

## **Sheffield: its history and heritage told through its streets, monuments, museums, libraries and archives.**

### **RACISM AND INEQUALITY IN THE CULTURAL HOLDINGS OF SHEFFIELD** *Updated report for Sheffield Race Equality Commission Hearing July 29 2021*

Report compiled by Andrew Skelton, Rebecca Maddox, Pete Evans, Gary Beatson (SCC), Kirstie Hamilton (Sheffield Museums) with support from Yuen Fong Ling (Sheffield Hallam University) and Alex Mason (University of Sheffield).

## **1.0 Preamble**

### *1.1 Starting point for the report*

This report, developed by a small officer group with support from Sheffield Museums and both Sheffield universities, came about as a direct response to the Black Lives Matter protests in May and June 2020, to question whether Sheffield has statues and monuments that are offensive. In its initial conception the report was a stocktaking exercise by the Council to be presented to the Race Equality Commission. The initial report sent to the REC has been developed further as the group's understanding has developed, so this is a revised version to be considered at the REC hearing on July 29 2021.

### *1.2 Council ownership*

It is now over a year since the toppling of the Colston statue and the opening up and broadening of the debate around racial inequality. In this time a number of councils and organisations have published findings and recommendations related to race and their cultural assets. While we have been linking publication of this report with the timing of the REC hearing, this has meant a delay in the Council reporting our position and giving a strong message about where we stand. While Sheffield has no 'Colstons', the report below outlines ways in which elements of the physical fabric of the city perpetuate racist, outdated and uncomfortable messages. It is important for Sheffield to acknowledge this; educate and explain; talk with communities about what to do; listening responsively and in an empowering way; and allocate resources to take actions forward.

### *1.3 Taking this report further*

It is not easy to know how best to start with such deep structural issues, and with so many ways in which they might be approached. Street names and statues, and museum collections do not go directly to the heart of the problems of racial inequality, but they do offer an engaging and tangible way to lead into discussing and addressing them.

As is outlined in the recommendations in section 8, the key to moving the report forward is community involvement, but this can't be done in a fair and equitable way without the allocation of some resource.

## **2.0 Scope of the report**

### *2.1 Sheffield: its history and heritage told through its streets, monuments, museums, libraries, and archives*

This report presents an overview of issues related to race and equality that are embedded in the physical fabric of the city. We have included Street Names, Monuments and Public Art, the Archives, Libraries and Museums and Galleries – all of which are within the direct purview of the Council.

All of these tell stories. Both consciously and unconsciously they shape our experience and understanding of and our relationship with the city we live in. The history of Sheffield and the ways in which it has developed means that they all undoubtedly embody structural inequalities but they also have the potential to tell a more balanced history, to bring change and to shape the current and future story that the city tells of itself.

## *2.2 Embedded inequalities*

The inequalities that this report seeks to address are both in plain sight, as you walk down a street, and deeply structural. These have been understood in community thinking and Critical Race Theory for a number of decades but the Black Lives Matter and other campaigns over the last year have highlighted the need for change. For Sheffield this is an opportunity to go forward, to establish an honest and reflective relationship with our city and its history and heritage and, not to 'rewrite' or shame, but to tell a balanced story and to learn.

## *2.3 Shared view*

This report has been compiled by Council officers representing Monuments and Public Art, the Archives, and Libraries and staff from Museums Sheffield aided and given direction by Yuen Fong Ling (Sheffield Hallam University) and Alex Mason (The University of Sheffield). We have also been helped by community members and organisations.

In endeavouring to share what we have found the report raises questions and invites opinions and judgements that cannot be answered by the group – what's unacceptable, what should be removed, what should be explained, and, most importantly, what does our future city look like? The answers to these questions must lie in an ongoing public debate, shared community views and, importantly, shared action.

## *2.4 Outside the scope of this report*

There are clearly archives and collections, monuments within churches or other buildings and spaces etc that are not within the Council's control and are outside the scope of this report. Many of these organisations will be developing their own response to issues of race equality and it is hoped that we can join with them and share best practice.

