

**Created and  
Made in Sheffield**



The word 'Sheffield' is rendered in a large, bold, sans-serif font. The letters are filled with a color gradient that transitions from a bright pink on the left to a vibrant red on the right. The 'S' is pink, 'h' is purple, 'e' is red, 'l' is purple, 'f' is red, 'f' is orange, 'e' is pink, and 'd' is pink.

**A culture strategy  
for Sheffield 2011,  
2012 & 2013**

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# Section 1: Sheffield: City of Culture

**When people talk about Sheffield and all the things that they love about living in and visiting the city, they invariably find themselves talking about music, festivals, cinema, theatre, dance, comedy, museums and heritage, galleries and public spaces – in other words CULTURE.**

Sheffield was recently shortlisted for the first-ever UK City of Culture 2013 (UKCC). Alongside many other benefits that have resulted from UKCC, perhaps the biggest is a new self-belief within the city that **Sheffield truly is a 'city of culture'**.

The national profile afforded by UKCC has also given the city an unprecedented opportunity to promote itself as a major cultural destination, with culture increasingly becoming a catalyst for tourism and inward investment.

**The city's cultural credentials are impressive:**

- **annual investment** in culture is in excess of £35M;
- double the national average of **people employed** in the creative and digital industries;
- largest **theatre** complex outside London delivering world class productions;
- largest **independent cinema** in the UK;
- programmes that have significant **regional and national impact** such as the Vivienne Westwood exhibition at Millennium Galleries and the recent Hamlet production at the Crucible;
- unrivalled **networks** of artists and creative entrepreneurs;
- recent major **capital investment** in the Crucible, Sheffield City Hall, Winter Garden and Peace Gardens and most recently Tudor Square and the world class Electric Works;
- national reputation in **contemporary music** – most recently symbolised by the Arctic Monkeys and the acclaimed Tramlines Festival;



- a superb programme of **events** ranging from community festivals, international, national and niche events through to mass audience events such as the International Indian Film Academy Awards;
- a major investment programme in the city's **heritage** with the state of the art Millennium Gallery, the award winning Weston Park Museum and the refurbished Kelham Island Museum;
- the **capacity** to deliver – from the 13,000 indoor arena and 50,000 outdoor stadium to the most intimate venues such as the Leadmill, City Hall and Crucible.

**The national context**

**The Coalition Government is bringing new thinking and posing new challenges to culture and the arts.** These include:

- major reductions in government core funding to the arts and changes to the resulting funding regimes e.g. 29% reduction in grant to Arts Council England and a switch away from the policy of regularly funded organisations;
- reductions in council spending – 28% over 4 years;
- restructure of national cultural agencies e.g. downsizing of the Department of Culture, Media and Sport and the demise of the Museums and Libraries Association and the UK Film Council;
- reduced emphasis on national performance indicators and a greater focus on levels of customer and community satisfaction;

## Sheffield: City of Culture

- greater emphasis by government on localism and devolution;
- an increased emphasis on the culture sector generating greater commercial income and donations;
- a call to all organisations to achieve the 'same from less';
- emphasis on innovation, cross-boundary working and convergence of activities and programmes;
- recognition of the role of culture and the arts in promoting community identity, pride and cohesion;
- the promotion of the Big Society and volunteering, offering a positive response to the reducing role of government;
- potential opportunities arising from the London 2012 Cultural Olympiad;
- the opportunity for the creative industries to be a driver of new jobs and wealth creation;
- the opportunity for increased Lottery funding post 2012;
- the need for organisations to share and connect up their audiences and promote cross-selling of programmes and events;
- priority on value for money, protecting frontline services and reducing 'back office' costs;
- promotion of 'beacons' of excellence such as the potential Core Museums programme.



### More to do

Sheffield however has more to do to sustain and grow its cultural programmes – particularly in the light of the challenging economic circumstances of the next three years.

In particular, the city needs to:

- **innovate to participate** – like many cities, Sheffield is below the national average for (adult) engagement in the arts and we must continue to strive for greater involvement of children and young people in culture. However, we must capitalise on the dizzying potential of new technology to transform the way that culture is created and communicated and the opportunity to create a step change in participation;
- **grow the number of tourists** – data shows there is scope for growth in both business and leisure tourism and culture is key to both. As Phil Redmond, Chair of UK City of Culture competition often says – 'culture brings people and people bring cash';
- **become a more creative city** – Sheffield has a worldwide reputation for creating and making. Talent and creativity are becoming the differentiators between major cities that increasingly look, feel and offer the same. Our future prosperity therefore rests on the city's creativity and the ability to generate and sell ideas. Sheffield pioneered the creative and digital industries in the UK but other cities are catching up. We need to regain our lead and ensure the creative and cultural sectors becomes a driving force for new jobs;
- **strive for greater synergy and collaboration** – there is a greater need than ever for collaborative working across culture to create new solutions, identify new opportunities and develop shared projects and programmes. The City Council will be play a lead role in this – both in terms of collaboration within the city but also between the city and key regional and national agencies;
- **increasingly look outwards** – the city needs to match its natural focus on local challenges and local communities with a growing engagement and profile on the international stage. This would be good not only for the city's reputation and economy but would also enrich our cultural organisations and programmes.



