sheffield and the South Yorkshire region. Research by The Fifth Sector on behalf of SYMCA estimated that the culture and creative industries in South Yorkshire are worth up to £2 billion in GVA[10].

South Yorkshire's creative industries comprise of over 4,000 companies and a workforce of over 31,000 people (consisting of 20,000 employees and c11,500 freelancers) and some 7,000 students studying creative courses. Sheffield is the largest cultural hub in South Yorkshire.

There are 2,255 creative and cultural businesses registered in Sheffield employing 9,700 people – suggesting around 5,000 or 6,000 freelancers in addition in the city. The count of businesses is taken from the Office of National Statistics' Inter Departmental Business Register (IDBR) and uses the Standard Industrial Classification (SIC).

Of the 2,255 businesses, the majority are classed as "creative" – c2,000 and around 9,000 of employees, while around 550 cultural businesses employ c1,800 people. There is double counting in these numbers, as some organisations classify themselves as both "creative" and "cultural" - we have removed this to obtain our overall count.

The sector is, however, larger than this data might suggest, as freelancers and micro-businesses under the VAT threshold are not counted in the above, and typically make up a significant proportion of creative employment.

Figure 6: Creative and cultural industries in Sheffield[11]

Indicators	Data
Business count	2,025
Employment	8,975
Employees	8,804
Turnover (£'000s)	907,741

We have compared Sheffield creative and cultural industries to other similar cities in England: Manchester, Bristol, Leeds, and Newcastle.

Figure 7: Creative and Cultural Industries cities comparison[12]

City	Population	Business count	Employment	Employees	Turnover (£'000s)
Sheffield	556,500	2,025	8,975	8,804	907,741
Manchester	552,000	9,730	52,143	51,338	8,873,278
Bristol	472,500	4,535	17,449	17,058	1,878,459
Leeds	812,000	3,310	19,383	19,148	1,885,938
Newcastle	300,000	2,370	14,228	13,991	1,489,646

[10] South Yorkshire Mayoral Combined Authority Cultural and Creative Industries Data Research and Mapping, The Fifth Sector (2022)
[11] Data from the Office for National Statistics (2021)
[12] Data from the Office for National Statistics and Census (2021)

Figure 8: Creative and Cultural Businesses per 1,000 population[13]

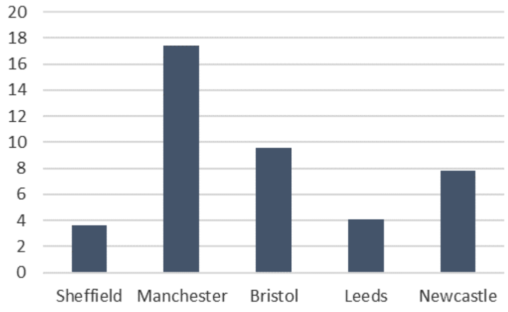
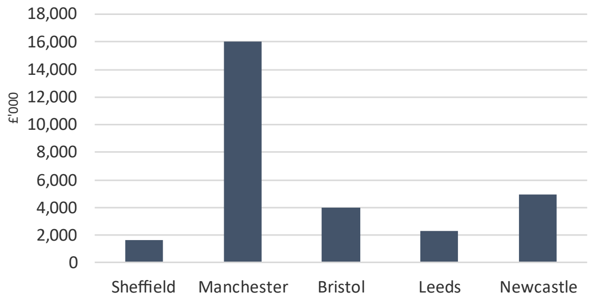


Figure 9: Creative and Cultural turnover per 1,000 population[14]



Comparing the sector to comparable cities makes clear that Sheffield's cultural sector is fairly small at present. Relative to population size, there are fewer businesses and a lower turnover than comparator cities. Freelancers and microbusinesses are not captured in this data, but it is likely that this is having a similar impact on all cities rather than Sheffield in particular.

Questions:

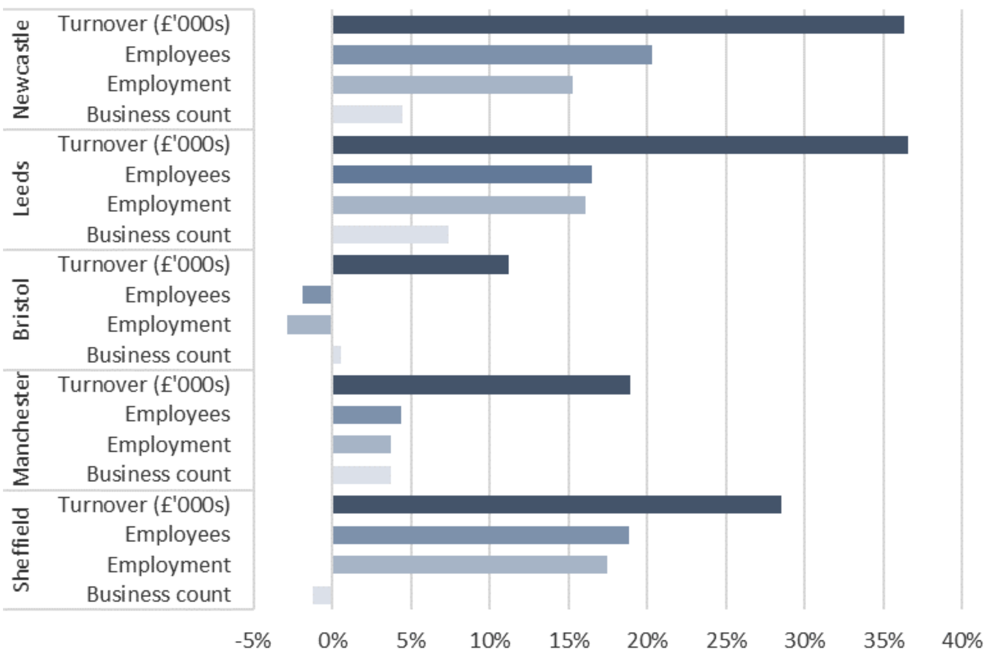
- How much of Sheffield's sector is made up of freelancers? How does this differ to other cities?
- How many microbusinesses exist in Sheffield that are not captured in this figures?
- What is preventing growth of the sector? How can this be encouraged?

The Sheffield City Region LEP Economic Strategy designated the creative sector as a 'high growth' industry and recorded 44% growth in creative employment compared to 8% across all industries between 2009-2019.[15]

The graph below shows percentage growth in turnover, employees, employment, and business count in the cultural and creative industries between 2017 and 2021 for Sheffield and comparator cities.

[13] Data from the Office for National Statistics (2021)
[14] Data from the Office for National Statistics (2021)
[15] Sheffield City Region Local Economic Partnership Economic Strategy 2021-2041

Figure 10: creative and cultural sector growth between 2017 and 2021[16]



Between 2017 and 2021, creative and cultural sector employment and employees increased by between 15%-20%, and turnover increased by almost 30% in Sheffield. There was, however, a small minimal decrease to business count. This suggests that:

- The sector's growth has come primarily from existing organisations growing in size and value
- The market is challenging for new, small businesses and favours larger businesses
- Some cultural organisations have consolidated and/or ceased trading.

Figure 11: Business Count and percentage increase between 2017 and 2021[17]

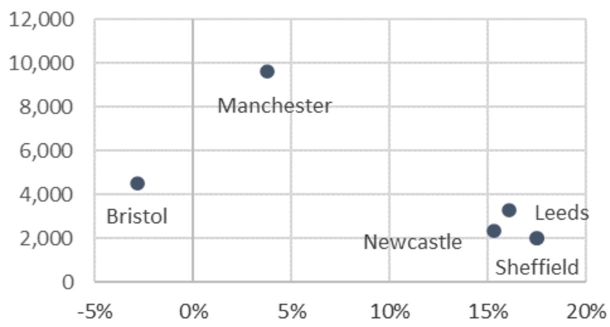
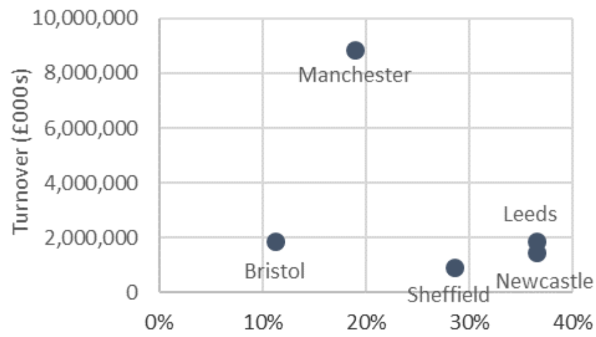


Figure 12: Turnover and percentage increase between 2017 and 2021[18]



[16] Data from the Office for National Statistics (2021)
[17] Data from the Office for National Statistics (2021)
[18] Data from the Office for National Statistics (2021)

We can see from this analysis that while Sheffield's cultural sector is small in scale relative to other core cities, it is experiencing very strong levels of growth.

Comparing growth rate relative to the size of the sector allows us to see the maturity of the sector. Cities like Newcastle, Leeds, and Sheffield have a smaller sector overall but are experiencing more significant growth and change. Manchester, which is home to a more mature sector may have greater numbers of business, employees, and turnover, but is now growing more slowly.