### Why a strategy?

This strategy will do three things:

- set out **jointly agreed priorities** – which will help inform decisions about increasingly scarce resources;
- **drive collaborative work** across organisations and sectors;
- **ensure engagement** with wider city agendas and key national strategies such as the Arts Council's new strategy 'Achieving Great Art for Everyone';

This is therefore a **strategy for the city – not just the City Council** – to be shared, owned and delivered by many organisations and individuals. This shared ownership will be the essential ingredient that turns the strategy into action on the ground.

**The vision set out in this strategy will guide our work for the next ten years.** However, the planning and implementation period for the strategy will be initially three years. This shorter delivery period will ensure a sense of 'here and now' and the urgency of an early start. It also reflects the increasingly accelerated pace of change in culture, the economy and society. However, the strategy will dovetail with a seamless **three-year cycle of review and renewal over the next decade.**

### The City Council

Consultation on the strategy has reiterated the importance of the City Council in making things happen and in providing the necessary 'oil and glue' to facilitate the wider culture sector. This involves helping to steer and influence the networks and structures within the culture sector and to orchestrate greater collaboration and synergy between the many organisations working within it.

It is clear that the more open and engaged approach of the City Council towards the sector during the UKCC process is one that will bring dividends in the future delivery of the strategy. What's more, feedback suggests that a greater and more consistent recognition of the value of culture by the City Council would further gel its relationship with the sector. **This is very much about City Council mindset rather than simply City Council money.**

**"SHEFFIELD IS LUCKY TO HAVE A COMPLEX OF THEATRES WHOSE IMPORTANCE TO THE CULTURAL LIFE OF THE CITY IS MATCHED BY THEIR NATIONAL PROFILE"**

Samuel West

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# Section 2: Why culture?

## Why culture?

**Culture is a key part of what makes life good. It's also central to what makes a great place and a vital part of a city's identity and reputation.** It's the things that people love about their lives, love about their neighbourhood and love about their city. Culture brings joy and meaning to everyday lives; it civilises society and brings families and communities together.

Of course, culture also makes a significant contribution to health, the economy, regeneration, knowledge, learning and tourism.

**Culture really is that important.**

### What do we mean by 'culture'?

The city already has strategies in place for sport and parks and the culture strategy will fit with and complement these. The focus of the strategy therefore covers the Department of Culture Media and Sport definition of culture – arts, music, festivals, cinema, theatre, dance, comedy, museums and heritage, galleries and public spaces – but also the wider creative and digital industries.

### Integration with other strategies

Clearly it is important that our culture strategy dovetails with other city, regional and national strategies. Equally, the culture strategy will increasingly inform and shape these wider strategies. For example, culture has a key role to play in the Community Involvement Strategy, the Arts and Mental Health Strategy, the Green and Open Spaces Strategy, the thriving district and local centres plan, Community Assemblies and the emerging Local Enterprise Partnership.

**This document is the starting point for an increasingly interactive relationship between culture and other city priorities** including economic development, health, education and literacy, community regeneration, tourism and city marketing.

**"THE CITY IS BURSTING WITH EXCITING, CUTTING EDGE WORK, ALL OF WHICH IS CREATED IN A DEEPLY UNPRETENTIOUS WAY"**

**Katie Tang (Designer)**

**"THE CITY HAS A THRIVING ARTISTIC COMMUNITY AND IT CONTINUES TO ENCOURAGE PEOPLE TO ACHIEVE GREAT THINGS IN THEIR OWN WAY"**

**Matt Helders (Arctic Monkeys)**



### Why a new strategy now?

Sheffield last produced a culture strategy in 2006. Much has changed since:

- Sheffield is a city that is rapidly changing and becoming increasingly diverse. Our cultural programming, our cultural organisations and our approaches to community participation need to respond to these changes;
- the economic downturn demands new solutions – with culture at the heart of new industries and new jobs;
- accelerated digitization has led to unprecedented opportunities for self-generated cultural content and young people are leading the charge. Responding to this is both a major challenge and a great opportunity for our arts organisations;
- there is an increasing blurring of boundaries between different art forms, with hybrid projects and programmes appearing often in new spaces and places. This presents opportunities to reach out to new audiences;
- our UKCC bid set out a vision and direction that now demands to be followed through.

**The time is therefore right to review and re-set the strategy and the extensive work on UKCC provides the perfect starting point.**



### Seamless with the UKCC bid

Sheffield's UK City of Culture bid – praised for its clear vision and built on unprecedented consultation and engagement with communities and the culture sector – is the natural springboard for the city's new culture strategy. **This strategy is the seamless successor to the city's UKCC bid – both in terms of overall vision and key priorities.**

Of course, there is an **unavoidable difference** between the strategy and the UKCC bid given that the latter was based on an unprecedented injection of investment and therefore chartered a course that went much further and faster than is now possible in the strategy.

### The process so far

This was, without doubt, **the city's biggest ever consultation on culture**. As a result, the process brought the sector together like never before and truly engaged the public and communities across the city.