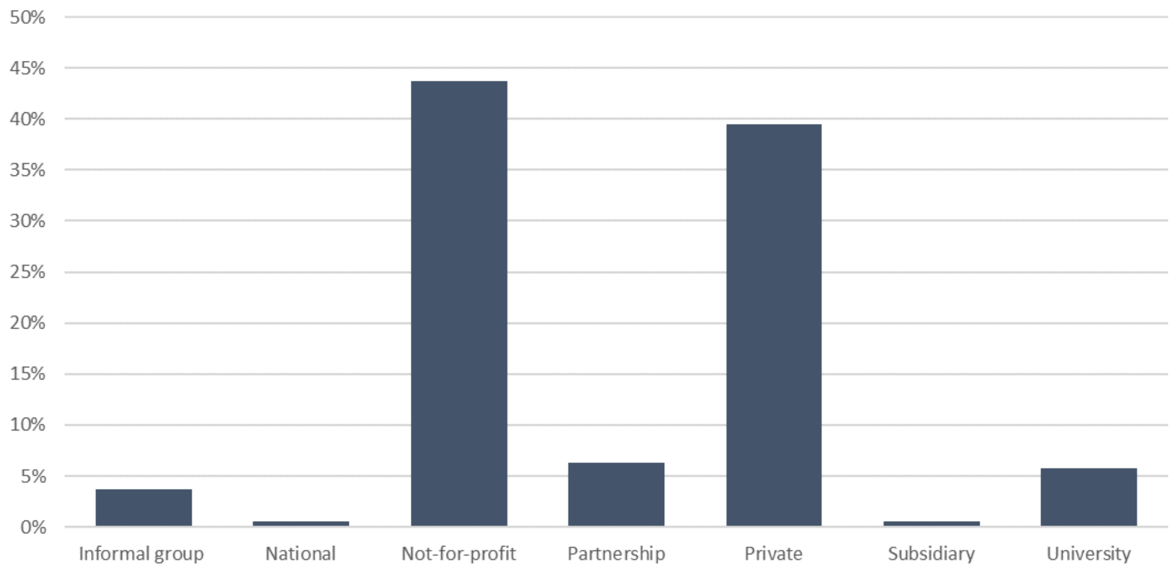
It will be important to ensure that this growth is equitable and inclusive in the future so that all residents can benefit from sustainable employment, business growth, and greater levels of cultural output in the city[19].

However Sheffield is the only city surveyed that recorded a net reduction in cultural business count over this period. While this period did cover the COVID-19 pandemic period and so some level of closures was likely unavoidable, this disproportionately hit Sheffield. It will be important to clarify the support mechanisms in place across the sector for businesses, including any emergency funding, knowledge exchange, or skills programmes, as well as how these might be grown and marketed appropriately to ensure they are known about and utilised.

6.2 Cultural Audit summary

As part of the cultural mapping, we identified the types of organisations that make up the cultural sector in Sheffield. The sector is split almost equally between not-for-profits and private organisations.

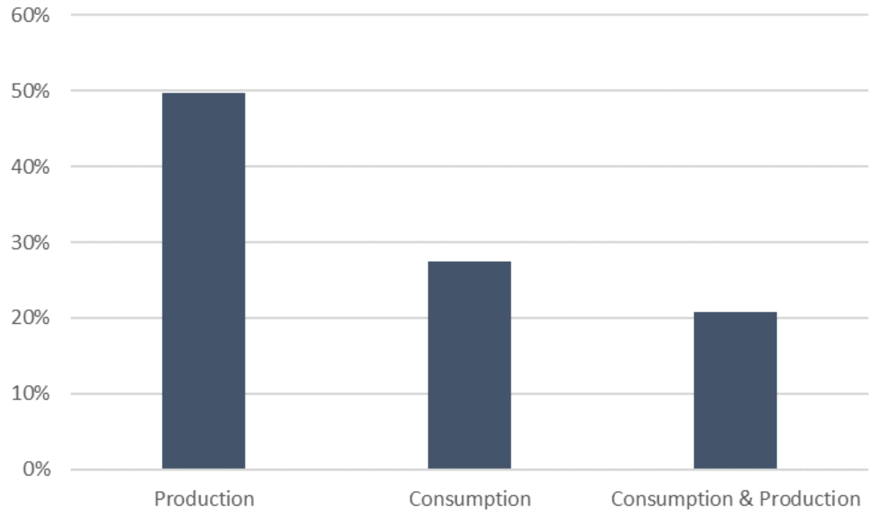
Figure 13: Organisation types[20]



[19] See for example Manchester Council's intention to become a Living Wage City – to ensure inclusive growth and fair pay across its economy.
[20] Fourth Street cultural audit

We have sought to make distinction between the consumption (or dissemination) of culture (e.g. watching a film / cinema, or live performance) and the production of culture (e.g. the making of a cultural outputs, such as within an artist studio or theatre production company).

Figure 14: Core activity of cultural organisations[21]



Based on our cultural mapping, we found that there are more organisations whose core activities are around the production of culture rather than its consumption. There are a number of organisations that do both, many of which are festival and event based organisations.

Questions:

- Are there enough venues in the city for cultural consumption and performance to happen?
- Are there suitable avenues for artists to share, market, and sell their work?
- Is it true that cultural organisations in Sheffield tend to produce for elsewhere?
- What impact might this have on cultural participation in the city?
- How might we encourage a greater showcase of cultural product within the city? Could a Sheffield Cultural Award programme or similar be helpful?
- Does production always benefit the people living in a place? For instance, if a producing organisation relies upon talent from outside of a place, its impact on residents may be more limited than it could be.

6.3 NPOs and larger institutions

One of the most important forms of cultural funding in England comes from Arts Council England's National Portfolio Organisation programme. From 2023-2026, this will see £460m invested in cultural organisations across the country, £53m of which will be directed to organisations in Yorkshire and the Humber. This funding is typically, although not always, awarded to larger cultural organisations in a particular place.

[21] Fourth Street cultural audit

There are 9 NPOs in Sheffield - And Other Stories Publishing CIC; Arts Catalyst; Forced Entertainment Ltd; Music in the Round; Sheffield Museums Trust; Sheffield Theatres Trust Ltd; Site Gallery; Utopia; Theatre Limited; Yorkshire Artspace Society Ltd, and 2 IPSOs, AA2A Ltd and PIPA.

This number of NPOs and IPSOs is very low for a city of the size and prominence of Sheffield. By comparison, Manchester has 34, Leicester and Bristol have 21, Newcastle has 18, and Bradford has 12. This results in significantly less funding per capita than in comparable cities. The project team's initial discussions have suggested that the lack of a clear strategic direction for culture in Sheffield is one of the main reasons for the lower level of investment compared to other similar cities. Other reasons may include the challenges of developing sustainable, long-term business models, high commercial rents, and the poor condition of spaces that are available affordably.

Figure 15: NPO and IPSO investment city comparison[22]

	Number of NPOs and IPSOs (2023-26)	NPO and IPSO Annual Funding (2023-26)	Population (Local Authority area)	NPO and IPSO Annual Funding per capita
Bradford	12	£3,352,434	546,400	£6.14
Bristol	21	£9,215,443	472,400	£19.51
Leicester	21	£6,626,314	368,600	£17.98
Manchester	34	£24,618,070	552,000	£44.60
Newcastle upon Tyne	18	£10,378,672	300,200	£34.57
Leeds	25	£28,948,850	812,000	£35.65
Sheffield	11	£3,668,653	556,500	£6.59

As well as the low number of NPOs in Sheffield, the scale of the support they receive is lower than average – 4 of the 9 receive less than £150k per annum, while 7 out of 9 receive less than £500k per year. This is reflective of the small size of most cultural organisations in the city beyond the main institutions.

Clearly NPO funding is only one source of public investment into the sector, and funding is also provided by other Arts Council sources, DCMS, the National Lottery Heritage Fund, Sheffield City Council and a range of other cultural trusts and funds.

Sheffield is not a Priority Place for the Arts Council's *Levelling Up for Culture Places* programme. Regionally, these locations were chosen based on areas with the lowest levels of cultural engagement (from the Active Lives national survey) and on the lowest levels of historic funding. In Yorkshire, the Priority Places are Barnsley, Rotherham, Selby, and Kirklees.

There are indications from other data sources that this investment problem is not generalised across all sectors. For instance, National Lottery Community funding received by Sheffield equated to £131,000 per 1,000 residents from 2004 to 2021 – far higher than the £38,346 per 1,000 residents nationally. In 2019, the city secured £53 per head from all major funders – higher than the £34 per head nationally. Sheffield was also successful in two recent UK Levelling Up Fund bids totalling £40m of investment in the city.

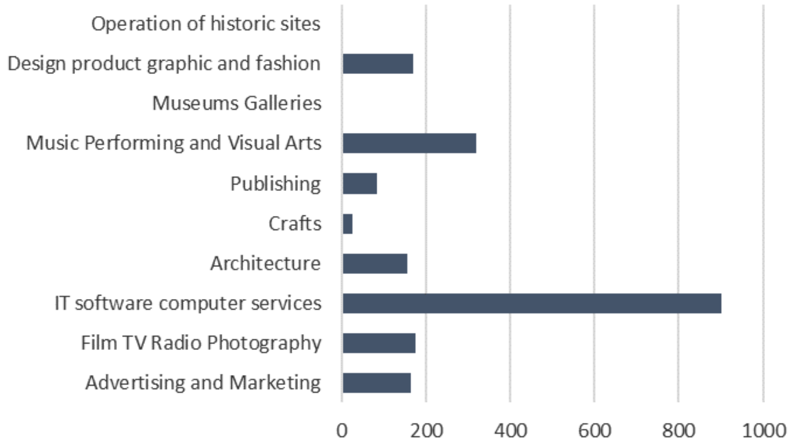
This suggests that if the cultural sector can develop an ambitious, powerful, and shared vision for its development and leadership in the future, increased levels of investment will likely follow.