To summarise, our consultation involved:

- over 150 artists and organisations consulted on the initial UKCC bid;
- over 100 cultural specialists from professional and community sectors consulted on programme development;
- face-to-face consultation – almost 1,000 local people engaged in an open public event – the Big Ideas session – and the city's first-ever Culture Debate;

- engagement with Community Assemblies;
- securing the support of the Local Strategic Partnership;
- engagement of leading businesses in the city;
- a full debate at the City Council;
- engagement with the city's key networks – e.g. cultural agencies, professional football clubs, NHS Sheffield, Black and Ethnic Minority Network, both universities, schools and colleges;
- programme development work with regional local authorities and partners, including consultation with Arts Council England, Museums Libraries Archives, English Heritage and Screen Yorkshire;
- social media campaign with interactive website, Twitter and Facebook pages – with daily postings, upload facility for ideas and content and over 2200 Facebook fans.

The outcomes of the consultation were then crafted into our UKCC bid by a team which included key services from the City Council, Creative Sheffield, Iris Associates, Tom Fleming Creative Consultancy and Arts Council England. The team was supported and advised by City Stakeholder Group which consisted of around 30 organisations.

**The consultation provided the backbone of our UKCC bid and is therefore central to this strategy.**

## Why culture?



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# Section 3:

## Where are we now?

**Consultation, research and data analysis of the city's position in relation to culture is summarised below.**

### Strengths

- an in-built passion for **people getting involved** and taking part in the arts and culture;
- a city of **talent** – with a rich history of invention, creativity and 'hands on' making;
- success in **attracting arts funding** into the city e.g. fifteen organisations are regularly funded by the Arts Council;
- an effortless **authenticity** about much of the city's art and culture – giving it a very Sheffield feel and identity;
- **diversity** – over 128 languages are spoken in Sheffield's schools bringing rich and distinctive content to the city's cultural programmes;
- award winning **public spaces** for cultural events and activities;
- significant **capital investment** in the cultural infrastructure over the last 10 years;
- a superb range of cultural **venues** – indoors and out; from the biggest through to the most intimate;
- strong tradition of **independent** production in music, design, film, arts and other creative activity – often on meagre resources;

**"SHEFFIELDERS HAVE A WONDERFUL CURIOSITY AND OPENNESS TO OTHER PEOPLE AND CULTURES"**

**Marina Lewycka (Author)**



- an acclaimed programme of **major events** including Doc/Fest, Grin Up North, Art Sheffield, Sensoria, Lovebytes, Off the Shelf, Sheffield Children's Festival, Galvanize Festival of Contemporary Metal and most recently Tramlines and the Sheffield Food Festival;
- **world class** productions at the Crucible Theatre – most recently Hamlet;
- an award winning and innovative **museums and galleries** sector;
- vibrant and pioneering **creative industries** sector – including creative workspaces in communities;
- **Digital Region Initiative** will offer super-fast broadband opportunities to every home and business in the city by 2012;
- a **track record** of delivering successful major events such as U2 and BBC Sports Personality of the Year;
- two **world class universities** both playing a significant part in the cultural life of the city but also helping to push the wider contributions of culture i.e. economic, reputational, excellence and heritage;
- new **city brand** offers the opportunity to position culture at the centre of the city's image and tourist offer;
- internationally-renowned **musical heritage** from pop to classical;

## Where are we now?

- a passion for **community arts**, created and led by local people and often delivered in unexpected places;
- a history of the **sector surviving and prospering** despite relatively modest levels of public sector support;
- unprecedented momentum and energy to maximise the opportunities for culture on the back of the shortlisted **UKCC bid**.