[22] Arts Council 2023-26 Investment Programme data

6.4 Art forms

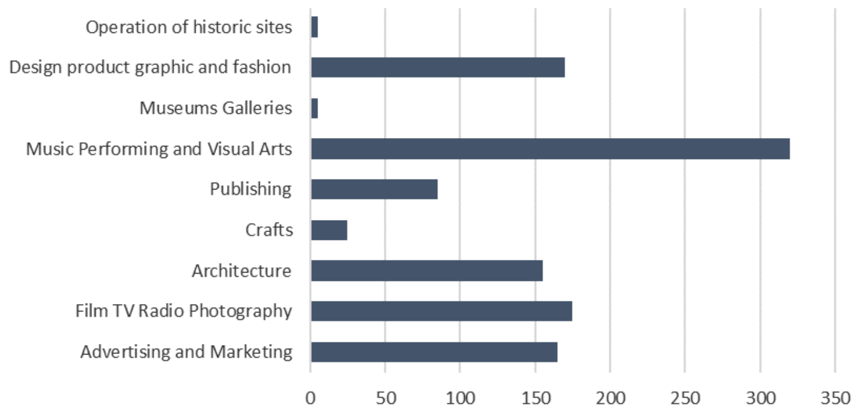
Previous studies of creative businesses in Sheffield have found a higher proportion of companies involved in music, performing arts and film, TV and radio, and gaming[23&24]. They also reported relatively high levels of activity around specialised design, architecture, advertising, sound recording, and photography, which is a pattern shared some other comparable cities and city regions with cultural clusters of a similar character. These findings are reinforced by our analysis of ONS business counts:

Figure 16: Cultural and creative industries business count by subsector[25]



Businesses in IT, software and computer services represent approximately 40% of organisations (900 businesses) within the broader creative sector. While this is a very significant part of the sector, it is comparable to other cities, where the proportion of businesses that these sectors is often between 40% - 50%. In the graph below, we have removed IT Software computer services to better illustrate the relative strengths of the other subsectors.

Figure 17: Cultural and creative industries business count by subsector, excluding IT software computer services[26]

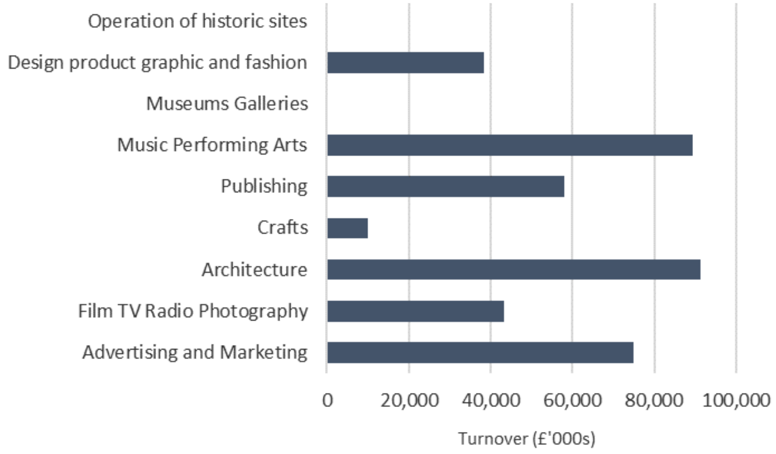


23 South Yorkshire Mayoral Combined Authority Cultural and Creative Industries Data Research and Mapping, The Fifth Sector (2022)
24 Bakhshi, H. and Mateos-Garcia, J. (2016). The Geography of Creativity is the UK. Nesta, London
25 Data from the Office for National Statistics (2021)
26 Data from the Office for National Statistics (2021)

This data shows a relatively well rounded cultural sector of some variety, as indicated by a distribution of business count across the subsectors and has particular strengths in music performing and visual arts. Business count doesn't show the scale of organisations.

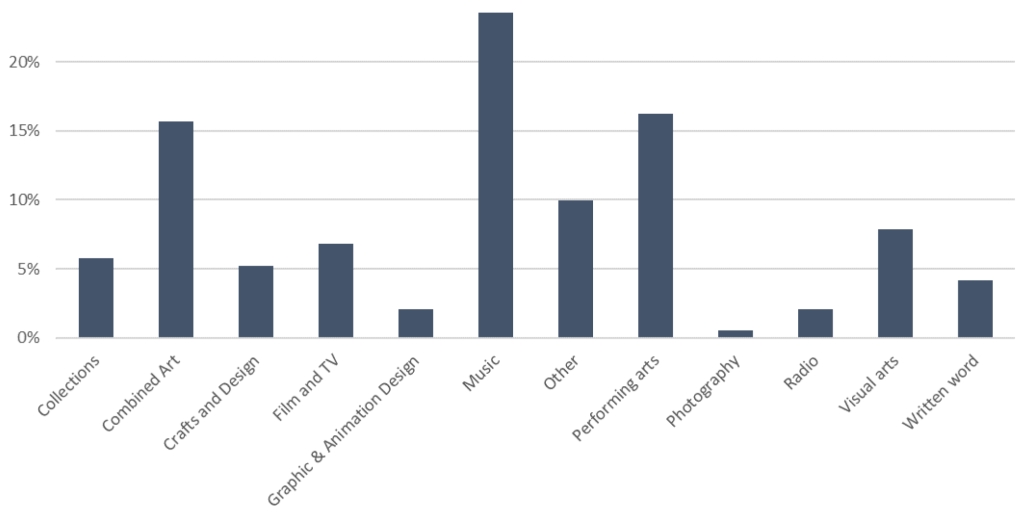
By looking at turnover by sector, it is clear that architecture is the largest subsector, followed closely by music, advertising and marketing, and art. Note that the Museums and Galleries subsector is more significant than it appears in the graphs due to the small number of large museums organisations in the city. Where there are very few data points and information would therefore be commercially sensitive to disclose, they are removed by the ONS, as we see with Museums and Galleries in this case.

Figure 18: Cultural/creative industries turnover by subsector, exc. IT software services[27]



Our cultural mapping process also classified c200 of the cultural organisations by art form. As mentioned above, the list is non-exhaustive, but intends to find a representative cross-section of the sector. Findings from the cultural mapping reinforces Sheffield's strengths in music and the performing arts, as well as in combined art and visual arts:

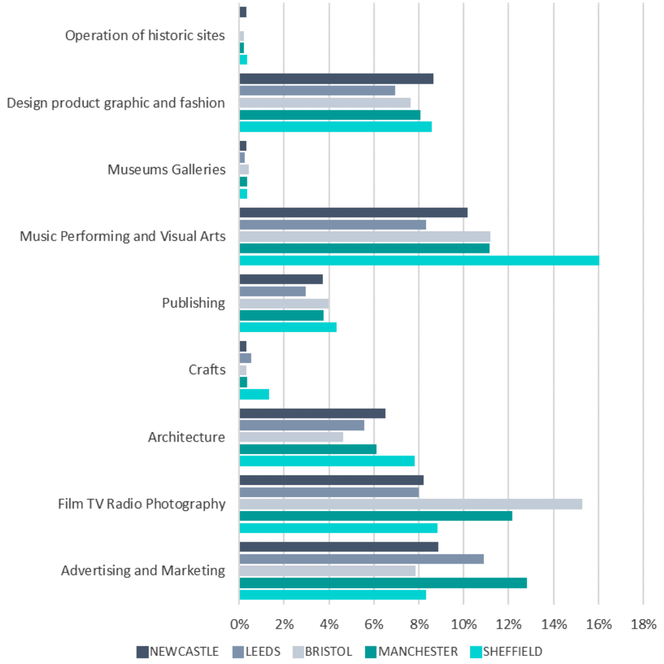
Figure 19: Organisations by art form[28]



[27] Data from the Office for National Statistics (2021)
[28] Fourth Street Cultural Audit

Comparing to the relative strengths of sectors in other cities reinforces the significance of Sheffield's music performing and visual arts subsector. This accounts for a higher proportion of businesses than any other subsector (other than IT), and this proportion is greater than in any of the comparator cities. The number of businesses in crafts, although small relative to other art forms, represents are also far higher proportion than in any other city.

Figure 20: City comparison of % business count by art form (excluding IT & software)[29]



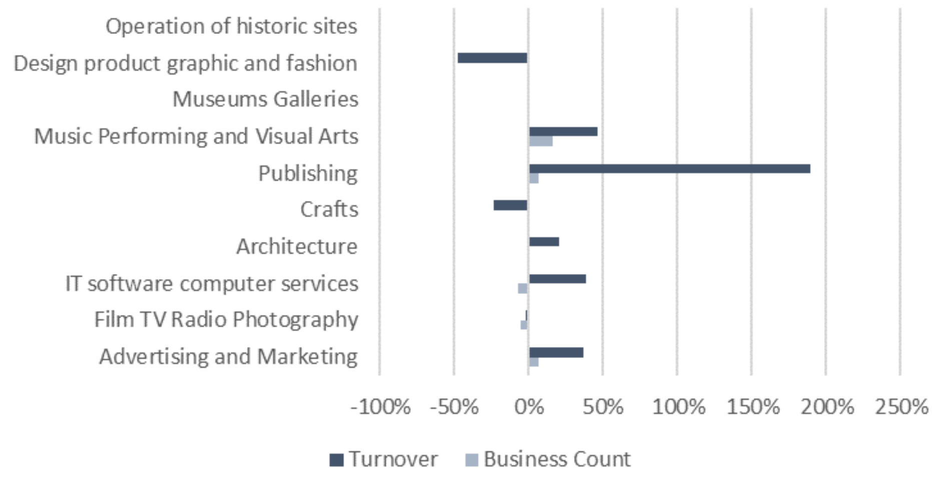
In the graph below, we can see the art forms that have exerienced the most growth since 2017. Turnover in Publishing has increased by almost 200% over this period, possibly due to major publisher Hachette opening an office in Sheffield in 2021.