### Challenges ahead

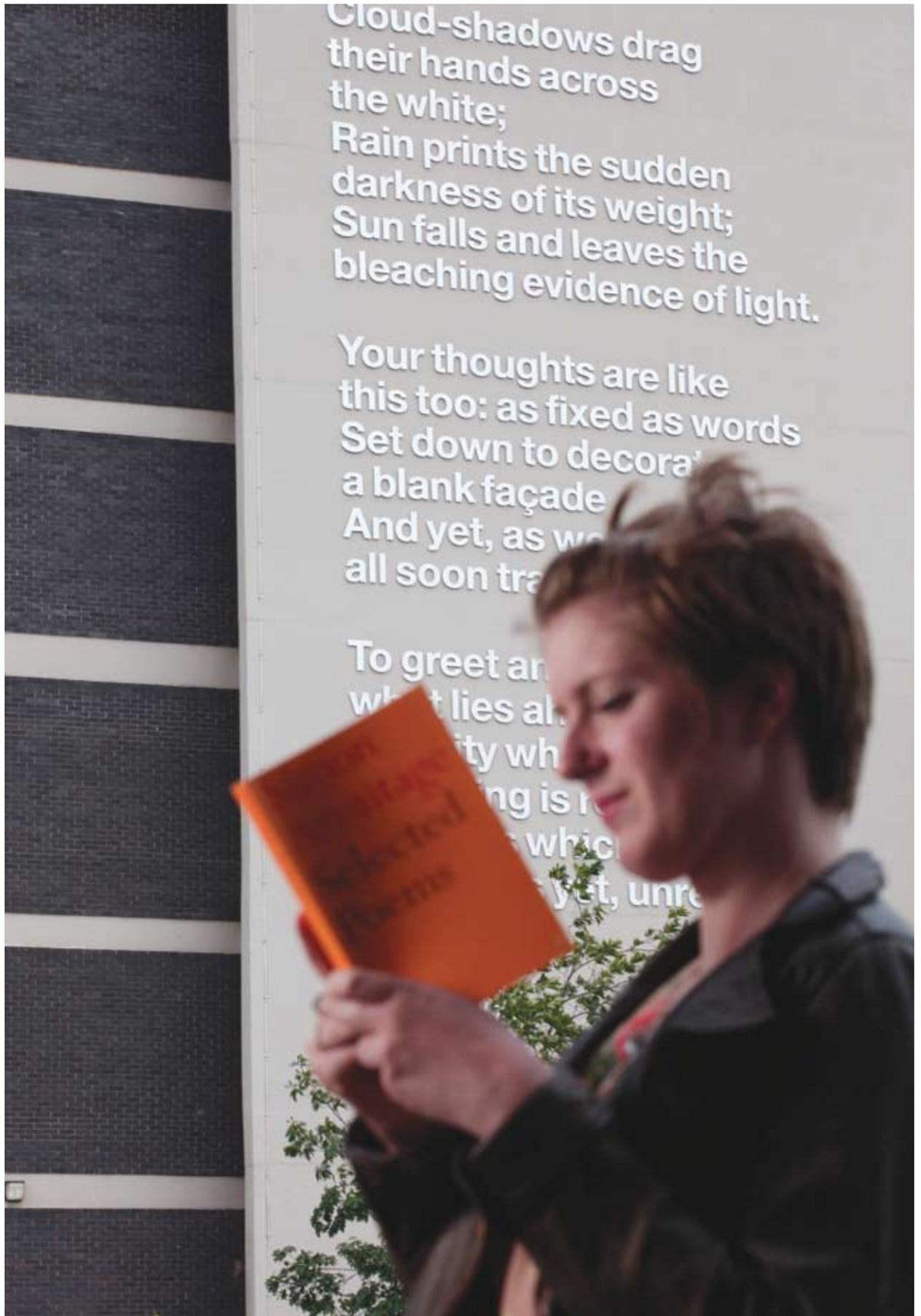
- **below the national average** for adult participation in the arts with only around 35% of adults taking part at least 3 times a year;
- **increase participation levels** – around 50% of adults rarely visit libraries and a similar percentage rarely visit any of the city's museums or galleries. Despite this, surveys show that the vast majority of residents place a continuing high value on these services;
- there are significant socio-economic **variations in participation** and audiences e.g. adults with a degree are almost twice as likely to participate in the arts than those with no qualifications;
- **fragile funding** position for arts organisations, festivals and events and artists – made more fragile as local and regional funding comes under greater pressure;
- fluctuating levels of **self-belief** and a lack of **consistent** ambition to strive for national and international recognition;
- continuing challenge to ensure that culture is given sufficient **political priority** in the city;
- greater potential to **connect culture** with wider city priorities, including economic development, health, education and community cohesion;
- untapped potential for culture in **promoting city image and driving tourism**;

- **imbalance** between the focus on city centre activity and programmes out in communities;
- **low investment** in some services such as industrial heritage;
- a disproportionate number of **micro firms** struggling to grow;
- historically, the City Council has too often played a one-dimensional role i.e. funder. Whilst the UKCC process has significantly broadened the **Council's role**, there is a need for this to be embedded and sustained;
- **inconsistent** clustering and cross-collaboration within the sector.

### Therefore...

**Our strategy will set out priorities that build on the city's many strengths, address the challenges we face and reflect the changing context in which culture will operate over the coming years.**





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# Section 4:

## Our vision: Created and Made in Sheffield

## Our vision: Created and Made in Sheffield



### Created and Made in Sheffield

First and foremost **our vision for culture is built firmly on the city's inherent passion for creating, making and taking part.** It's a vision that will guide us for the coming decade.

It therefore fits squarely with the city's heritage but also Sheffield's contemporary instinct for participation and a shift towards more and more people creating and making culture themselves. This is the 'me too' generation where people expect a role for themselves, getting directly involved and where cultural content is generated by those taking part.

The Arts Council refer to this new wave of participation as the 'democratisation of art'.

### **Our vision therefore is a call to action to everyone in Sheffield:**

- **to take part – not leave it to others;**
- **to make and create – not just sit back and consume;**
- **to perform – not just spectate;**
- **to upload – not just download.**

## **"WHAT I ENJOY MOST ABOUT SHEFFIELD IS THE VARIETY OF LIVE PERFORMING ARTS, FROM LOCAL MUSIC TO DANCE AND THEATRE"**

**Polly Bloodworth (Student)**

This is what success will look like. A 'hands on, DIY' approach to culture with as many people involved as possible. Mass participation – by its sheer weight of numbers – will ensure originality, diversity, authenticity and most of all, creativity – truly 'Created and Made in Sheffield'.