Outside of this, Music Performing and Visual Arts experienced the most growth by business count, and an almost 50% increase in turnover. Not only is this the largest cultural sub-sector in Sheffield, but it continues to grow quickly.

Despite the overall growth in cultural activity, turnover in Design (Product, Graphic and Fashion) and crafts decreased, despite significant reduction in business counts in these areas.

[29] Data from the Office for National Statistics (2021)

Figure 21: Growth by art form (turnover and business count) 2017-2021[30]



Through the early stages of our project, the Project Team have begun to organise these cultural sector organisations further, through thematic groupings and potential priority areas where Sheffield has demonstrable strengths.

These thematic areas are going to be one of the main topics we intend to investigate through our engagement process in the next phase of the work, so will likely change. But some of possible thematic ideas include:

- Creative health, culture and wellbeing
- Culture and the environment and outdoors
- Children and youth engagement
- Hybrid cultural organisations and collaboration

6.5 Freelance economy

Historically, Sheffield has been described by some as a "city of freelancers", reflecting the perception of a large number of residents working in a self-employed capacity, often on multiple projects in a collaborative manner. This description has been used not only in relation to the city's cultural and creative sectors, but across the economy. It likely stems from the historical strength of the manufacturing and craft economy in the city, that from the industrial revolution until the late 20th century provided employment to most residents.

This industrial and manufacturing activity was composed of activities of differing scales. There were the very large, industrial activities in steel, silver and copper making for instance, where each factory or mill employed hundreds of people. But at the same time, small scale artisanal manufacturing flourished too, exemplified by the Little Mesters, who usually worked on a self-employed basis in rented workshops.

30 Data from the Office for National Statistics (2021)

This dichotomy between the very large institutions and the grass-roots artisans working within communities has persisted and can be seen in the contemporary cultural sector too.

Recent work by Fifth Sector[31] on a regional basis has indicated a creative and cultural freelancer workforce of around 18,000 people in South Yorkshire, of around 31,000 individuals in the workforce overall. If Sheffield's cultural economy is structured in a similar way to the regional and national picture, around 60% of the workforce would work on a freelance basis, translating to around 15,000 cultural and creative freelancers in the city of Sheffield, in addition to the 9,000 in employment discussed above.

Fifth Sector's work utilised an analysis of LinkedIn cultural networks to come to its estimates, using industry codes and key words to identify individuals describing themselves as working in the cultural sectors. We have completed a similar exercise with a Sheffield focus.

LinkedIn has around 38 million UK members, which is similar to the number of people resident in the UK of working age. While we understand that some creative individuals will not have a LinkedIn profile, this proportion is expected to be relatively small, and not disproportionate in Sheffield.

Our analysis has involved using key word analysis on these 38 million UK profiles to quantify, in comparison to other core cities in the UK, the scale of the cultural sector. As LinkedIn includes individuals of all employment type, it covers full- and part-time employees, self-employed and freelance workers, volunteers and other individuals with professional interests in culture.

We have used two sets of keywords for this analysis.

1) Sector key words – Culture, Cultural, Creative, Community
2) Art forms – Arts, Music, Theatre, Museums, Television, Radio, Film, Photography, Library, and Events

These keywords are not fully comprehensive – it is possible that a small number of individuals working in culture use none of these categorisations or key words on their profile. In addition there is likely to be significant overlap between the categories, as an individual working in theatre may also work in television or arts. But it is deemed sufficient, when we compare the relative size of these group of other cities, to paint a clear picture of the whole cultural sector, inclusive of freelancers.

The result of this analysis is revealing. In absolute terms, there are around 25,000 individuals living and working in Sheffield with one or more of the sector key words on their profile – in line with the 24,000 total cultural sector size estimate above.

This is fairly low compared to other cities:

- c82,000 in Manchester
- c49,000 in Bristol
- c47,000 in Glasgow
- c41,000 in Leeds

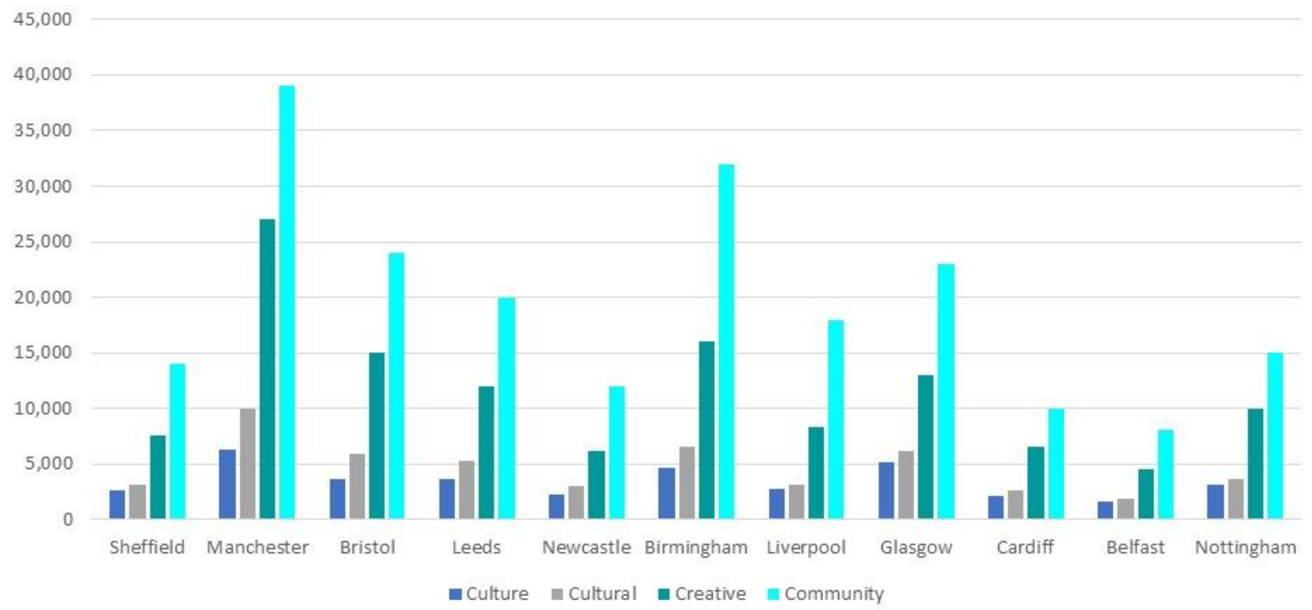
[31] Fifth Sector, 2021, *Cultural and Creative Industries – Data Research and Mapping*

The art form key words show a similar picture, with most sectors among the smallest from within the core cities group. Sheffield's music industry, for instance, ranks 9th largest from among the 11 core cities, with 2,700 LinkedIn members recorded.

Figure 22: LinkedIn members with key words in profile - absolute numbers by city

LinkedIn keyword	Sheffield	Manchester	Bristol	Leeds	Newcastle	Birmingham	Liverpool	Glasgow	Cardiff	Belfast	Nottingham
Culture	2,600	6,300	3,600	3,700	2,300	4,700	2,800	5,200	2,200	1,600	3,200
Cultural	3,200	10,000	5,900	5,300	3,000	6,600	3,200	6,200	2,600	1,900	3,700
Creative	7,600	27,000	15,000	12,000	6,200	16,000	8,300	13,000	6,600	4,600	10,000
Community	14,000	39,000	24,000	20,000	12,000	32,000	18,000	23,000	10,000	8,100	15,000
Arts	19,000	60,000	34,000	33,000	15,000	42,000	22,000	36,000	15,000	11,000	22,000
Music	2,700	9,300	6,100	4,800	2,200	6,000	3,600	5,500	3,000	1,900	2,900
Theatre	1,300	3,400	2,500	1,800	1,200	2,500	1,900	2,600	1,600	1,000	1,500
Museums	500	1,000	800	600	600	800	900	900	400	400	400
Television	1,000	5,300	3,400	2,100	1,000	2,600	1,500	3,200	2,100	1,100	1,300
Radio	1,200	4,000	2,100	1,700	1,100	2,300	1,400	2,400	1,500	1,000	1,200
Film	3,500	14,000	10,000	6,200	2,800	6,600	4,300	7,700	4,200	2,500	4,000
Photography	4,000	12,000	8,500	6,200	3,200	8,100	4,300	7,000	3,400	2,300	5,100
Library	900	1,400	1,100	1,100	800	1,300	800	1,200	700	900	1,000
Events	13,000	44,000	27,000	22,000	10,000	32,000	14,000	25,000	10,000	7,300	15,000

Figure 23: LinkedIn members with core keywords in profile – absolute by city



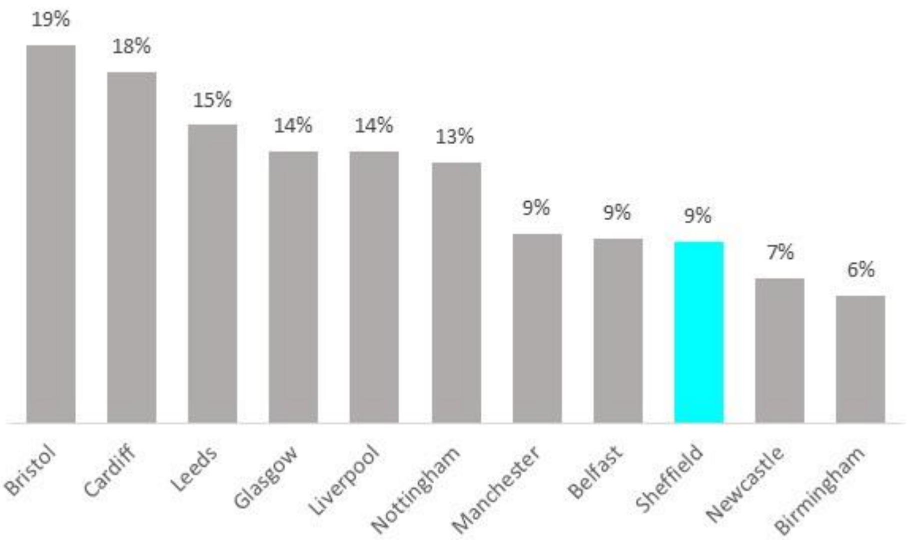
If we adjust these figures for city population and instead consider the proportion of city residents with these key words on their LinkedIn profiles, we see a similar picture. Sheffield has one of the lowest proportions of such individuals across all key words, with only museums and libraries slightly higher.

Figure 24: LinkedIn members with key words in profile – % of city population by city

LinkedIn keyword	Sheffield	Manchester	Bristol	Leeds	Newcastle	Birmingham	Liverpool	Glasgow	Cardiff	Belfast	Nottingham
Culture	0.3%	0.3%	0.5%	0.5%	0.3%	0.2%	0.4%	0.5%	0.6%	0.3%	0.5%
Cultural	0.4%	0.4%	0.8%	0.7%	0.4%	0.3%	0.5%	0.6%	0.7%	0.4%	0.6%
Creative	0.9%	1.1%	2.0%	1.5%	0.7%	0.6%	1.3%	1.3%	1.8%	0.9%	1.5%
Community	1.7%	1.6%	3.2%	2.5%	1.4%	1.2%	2.8%	2.3%	2.8%	1.6%	2.3%
Arts	2.3%	2.4%	4.5%	4.1%	1.8%	1.6%	3.4%	3.5%	4.2%	2.2%	3.3%
Music	0.3%	0.4%	0.8%	0.6%	0.3%	0.2%	0.6%	0.5%	0.8%	0.4%	0.4%
Theatre	0.2%	0.1%	0.3%	0.2%	0.1%	0.1%	0.3%	0.3%	0.4%	0.2%	0.2%
Museums	0.1%	0.0%	0.1%	0.1%	0.1%	0.0%	0.1%	0.1%	0.1%	0.1%	0.1%
Television	0.1%	0.2%	0.4%	0.3%	0.1%	0.1%	0.2%	0.3%	0.6%	0.2%	0.2%
Radio	0.1%	0.2%	0.3%	0.2%	0.1%	0.1%	0.2%	0.2%	0.4%	0.2%	0.2%
Film	0.4%	0.6%	1.3%	0.8%	0.3%	0.3%	0.7%	0.8%	1.2%	0.5%	0.6%
Photography	0.5%	0.5%	1.1%	0.8%	0.4%	0.3%	0.7%	0.7%	0.9%	0.5%	0.8%
Library	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.1%	0.2%	0.2%	0.2%
Events	1.6%	1.8%	3.5%	2.7%	1.2%	1.2%	2.2%	2.5%	2.8%	1.5%	2.3%

When we consider all key words together, the data suggests that Sheffield has a low proportion of residents with some professional connection to the cultural, creative, and community sectors – around 9%, which is far lower than many other core cities:

Figure 25: Proportion of city population with professional connection to arts, culture, creative and community sectors, via LinkedIn



These figures are preliminary, and we understand that the methodology through LinkedIn will double count some individuals and miss others. It is certainly the case that these sectors are important to the city and regional economy, generating significant levels of employment and economic impact, as well as other benefits. It is also clear that Sheffield is the regional anchor city in South Yorkshire, acting as the focal point for cultural and creative investment and activity.

However, using this analysis, we can challenge the suggestion made historically that the cultural and creative sectors in Sheffield are disproportionately large when compared to other cities. As a result, continuing to stimulate and support the freelance economy in the city remains a key part of growth in the cultural sector moving forwards.

6.6 Voluntary and Community Sectors (VCS)

As well as organisations and individuals working directly in culture, we are keen to include creatives of all types who may take part and engage in culture but might not define themselves as working in 'arts' or 'culture' specifically.

Sheffield is home to a vibrant VCS sector, representatives of which sit on our Task and Finish group and will form part of our broader engagement work. These organisations are often working in a creative way to support individuals in a range of communities, and for many people are their only interaction with culture.

As stated in a recent report[32], outcomes from many community-based creative health activities are strong enough to begin to inform national policy, At the same time, they demonstrate the strong impact that culture and creativity can have on mental and physical health and wellbeing:

- Music to support infant social development, including speech and language
- Reading to support child social development
- The use of the arts to support aspects of social cohesion
- The use of the arts to improve wellbeing (i.e. positive psychological factors) in adults
- The use of the arts to reduce physical decline in older age

South Yorkshire has existing strengths in creative health and wellbeing. As a result, this thematic area and the existing and potential activities of Sheffield's CVS sector will form an important area of enquiry in the next phase of our work.

6.7 Supply chains

Our next stage of work will look further into the role of culture in the economy. We are intending to understand how all the elements of the cultural sectors' 'supply chain', and that of each major art form, is served in Sheffield. For example, for the film industry, the supply chain refers to all areas from the development, financing, and production stages, through to the sales and licensing, distribution, and exhibition.

We will use the upcoming engagement process to develop a picture of each major art form and identify where there are gaps or roadblocks preventing sector growth.

Questions:

- Can all areas of the supply chain be served by organisations based in Sheffield?
- Where are the roadblocks or bottlenecks within the supply chain?
- Is there adequate and sufficient infrastructure to serve all areas of the supply chain?
- Are there talent gaps or skills gaps?
- Are there roles in Sheffield for graduates within each art form?

[32] Evidence Summary for Policy. The role of arts in improving health & wellbeing. Report to the Department for Digital, Culture, Media & Sport April 2020. Dr Daisy Fancourt, Katey Warran & Henry Aughterson

6.8 Events

In 2023, 169 cultural and community events took place in Sheffield's parks[33]. These events had an approximate attendance of 345,000 (some events missing approximate attendance data, so attendance is likely to be even higher). They involved over 2,000 volunteers, 2,150 artists, and 1,180 musicians. They were held across 40 different parks in Sheffield. The most used parks for events were Endcliffe Park (which hosted 26 events), followed by Sheffield Botanical Gardens (17 events) and Graves Park (16 events).

In additional to events in parks there were 11 major events that took place in city centre, several of which were multi-day events, with an attendance of 158,000.

The programme of upcoming events in Sheffield indicates a strong preference for music events. While there is no central calendar for all events in Sheffield, 'Welcome to Sheffield' is among the most comprehensive sources for events and provides a city-wide events calendar. Analysis of all upcoming events indicates that music events are by far the most common types of events (noting that each event has multiple tags). There are over 4 times as many reported upcoming music events as there are theatre events, the second most common type of event[34]. The most common tags for upcoming events included in the calendar are:

- 184 music events
- 45 theatre events
- 32 festival events
- 32 sports events
- 19 major events

Analysis of the events programme on Our Favourite Places, albeit less comprehensive, tells a similar story. It identifies many more music events than other types of events, followed by a high number of festivals.

6.9 Cultural infrastructure

As part of our cultural sector audit, we have identified much of the city's cultural infrastructure. This includes the physical, public-facing space and assets managed by the cultural sector organisations we studied, incorporating galleries, cinemas, theatres, libraries, and others. For more detail on our methodology, please see Chapter **Error! Reference source not found.**.

Many organisations don't have their own dedicated infrastructure, and therefore use unusual or mixed use spaces, often with precarious conditions and tenancies. In many cases, this limits the growth and output of organisations, and may be one of the reasons for the high levels of business closure in certain sectors.

A lack of quality, long-term space forces organisations to use temporary facilities, or to work within the spaces of others, such as within the city's public realm, in healthcare settings, or online.

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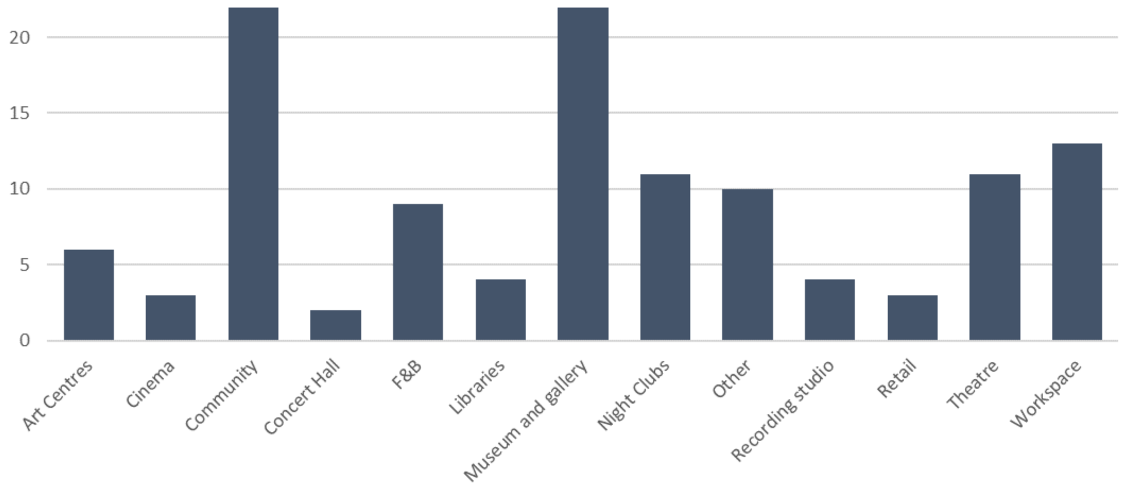
[33] Sheffield City Council event data. N.B. Each day of multi-day events was considered as 1 event.
[34] Analysis of upcoming events on Welcome to Sheffield website according to tags (January 2024).