However, mass participation is not about having to seek lowest common denominators and settling for mediocrity. Participation will be the driving force for excellence, nurturing new talent and new-found levels of creativity. Equally, world class programmes will inspire new participation and push those taking part towards ever-higher standards of excellence.

**Participation and excellence will therefore go hand in hand – each supporting and stimulating the other.** Consequently, our strategy will pursue both excellence and mass participation because, without both, our vision will not be realised.

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# Section 5: Our priorities and key initiatives

## Our priorities and key initiatives

To deliver our vision of 'Created and Made in Sheffield' we will focus on **six overarching priorities**, each of which being delivered through a coherent set of initiatives over the next three years.

### 1. Everyone taking part

We will increase participation across all sections of the community. Arts and culture will be for everyone, not just the lucky few. The benefits of participation for the individual, but also for families, communities and therefore the city are so great that 'everyone taking part' will become the rallying cry for culture in the city.

#### Key initiatives:

- **'Great Ideas'** – a new programme to stimulate grassroots participation across the city's increasingly diverse communities with support for innovative and small scale activities that reach out to new participants;
- **'Healthy Art'** programme in partnership with GP consortia – this will look at innovative approaches such as 'culture on prescription' and will have a specific focus on improving mental health;

**"SHEFFIELD IS A HIGHLY CREATIVE CITY—IT'S A GENUINELY MAJOR CITY OF CULTURE"**

**Martyn Ware (Heaven 17)**

- develop **'Art of the Community'** plans with each of the city's Community Assemblies. These will build on consultation with local people, reflect the diversity of communities and set out what local people think are the priorities for arts and culture in their areas;
- create the city's first ever **'digitalart' plan** which will set out how we will fully capitalise on the city's Digital Region Initiative and how we will embrace the power of new technologies to reach out to new audiences – especially young people;



- set jointly agreed **targets for greater community participation** in all City Council funded cultural programmes – with particular reference to groups and communities with low participation rates;
- **'hybrid art'** – we will go beyond existing boundaries and seek new ways of creating, presenting and promoting art and culture – often by crossing over boundaries and connecting art forms, artists and diverse audiences in completely new ways;
- **'reaching out'** – support cultural activity being delivered and developed in new and unusual social settings to reach new participants and audiences e.g. sports events, care homes, workplace training and major city events such as Fright Night;
- champion the **amateur and voluntary sector** and support them to find ways of further increasing their membership and participation levels;
- **tackle low participation** – we will seek out and build new collaborations between artists and a range of partners – cultural and non cultural – in order to inspire new programmes to increase access to culture e.g. for people with disabilities;
- **broaden the role of major cultural organisations** – we will work with Arts Council England to extend the role and impact of the city's major organisations across the wider participation agenda in the city.



## 2. Children and Young People

We will continue to invest resources in nurturing the cultural interests and skills in our young people and their families. Pre-school and school years are critical to the chances of establishing lifelong participation and this is where investment in culture can often have the greatest long term returns. **Everything we do in culture will first ask the question – what does this mean for our children and young people** and how can they play a central role in making and creating culture in the city?

### Key initiatives:

- **'Art Start'** – explore the feasibility of the city's first-ever pre-school creative programme working with parents, grandparents, carers, nurseries and childminders;
  - **Sheffield Children's Festival** – further capitalise on the successful model of partnering professional artists with young people to create new cultural projects which are then showcased in the city's leading venues and spaces. In 2011, this will include 1000 children taking part in a mass choir project culminating in a major public performance at the opening of UK School Games;
  - **creators and makers** – encourage and support cultural organisations to include young people as creators, makers, performers and producers of programmes and projects;
  - **'digitalart' plan** – will focus specifically on engaging young people as creators and makers of cultural and artistic content;
- "THE SPIRIT THAT MAKES SHEFFIELDERS SO DISTINCTIVE HAS ENABLED THEM TO DEAL WITH THE CHANGE FROM STEEL CITY TO A CREATIVE CITY OF THE FUTURE"**  
**Michael Palin**
- **prioritise and measure** – set jointly agreed targets for all City Council funded cultural programmes in terms of participation by children and young people and for the targets to reflect their increasing diversity;
  - **new partnerships** – create innovative partnerships with organisations that work with children and young people outside of culture – to inject culture and creativity into their programmes;
  - **champion the best practice of the voluntary sector** – support the work of amateur and voluntary cultural organisations that specialise in promoting the cultural participation of young people;
  - **learn from the best** – conduct a review of the very best international practice of working with children and young people and apply the lessons to future work in the city;
  - **creative schools** – culture and arts programmes to retain a central role in schools and to contribute positively to learning, literacy, personal development and wider school agendas;
  - **social media** – capitalise on the power of new social media to engage young people in arts and culture; to seek their views and to market and promote their cultural participation;
  - **extend events** – grow strands of work relevant to young people in key city festivals and events;
  - **new talent** – identify talent development routes into volunteering, training and paid work in culture and the arts;
  - **voice and influence** – regular monitoring of cultural views and satisfaction of young people and ensure that they play a significant role in the Creative Forum;

## Our priorities and key initiatives



- **Re-Tool** – study the feasibility of establishing an annual programme of apprenticeships in metal working, design and making;
- **The Hallé will work with the Sheffield Music Service** to provide high quality first-listening experiences for children in the city and develop the Adopt-a-Player scheme encouraging direct interaction between professional musicians, young people and teachers;
- **Showcomotion** – relaunch the city’s film festival for young people in 2011 alongside three new regular specialist programmes targeted separately at parents/babies, children and teenagers.