Figure 26: Cultural infrastructure[35]



Sheffield's cultural infrastructure is spread throughout the city, well beyond the Cultural Industries Quarter. Despite being the most significant art form (by number of businesses), there are few dedicated music spaces, particularly recording studios and concert halls. It is possible, however, that music industry is more 'informal' and takes place in mixed use venues – which would not be included in the graph, as only the primary infrastructure use is captured.

What is clear is that cultural infrastructure and businesses are concentrated in the city centre, south and west of the city. South-east and northern districts seem poorly served by cultural infrastructure within their communities, forcing people to travel to engage with the arts. We know these districts have some of the lowest levels of cultural engagement in the city, and the lack of dedicated cultural spaces is likely to be a significant factor in this effect.

[35] Fourth Street cultural audit

Figure 27: Cultural infrastructure map[36]

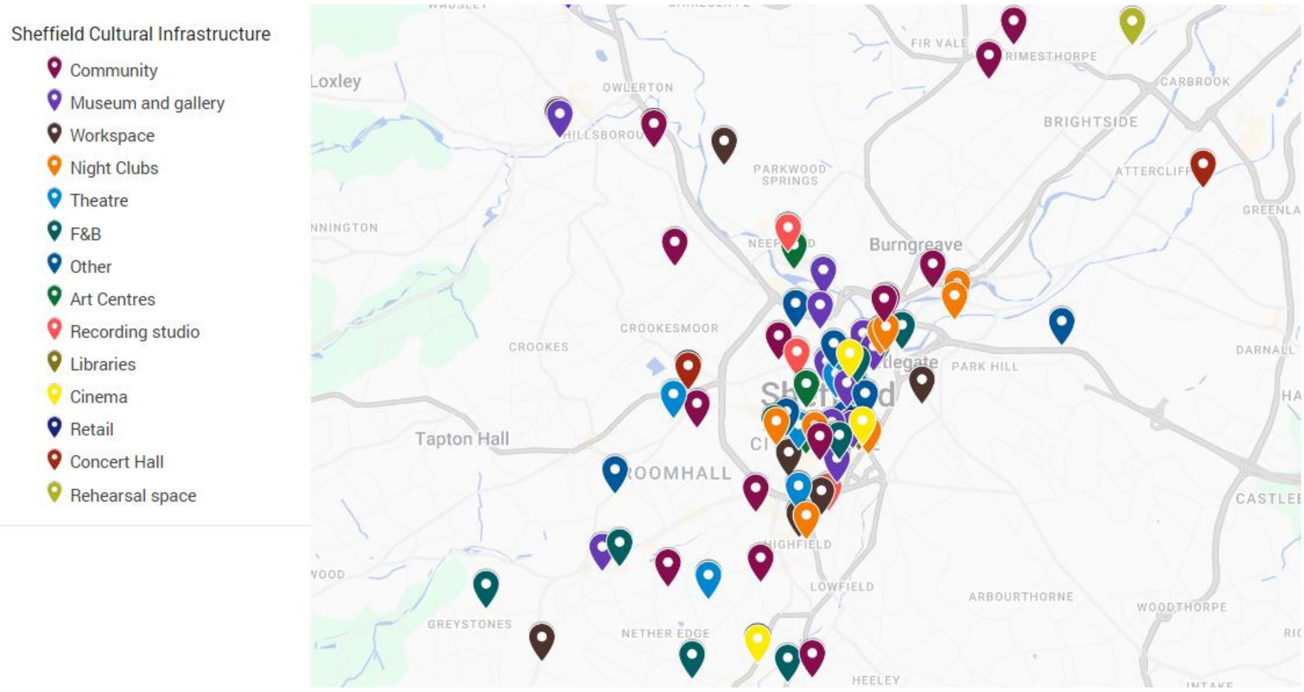
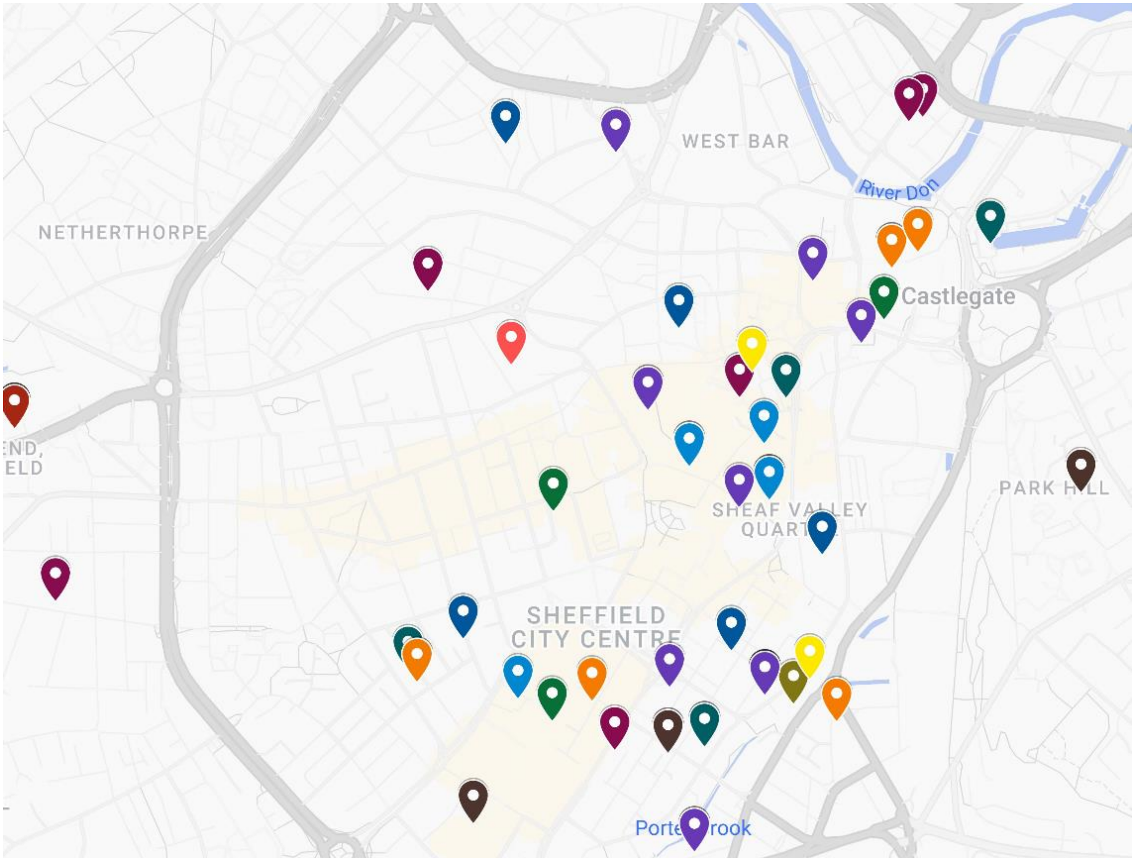


Figure 28: Cultural infrastructure map: city centre zoom[37]



[36] Fourth Street cultural audit, produced on Google Maps
[37] Fourth Street cultural audit, produced on Google Maps

Questions:

- How do we better capture where the culture performance and activity is *taking place*?
- Is the east/west divide as pronounced as our data suggests?
- What are the major gaps in cultural and community infrastructure in the city?

Tom Fleming's Cultural Asset Strategy[38] (not adopted by the city council) looked at key weaknesses in the cultural offer. It concluded that there is a:

- Lack of large-scale, fit-for-purpose and inspirational space for the city's art collection and the lack of world class city art gallery which can anchor and drive the city's cultural offer.
- Lack of a fit-for-purpose central library which can operate as an inspirational knowledge exchange, learning and innovation hub for the city.
- Deficit in scale and quality across the cultural asset base in central Sheffield – from medium-sized and large-scale conference facilities to live music venues, to theatre studio provision.
- Major venues in need of a refresh or re-imagining
- Festivals are under-sized and struggle for growth.
- Sheffield has a fragile ecology of workspace and makerspace platforms. There is a need to secure long-term cultural workspace and activity space.
- The city centre and neighbourhoods lack shared / connecting cultural infrastructure.
- The landscape of cultural assets lack physical legibility and accessibility.
- Sheffield has a still emergent collective cultural 'brand offer'.

As part of this project, we intend to bring together information about the city's cultural infrastructure pipeline, and to help the city make decisions on priorities and sequencing of these projects. These projects should seek to address some of the inequities and issues described above.

[38] Sheffield Cultural Asset Strategy produced by Tom Fleming Creative Consultancy for Sheffield City Council in 2020 (Not adopted by City Council)

Appendices

1 Strategic Review

This section includes full reviews of each policy document. We first summarise strategic documents that relate to the Sheffield local authority and city region, followed by relevant regional and national strategic documents.

1.1 Sheffield

Sheffield City Region Local Enterprise Partnership – Strategic Economic Plan 2021-2041	
Key Outcomes	The strategy seeks to grow a stronger private sector that can compete nationally and internationally and make South Yorkshire a leading contributor to the 4th Industrial Revolution. It prioritises economic growth that creates societal benefits. To do this it targets the following main areas: • Generating our own clean energy, and reaching net-zero emissions by 2041 • Invest in our urban centres, arts, culture, and our natural capital • Inclusive economy, linked more closely to wellbeing and to our communities • Invest in our transport infrastructure • Make homes and land available for families and businesses to locate and grow here
Implications	Attract additional investment and funding into Sheffield Driving growth through skills provision and education Art and culture as a catalyst for economic growth Importance of broader business support, supporting related industries (creative, hospitality etc.)

Sheffield City Goals (Draft v3)	
Key Outcomes	Co-produced goals that point towards 6 stories we want to be able to tell in 2035 about Sheffield: • **A Creative & Entrepreneurial Sheffield**: all have opportunities to invent, make, create and build in ways that grow shared prosperity • **A Green and Resilient Sheffield**: all act faster on the climate and environmental crisis and prioritise the health and wellbeing of our city's people and nature • **A Sheffield of Thriving communities**: all belong to welcoming communities that care for one another, help us live safe and fulfilling lives and share equitably in the city's success • **A Connected Sheffield**: All have opportunities to form lasting, positive relationships in our neighbourhoods and across the city, through technology, great transport and common causes. • **A Caring and Diverse Sheffield**: all voices are heard equally, and we feel the respect and celebration of each other's histories, heritage and cultures across our city • **A Sheffield for All Generations**: where old, young and future generations bridge divides, are hopeful about the future and can flourish today, regardless of background, free from poverty & oppression.
Implications	Culture is accessible, everyone is able to participate, and there is greater diversity in the sector There is shared responsibility and leadership for the sector Encourage creativity centred around entrepreneurialism and making / building / creating. Creativity that leads to shared prosperity.

Race Equality Commission – An independent commission into racism and racial disparities in Sheffield	
Key Outcomes	In response to severe inequality and inequity in Sheffield, the report makes several clear recommendations, most prominently to make sure that Sheffield becomes an anti-racist city, in terms of governance, leadership and workforce: • Including regular reporting on measurable targets relate to ethnic diversity in the workforce • Educating and developing leaders and employees to design out racism • Empower and involve employees from under-represented ethnic communities • Establish a legacy delivery group to monitor and evaluate this strategy's success Other recommendations include: • Educating Future Generations and Showing Leadership in our educational institutions • Inclusive, healthy communities – wellbeing and longevity for all • One Sheffield in Community life: inclusion, cohesion, and confidence • Celebrating Sheffield through sport and culture – past, present, and future • Proportionality and equity in crime and justice • Equal and enterprising – supporting BAME Business and enterprise Sports and culture is among its 6 priority areas and recommends actions which include: • Any cultural investment through funding in the city to facilitate authentic cultural representation of Sheffield's Black, Asian and minority ethnic communities • Ensuring that Sheffield's core cultural programmes recognised the role and contribution of diverse communities • Developing innovative creative practices that challenge stereotypes • Skilling up programmes for global majority artists.
Implications	Cultural strategy that reinforces the commission's recommended actions for sports and culture Provide support for diverse-led cultural organisations Encourage cultural organisations to design out racism and report on their diversity Increase diversity in participation of culture

Sheffield Green City Strategy	
Key Outcomes	Vision for a low carbon, resilient, and sustainable Sheffield. The strategy sets out six core objectives to do this: • Reducing our impact on climate – through Council and city wide reductions • A climate resilient city – working with communities, residents, and businesses, to design new ways to be more resilient • Sustainable and affordable energy and efficiency, including new low-carbon generation • Modern, reliable, and clean journeys – safe, green transport options across the city to reduce pollution, improve air quality and quality of life • Clean air for all • A green and innovative economy – growing the 'low carbon and clean growth' sector
Implications	Building a low carbon cultural sector, in conjunction with communities and businesses.

Sheffield Destination Management Plan 2023-2028	
Key Outcomes	**Visitor economy strengths**: our programme of sport, music, media, conference, theatre and University related events; our venues; our compact visitor friendly city centre and the range of things we can offer; our proximity to the Peak District; and the expertise and partners we have across (and beyond) the city. **Visitor economy challenges**: a lack of a sizeable purpose built (or dedicated) conference facilities; the lack of a high profile attraction with national status and our profile as a short break destination; the available resources we have for developing the visitor economy. Our partnerships and co-ordination are improving but could still be better. **Visitor economy opportunities**: our distinct and diverse areas and neighbourhoods with a strong independent offer; the potential for further development of the National Videogame Museum and Graves Gallery; our major city centre developments like the Castlegate and Heart of the City developments; our conference Ambassador Programme; developing strategic partnerships and collaborations e.g. within the South Yorkshire LVEP, our major institutions (like the Universities) and our stakeholders and businesses. Our 10-year vision: • Sustainably grow the visitor economy in Sheffield; to deliver increased business levels and yield for our stakeholders, transforming people's perceptions of our richly diverse city. • Develop our events programme – continuing to attract premier events and conferences to Sheffield but also develop our own vibrant programme of distinctly Sheffield events. • Strengthen our position as a leisure destination – building on our Outdoor City Brand and developing our distinctive offer – and work closely together to maximise our collective impacts. Aims: • To use the visitor economy to continue to develop Sheffield's brand and image and enhance our appeal to a range of audiences; and to support the wider South Yorkshire DMP. • To drive overnight business to the city – focusing particularly on our shoulder months when our occupancies and rates could be improved. • Enhance the quality of life and social value of the visitor economy for residents of Sheffield. Objectives: • **Diversify and strengthen our events programme**: widening the partnership to bid for events, more even balance of 'home grown' and 'bid for' events, and a balance of different event types that enhance our brand (sports, culture, media and gaming, and outdoors). • **Grow our conference market**: An additional venue with dedicated availability and capacity would provide an opportunity for the city to bid for larger conferences. • **Develop our city breaks offer**: build on the concept of Sheffield Made, making better use of our creative culture and talent, develop neighbourhoods and distinct areas into the wider city visitor offer. • **Develop a world class, competitive product**: new city centre capital, transport and public realm projects to transform city centre, capital investment into event venues to ensure they remain competitive. • **Manage our visitor economy effectively**: co-ordinating visitor economy stakeholders and developing partnerships, develop sustainable resources to grow the visitor economy (through e.g. Visitor Levy, Accommodation or Tourism BID), integrate the visitor economy in broader city and economic planning.
Implications	Invest in venues and cultural assets to remain competitive as a 'world class' destination Drive tourism to Sheffield through cultural activities and the events programme Develop the brand image of Sheffield to visitors

Leader Report: Sheffield City Council Sport and Leisure Strategy	
Key Outcomes	Report of approval for the Sport and Leisure Strategy Themes in advance of development of a public facing strategy document. The themes are: • **Investing in an Active Sheffield**: Invest resources into high quality indoor and outdoor sport and leisure facilities, prioritising access for those with the least resources and reflecting the desire to minimise their impact on the environment. • **Inspiring Sporting Achievement**: Ensure that major sporting events continue to attract investment and deliver social and economic benefits to Sheffield. Local sporting talent should have the opportunity to reach their full potential through a network of support, coaching and quality facilities. • **Active Communities**: Focus on enabling local, enjoyable and accessible opportunities for everyone to be active in their own neighbourhood. They should particularly support those groups who are least likely to take part, such as older people, disabled people and people with long term health conditions. • **Active Children and Young People**: Focus on working with a range of local partners, to enable positive experiences of physical activity for children and young people which support and enhance their personal and educational development. • **Active Environments**: Prioritise the design of safe, attractive and environmentally sustainable places and routes across all neighbourhoods and communities that support active travel options and make it easier for people to be active in their everyday lives. • **Connecting Health and Wellbeing**: Prioritise partnership working with local sport & physical activity organisations and health providers and community organisations, promoting joined up thinking to support local residents in accessing the physical and mental health benefits of an active lifestyle.
Implications	Cultural activities to play a greater role in promoting physical and mental health. Joined-up approach to cultural, sports, health and wellbeing.

A Culture Plan for the Sheffield Culture Consortium – 2017 - 2022	
Key Outcomes	Vision – "To celebrate the ingenuity and energy of our creative people and use this story to make Sheffield a magnet city for a new generation of wealth creators. To give every one of our children and young people an inspiring cultural education, and to harness the power of creativity to support the wellbeing of the people of Sheffield." Within this, the consortium sets out seven goals, to: • Enhance wellbeing: opportunity to develop skills and supporting practitioners as the key to enhancing wellbeing • Champion diversity: cultural offer relevant to diverse audiences and ways of working that support diversity among creative practitioners. • Inspire children and young people: receive cultural education and participate in cultural activity • Develop leadership: development of consortium members as cultural leaders • Celebrating the Festival City: cross festival mentoring and flexible public spaces, leveraging festivals to meet audience ambitions. • Forging connections: good communication, networking, and strategic partnerships. • Promoting cultural visibility: visible, widely celebrated cultural activity
Implications	The importance of health and wellbeing for residents of and visitors to Sheffield, and the role culture can play in improving this. Audience and institutional diversity – how can the Cultural Strategy help to widen participation and get more people involved in culture? Events and festivals as central to Sheffield's vision – this should be reflected in the cultural strategy. Partnerships, and collaboration with the private and educational sectors in particular, are key.