### 3. Communities and heritage

Culture plays a central role in celebrating all that is great about the city and its diverse communities. It offers a source of pride, confidence and identity. It can bring families and communities together and create common ground and shared experiences – often for the first time.

#### Key initiatives:

- **‘Stainless’** – deliver a city festival, building on the success of the Galvanize festival, to celebrate the 100th anniversary of the creation of stainless steel in 2013;
- **Cultural Olympiad** and Open Weekend 2011 and 2012 will inspire new participants and showcase the best of Sheffield’s culture;
- **community festivals** – work with Community Assemblies and local organisers to develop and promote the cultural content and sustainability of community festivals in their area. The aim will be to celebrate our diverse local communities, strengthen their distinctive identities and build bridges both within and across communities;
- **diversity** – challenge all cultural organisations to review their approach to community engagement and participation to ensure it offers the flexibility and sensitivity to Sheffield’s rapidly changing communities;

## Our priorities and key initiatives

- **voluntary, community and faith sectors** – we will work more closely with groups whose primary purpose is something other than providing cultural and arts activity. Our aim will be to align cultural programmes into their mainstream activity;
- develop a **Sheffield Stories** programme, including a 'Living Libraries' project and new joint activity with contemporary theatre in the city;
- **City Heritage** – develop an overarching city plan for heritage which gives greater coherence to the city's heritage programmes and which therefore increases their impact on the city's wider education, social, economic and tourism agendas;
- **single plan for museums and archives** – work is currently underway to devise a single vision and plan for museums and archives in the city. This will build on long standing joint working, but look to further consolidate and scale up co-ordinated planning and programming;
- **Self Portrait** – we will celebrate the diversity and vibrancy of the city's people by a 5-yearly invitation to everyone to upload an image and a short story about themselves to create a 'living' digital snapshot of the city;
- **Precious Cargo** run by Museums Sheffield in 2012 will reveal Sheffield's world collections as part of the Cultural Olympiad Programme;
- **community languages** – we will seek to explore the value of promoting community languages as a contributor to and facilitator of cultural activity in the city;
- **major events** – challenge all major cultural festivals and events to seek ways of increasing the engagement of local communities and reflecting their growing diversity;
- **Sheffield taking pART Awards** – we will explore the feasibility of developing an annual community awards programme that celebrates the best of community art in Sheffield and is built on public nominations. The awards would specifically reflect the vision and priorities of this strategy.



### 4. Places and spaces

The city has made significant capital investment in its cultural infrastructure over recent years. In many ways, the stage is set for participation and excellence programmes to flourish. However there is still more to do.

#### Key initiatives:

- **'culture by design'** – constantly seek new ways to turn the city's everyday environment into a cultural opportunity – design of street furniture, parks, housing developments, school design and highway improvements;
- **'extra-ordinary'** – develop the city's growing reputation for the cultural transformation of its iconic buildings e.g. the recent floodlighting of the National Grid substation in the city centre;
- **the unexpected** – organisations will be encouraged to programme activities in unexpected places and spaces, e.g. factories, shopping centres, workplaces, parks, rooftops. This will not only enrich the work being presented but will also raise the profile of culture and help capture new audiences and participants;
- **Abbeydale** – Sheffield Industrial Museums to submit an Lottery bid to redevelop Abbeydale Industrial Hamlet and extend education and learning activities;
- **public art** – development of high quality and innovative public art projects – including Text and the City poetry in the public realm project and a monument to the city's 'Women of Steel';
- **creative schools** – further increase community access to cultural facilities in schools;



- **Central Library** – redevelop and reinvent the Central Library into a major new centre for knowledge, learning and culture;
- **thriving district and local centres** – we will seek ways to increase the contribution of local cultural services as anchors in the city’s district and local centres strategy;
- **community libraries** – seek ways to extend the range of cultural activities in our local libraries and build on the success of the recent ‘Positive Activities’ programme;
- **British Film Institute Mediatheque** – develop in partnership with Screen Yorkshire;
- **Sheffield Festival Centre** – seek ways to further develop plans to extend the city’s facilities for film festivals and events and associated creative activity;
- **gallery provision** – the city will review its provision of gallery space to ensure our facilities are fit for purpose to meet our medium and long term needs;
- **M1 Gateway** – deliver a major public art project as part of wider community and economic regeneration of the East End;
- **Motorpoint Arena** – develop and deliver a new marketing and capital investment plan.