<table>
<tr><th colspan="2">Culture Collective - A Strategy for Sheffield 2021-2030</th></tr>
<tr><td>Key Outcomes</td><td>Vision - “Every individual and every community in Sheffield thrives when culture and creativity is placed at the heat of city’s strategic development”
The collective’s purpose is to ensure culture, arts and heritage are at the centre of shaping the development of the city and wider Region.
This strategy seeks a “levelled up” funding context in Sheffield, with funding in the city increased in line with other core cities. Supporting this are several long term aims:
• A stronger case for culture has been made
• Local government and private sector match funding has increased
• More artistic output of national and international standing is produced
• More talent is being supported and developed
• More cultural organisations are based in Sheffield
• Cultural infrastructure projects are delivered to development timelines
• More cultural community and civic programmes are provided.
In the short term (2021-23), the collective will:
• Develop a message house for the role culture has/could have in the development of the city
• Create mechanism to support organisations to achieve or sustain NPO status
• Support specific short-term cultural capital projects: Tinsley Art Project, Park Hill Art Space, Harmony Works and the Graves Gallery and Central Library
• Develop a cultural capital project ‘pipeline’
• Support freelancers, independents and grassroots cultural organisations to ensure investment in Covid-19 relief and recovery measures</td></tr>
<tr><td>Implications</td><td>The cultural sector is Sheffield lacks a unifying vision that supports a case for culture– this should be resolved through the cultural strategy.
Culture strategy should facilitate investment into the sector.
Support national and international standard of art and culture output.</td></tr>
</table>

<table>
<tr><th colspan="2">Sheffield Cultural Consortium – Visual Arts Strategy 2019-2024</th></tr>
<tr><td>Key Outcomes</td><td>“A flourishing home for the visual arts” with:
• Visual arts underpinning a flourishing creative city, with all communities participating
• An enviable national and international profile, driven by home grown talent
• Recognition of Sheffield as a city where artist and organisations connect and work together
• With high quality programmes and projects
• Where visual arts are recognised as a bridge between communities for the benefit of Sheffield</td></tr>
<tr><td>Implications</td><td>Cultural strategy to support the visual arts sector and enable the objectives above.
Provide opportunities for public and outdoor art.
A collaborative city, with cross-sectoral partnerships and projects encouraged.</td></tr>
</table>

Joined Up Heritage Sheffield – A Heritage Strategy for Sheffield 2021-2031	
Key Outcomes	Strategy developed by Joined Up Heritage Sheffield; a charitable organisation supported by a large, diverse group of individuals and organisations. Vision is to see, within ten years, a Sheffield that: • Understands and celebrates its heritage • Champion's a diverse heritage reflecting a diverse Sheffield • Exploits the economic potential of its heritage • Supports the educational value of its heritage • Recognises the social, wellbeing, and environmental benefits of heritage It also commits to supporting the heritage sector to: • Bring together the city's diverse heritage partners in a more co-ordinated and strategic fashion. • Strategic links and initiatives between history, heritage, city economy, communities, health and well-being. • Increase local, regional and national awareness of the Sheffield area's heritage and making a positive contribution to the economy. • Grow new and more diverse audiences • Encourage volunteering • Build the educational role of heritage • Networking between individuals, local community heritage groups and other relevant organisations.
Implications	Build strategic links between the heritage and the cultural sectors Recognise the value of heritage to contribute to cultural sector and to provide economic and social benefits.

Sheffield City Council - Education and Skills Strategy, A Vision for 2030 (Draft for consultation)	
Key Outcomes	• Equity to create equality • Inclusion in effective teaching and learning • Improving pupils as learners • Partnership and collaboration driving improvement Prioritised areas of focus and investment are curriculum development, disadvantaged learners, early years, innovation and research, and leadership and teaching.
Implications	Culture to play a role in young people's education and contribute to better pupil outcomes.

Sheffield City Centre Strategic Vision	
Key Outcomes	Vision for a Sheffield that is: • **Outdoor City** – bringing the outdoors into the city centre, making use of public spaces • **Distinctive** – differentiated neighbourhoods, celebrate unique characteristics and cultural capital • **Productive** – support Sheffield's maker industries and SMEs to strengthen the economy • **Innovative and resilient** – innovation to achieve net zero targets, diversify city centre, repurpose vacant units, innovative housing delivery models • **Liveable** – diverse residential offer, create 20-minute neighbourhoods • **Connected and accessible** – transport and wayfinding improvements, active travel and green transport encouraged • **Collaborative** – collective ambitions and approach to development in city centre To achieve that, 5 ambitions: • Building a resilient City Centre that supports a strong economy and offers a diverse range of employment opportunities for all.

<table>
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Creating a clear sense of place for the city by shaping distinctive and inclusive neighbourhoods in which a diverse demographic of people can live, work and play.
Delivering enhanced connectivity and accessibility for the City Centre through integrated and sustainable transport for everyone in the community.
Establishing a sustainable and environmentally friendly City Centre.
Bringing the outdoors to the City Centre, creating attractive high quality spaces and places that facilitate health and wellbeing for all.

This is illustrated below.


The strategy adopts a neighbourhoods approach, with the vision that the neighbourhoods will put people first, have sustainability at the core and be inclusive, providing high quality new homes catering for all segments of the community to create a more balanced, diversified residential population and achieve a vibrant, sustainable community in the City Centre.
</td></tr>
<tr><td>Implications</td><td>Use culture as a way of creating distinctive and vibrant neighbourhoods
Support employment in the cultural sector
Use outdoor and public spaces as a stage for culture.</td></tr>
</table>

<table>
<tr><th colspan="2">Committee Report: Major Events Plan</th></tr>
<tr><td>Key Outcomes</td><td>
Historically, Sheffield’s approach to hosting events has been to deliver a wide ranging portfolio in the hope of maximising reach to important – but often unspecified – audiences.
This report aims to shift approach to focussed, proactive, and aligned with wider stakeholder ambitions. There is an ambition to develop a fully costed and resourced city major events plan.
Prioritise supporting events the align with the following 5 principles:

Economic impact: increasing volume / value of the visitor economy, supports a key business / investment priority, supports supply chain / local spend
Brand and reputation achieves national / international reach
Community benefits: clear contribution to price in place, increases footfall to a particular area, community engagement
Inclusion and diversity: significant diversity in organisation makeup / audience focus / programming, accessibility
Supports key strategies: link to a cultural strategy / Destination Management Plan / Leisure & Sports priority, has benefits beyond Sheffield to SY.

</td></tr>
<tr><td>Implications</td><td>With events key to Sheffield’s cultural sector, the cultural strategy must align with and reinforce the event strategy.</td></tr>
</table>

1.2 Regional and National

SYMCA Strategic Economic Plan 2021-2041	
Key Outcomes	*"We will grow an economy that works for everyone. We will develop inclusive and sustainable approaches that build on our innovation strengths and embrace the UK's 4th Industrial Revolution to contribute more to UK prosperity and enhance quality of life for all"* This strategy has a strong emphasis on sustainable growth, that supports all residents to thrive and prosper. In particular, it focuses on: • Secure the future for the next generation – nurturing economy whilst protecting people and the environment • Invest in our urban centres, arts, culture, and our natural capital. • Build a fairer, more inclusive economy, linked closely to wellbeing and to our communities • Develop transport infrastructure, including zero-carbon public transport, cycling and walking • Homes and land available for families and businesses to locate and grow, maximising our outstanding natural environment and excellent quality of life. • Invest in social value • Consolidating Sheffield as a Magnet City to attract innovators, visitors and investment.
Implications	Cultural Strategy to enable driving investment into the cultural sector Prioritise innovation in the cultural sector. Encourage cultural activity linked to wellbeing.

Arts Council England Strategy 2020 – 2030, Let's Create	
Key Outcomes	The Arts Council's ambition is to produce 'a country transformed by culture, which brings us together, makes us happier and healthier, and to excite, inspire, delight and enrich our lives.' The strategy has 3 outcomes: • Creative People: Everyone can develop and express creativity throughout their life. • Cultural communities: Villages, towns and cities thrive through a collaborative approach to culture. • A creative and cultural country: England's cultural sector is innovative, collaborative and international. These are underpinned by 4 investment principles: • Ambition & Quality: Cultural organisations and individuals are ambitious and committed to improving the quality of their work. • Dynamism: Cultural organisations and individuals are dynamic and able to respond to the challenges of the next decade. • Environmental Responsibility: Cultural organisations and individuals lead the way in their approach to environmental responsibility. • Inclusivity & Relevance: England's diversity is fully reflected in the organisations and individuals that we support and in the culture they produce.
Implications	Enable a professional cultural sector that generates new ideas, works easily and effectively with others. Developing talent from every community.

Arts Council England Delivery Plan 2021 – 2024 (2023 update)	
Key Outcomes	Delivery plan to help achieve the vision and provide guidelines on where it will be distributing its resources. Arts Council England will organise its work around key themes, notably: • **Building a 'fit for the future' cultural sector** 1. Introducing a new Access Scheme 2. Reporting on pay gaps in the sector 3. Building resilience outside the National Portfolio 4. Strengthening our cultural infrastructure 5. Supporting use of immersive technologies • **Strengthening our place-based approach and supporting levelling up**

	6. Building creativity and culture into health and wellbeing infrastructure 7. Supporting local government to build leadership and delivery capacity 8. Supporting use of data in cultural development plans • Increasing our support for individuals • Helping the cultural sector to work internationally • How the Arts Council will change The strategy also addresses how the Arts Council will achieve its equality objectives, which include: • More equal distribution of investment – especially those with under-represented characteristics and from disadvantaged socio-economic background • Invest in inclusive cultural organisations with a diverse governance and workforce
Implications	Support diverse-led organisations to receive funding. Encourage cultural organisations to report on their diversity. Strengthen the city's cultural infrastructure.

National Lottery Heritage Fund: Strategic Funding Framework 2019-2024	
Key Outcomes	Relevant objectives of the NLHF strategic funding framework are: • Support the organisations we fund to be more robust, enterprising and forward looking • Demonstrate how heritage helps people and places to thrive. • Grow the contribution that heritage makes to the UK economy. • Continue to bring heritage into better condition. • Inspire people to value heritage more • Ensure that heritage is inclusive
Implications	Demonstrate the added value to the local community and economic benefits. Encourage more diversity in the sector.

Project Funders

FOURTH STREET
experts in place

London Office
Ground Floor Right
5 Maidstone Buildings Mews
72–76 Borough High Street
London
SE1 1GN

Manchester Office
2 Commercial Street
Manchester
M15 4RQ

Phone
+44 (0)20 4551 2559

Email
info@fourth-street.com