**"SHEFFIELD HAS MORE  
INTERESTING PEOPLE WITH  
THE TALENT TO CREATE THAN  
OTHER MORE FRENETIC CITIES"**  
Okoth Dulo (Promoter and Record Player)

## **5. Excellence**

Sheffield has a proud track record of offering cultural experiences of the highest order – in music, dance, theatre, comedy, heritage, art, literature and film. We also have a traditional commitment to capitalising on the power of ‘great art’ to inspire new engagement and participation – especially amongst young people. Between 2011 and 2013 we will strive to maintain and where possible exceed our standards of artistic excellence – always with the twin passions of ‘excellence driving participation’ and ‘Created and Made in Sheffield’.

### **Key initiatives:**

- **Crucible 40th Anniversary Programme 2011** – this will include a major revival of a play by Shakespeare, a musical by America’s greatest living composer and a community theatre piece celebrating the life of the city. Throughout the year, the Crucible will invite those directors, designers and actors who played a part in the building’s history back to Sheffield to create new work on its stages. One of these will be Michael Grandage;
- **Doc/Fest** will switch to June in 2011 increasing its competitive edge with its international rival events;
- **Museums Sheffield** will re-open the refurbished Ruskin Gallery in Spring 2011; launch Beautiful Games to complement the city’s hosting of the UK School Games and host Family Values as part of the Great British Art Debate;
- **National Cross Art-form Venues** – maximise the benefits of the Showroom as a key player in the national Cross Art-form Venue Network e.g. providing a national platform for commissioned programmes and public debate;
- **international film** – continue to present international film and promote major film festivals such as Doc/Fest and the Sheffield Adventure Film Festival;
- **Lovebytes** International Festival of Digital Art – Sheffield’s festival of creative technology will provide a platform for new work by artists and designers from around the world and celebrate Sheffield’s international reputation for creativity and innovation;

## Our priorities and key initiatives



- **Off the Shelf** will continue to attract international authors whilst ensuring the festival retains a strong theme of 'Created and Made in Sheffield'. The ambition is to be amongst the top 3 literary festivals within 3 years;
- **Sensoria** – will continue to grow through working with new partners, providing a world class industry conference through SensoriaPro, attracting international artists, increased participation programmes, training workshops and taking activity out into unexpected places, including Sheffield Forgemasters!
- **Grin Up North** will continue to attract international talent to the city and establish itself in the UK's top 3 comedy festivals;
- **Art Sheffield** – 2013 will be the city's sixth international contemporary art festival which will showcase Sheffield's local talent and achievements in contemporary art, whilst attracting international artists and pioneering new ways of extending participation and audience numbers;
- **Galvanize Festival** will move to spring 2011 to capture new markets and increase profile. It will then become a biennial event and link with the 100th anniversary of stainless steel in 2013;
- **Music in the Round** will develop the national profile of its May Festival. This will cover a major programme of new commissions alongside existing concerts including, a new work for London 2012 to premiere at a key Sheffield sporting venue, works for amateur orchestra and Ensemble 360 and Associate Composer and Children's Composer in Residence schemes;
- **Sheffield Children's Festival** – in 2012, the programme will be devoted to the Cultural Olympiad with 75% of city schools and over 7000 children collectively producing a single, major artwork;
- **Sheffield Music City** will continue to develop as an umbrella brand for the city's music programmes with a particular focus on pushing the national profile of the Tramlines festival;
- **new participation** – challenge all organisations to build a participation plan into their programmes that will capitalise on the power of excellence to inspire participation;
- **City of Design** – we will bring together the city's leading players from the world of design – urban design, digital, fashion, crafts, graphics etc – to look at ways in which we can build a critical mass of leading edge design expertise. This will build on the work of Designed in Sheffield and will include a review of a potential city submission for UNESCO City of Design.

### 6. Culture and the economy

Sheffield pioneered the development of the creative and digital industries in the UK and the sector continues to play an important role in the local economy. There are around 2,200 CDI firms employing just over 10,000 people in the city and the sector has a turnover of £1.1bn. The city is still expanding the availability of creative and digital workspace. The creativity inherent in this sector can increasingly be a driver of creativity in the wider economy. The sector can also deliver a growing contribution towards the city's economic priorities of **talent, trade and tourism**.

However, more has to be done to push the sector forward and to fulfil its potential in terms of new jobs and wealth creation and to ensure that Sheffield successfully competes with other major cities as a hub for culture and creativity.

#### Key initiatives:

- develop a new plan for the **Creative and Digital Industries** to maximise its contribution to the growing digital and knowledge economy, confirm its competitive edge and therefore the city's wider economic strategy;
- use **international best practice** and improve international networks with other 'cities of culture' to raise our ambitions, inform our work and lever greater influence and resources from outside the city;
- the newly-formed **Marketing Sheffield** will lead on strategic events and their promotion with the aim of cultural events and programmes playing an increasingly central role in driving the city's tourism offer;
- grow the **business to business** elements of our major cultural festivals;
- introduce robust pre and post **event evaluation** to ensure maximum return on event investment;
- develop **better pathways** between culture, education, volunteering and routes into training and employment;
- increase the availability of **creative workspaces and studios** – especially in local communities. The next phase will be the opening of 13 new studios in 2011 in Parson Cross and an associated development programme for emerging artists;
- examine innovative projects that directly link **culture into business** e.g. a Creative Academies Programme and Smart Commissioning (i.e. placement of creative professionals in Sheffield businesses such as manufacturing);
- work with the universities and training institutions to provide more **work placements, internships and learning opportunities** for students and those completing education;
- review feasibility of developing a **city space for the selling of local artists' work**;
- provide improved **business networking** opportunities for agencies in the sector;
- devise a **'creative city' model** which shows how we best capitalise on the creativity of our culture sector as a platform for greater creativity across the wider aspects of city life – in business, in schools and in communities. Creativity and creative people can increasingly give the city a competitive edge and unlike the traditional infrastructure of economic development (land, transport and buildings), it cannot easily be replicated by other cities.



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# Section 6: Delivering the strategy

### A Creative Alliance

The City Council is well placed to lead the development of the strategy and to oversee its delivery. However, the diverse nature and scope of the cultural and arts sector is such that a range of other organisations will be central to ensuring that there is full engagement in the process. This is particularly the case in Sheffield where the City Council already has predominantly a commissioning role and operates via a network of funded delivery partners.

Lessons learned from the successful partnership approach on UKCC and subsequent consultation, suggest the need for a small executive group informed by and interconnected with a wider consultative forum. It is therefore proposed to **establish a core delivery group – the Creative Consortium – supported and informed by a wider Creative Forum. Together, this Creative Alliance of organisations, individuals and artists will take ownership of the strategy and oversee its delivery.**

The Consortium will be built around the major cultural institutions in the city and will follow the successful LARC model of cultural leadership in Liverpool. The Forum will be an open and relatively free-form group that has seamless links with the wider cultural sector. Specifically, we will look at ways of involving the commercial and private sector within the Alliance.

The structures of the Consortium and the Forum will be in place from early 2011 and the Consortium will be responsible for prioritising the Year 1 Action Plan of the strategy.

**"AS A CITY THAT PRIDES ITSELF ON ITS HISTORY OF CREATING CULTURE, SHEFFIELD HAS THE PASSION AND CAPACITY TO MAKE IT HAPPEN"**

**Sean Bean**



### The proposed functions of the Alliance will include:

- inform, own and oversee the delivery of this strategy;
- provide a voice for the sector;
- networking, lobbying and information-sharing;
- seek resources to deliver the strategy;
- make strategic connections with and contribute to the Local Enterprise Partnership and the Sheffield Executive Board;
- commission selected projects and programmes;
- encourage collaboration in the sector;
- 'check and chase' progress on the strategy and other key cultural projects.

### City Council

The City Council will play a central role in the Consortium and will support the development of the Forum. The specific priorities for the Council will include:

- advocating the importance of culture;
- supporting partnership working;
- delivering selected events and programmes;
- commissioning and funding key programmes and events;
- linking culture to other key city priorities;
- liaising with national and regional arts bodies on behalf of the city.



### The budget challenge

Culture and the creative sector will not be immune from the unprecedented public spending deficit faced by the UK and the city. Work is already underway between the City Council and the sector to identify responses to the challenges ahead. In summary, the overarching approach will include:

- ever-greater **collaboration and synergy** between organisations, artists, programmes and projects. For example, changes in school and NHS structures provide an opportunity for cultural agencies to come together to deliver a single, co-ordinated package of cultural activity;
- constantly seek to **drive down costs** through shared services; smarter procurement, review of delivery structures, and where possible engagement of volunteers;
- seek **new income streams** – by differentiated products and pricing, capturing income that is currently benefiting out of city organisations, a city approach to event ticketing, cross-selling, new approaches to sponsorship and naming rights and continuing success in attracting grant income such as the potential Core Museums fund;

- **greater alignment of culture with the emerging city and national agendas**

e.g. localism, Big Society, thriving district/local centres, personalisation and the Local Enterprise Partnership. This should include seeking new partnerships with community organisations, corporate bodies, city agencies and the changing regional/national cultural bodies.

The Creative Consortium will take a lead in supporting the sector through the challenging times ahead.

**"IN THE MIDDLE OF A TOUR OF BRITISH VENUES, I CAN HONESTLY SAY THAT MY EVENING AT SHEFFIELD STANDS OUT AS THE MOST REWARDING OF THEM ALL"**

**Stephen Fry**

### Action Planning

Progress on delivering the strategy will be done in three ways:

- open annual review involving the sector and wider public in January of each year;
- annual action plan agreed by March of each year. This will set out what needs to be done, by whom and by when;
- agree a set of indicators which measure strategic progress (e.g. participation levels) and also measure progress of key programmes and projects. The indicators will also take account of the objectives and outcomes set by key partners such as Arts Council England. As national performance indicators disappear, a key measure of success will be customer, citizen and tourist satisfaction with the city's cultural programmes.

## "SHEFFIELD IS A CITY WHICH EMBRACES THE ARTS"

**Sandy Nairne (Director of the National Portrait Gallery)**



### Next steps

The three vital first steps to progress the strategy will be as follows:

- Creative Consortium established by January 2011;
- Creative Forum established by March 2011;
- Implement the strategy's Year 1 Action Plan from April 2011.

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