## **3.0 Street names**

### *3.1 Sheffield's street names*

Street names often reflect historic landownership as well as being called after battles and military campaigns, generals, politicians and local dignitaries. Sheffield has streets associated with people who were heavily involved in slavery (Canning Street, Cannon Hall Road, Dundas Road, Gladstone Road, Melbourne Avenue, Peel Street, Portland Lane, Staniforth Road), violent suppression (Cromwell Street, Gordon

Road, Havelock Street, Leveson Street) and empire (Empire Road, Jamaica Street, Kingston Street, Kipling Road, Ladysmith Avenue, Stewart Road, Wellesley Road, Wolseley Road).

There is one street, Windrush Way, which commemorates an event in Black History.

There are a number of streets associated with abolitionist campaigners (Asline Road, Clarkson Street, Gloucester Crescent, Palmerstone Road, Pitt Close).

The city also has a number of streets named in international friendship (Bochum Parkway, Estelí Parade, Esperanto Place and Donetsk Way).

*There is an extensive list of streets named after people and events in Appendix 1*

### *3.2 Explaining historical relationships*

As an example, Dundas Road in Tinsley is linked to the family of Henry Dundas of whom there is a very large and controversial statue in the centre of Edinburgh. Last year Edinburgh City Council erected a plaque explaining Dundas's role and dedicated 'to the memory of more than half a million Africans whose enslavement was a consequence of Henry Dundas's actions'. Explaining the historical connections of street names, in a similar way, could deepen understanding and acknowledge Sheffield's links with slavery, colonialism and empire.

### *3.3 Changing street names and new street names*

Renaming streets is potentially a very disruptive and difficult process. Each resident would have to be consulted with a minimum of two thirds agreeing to the change, although ideally the Council would seek full agreement.

It is considerably easier to change the names of streets that have no property addresses – in 2008 part of the ring road was renamed Derek Dooley Way after the footballer.

The Council is responsible for naming new streets within Sheffield which have to conform to a number of guidelines and current policy is not to name streets after living people. In many cases developers propose their own preferred street names for consideration. Although they are not always approved these need to be appropriate and unique and the name is often part of the developer's marketing strategy.

A positive way forward is for new street names and themes on Council-led developments (and also on private developments where the developer agrees) to be suggested by the community. New streets depend on new developments and although it would be difficult to guarantee their use, especially in a specific area, one could envisage a 'pool' of names that have a city-wide relevance and others that have close associations and more meaning in specific locations.

## **4.0 Historic Monuments and Public Art**

### *4.1 Review of Monuments and Public Art*

Sheffield does not seem to have any public statues that are overtly connected to slavery. However, its history, through historical landownership and its development as a major industrial city, undoubtedly means there are links to slavery, imperialism and colonialism.

Compared to many other cities Sheffield is quite iconoclastic with a healthy disregard for the 'great and the good' and few statues to individuals – Queen Victoria, to many a symbol of colonialism and empire, who once stood at the top of Fargate in the city centre, was relegated to Endcliffe Park in the 1930s.

*Please see Appendix 2 for monuments that are not in the Councils ownership.*

#### *4.2 Positive history*

Many of the historical figures who are celebrated in the City were non-conformists, social reformers and abolitionist campaigners: James Montgomery, Mary Anne Rawson, Ann Knight, Samuel Holberry, George Cabourn. This story, of people who worked positively for political representation and diversity, could be built on in a more representative and inclusive way in the future.

#### *4.3 Diverse representation*

Looking around the city however one sees few representations of and few memorials celebrating ethnically diverse figures presenting an inadequate expression of the city's large and diverse population.

Of the 100 monuments registered on the Council's asset register none is specifically to a non-white figure and of the 20 'Sheffield Legends' plaques celebrating contemporary Sheffield personalities set into the pavement outside the Town Hall only one, Dame Jessica Ennis-Hill, is of Jamaican and British heritage.

In a similar way trees planted on Angel Street in 1985 with a plaque in commemoration of the 25<sup>th</sup> anniversary of the Sharpeville Massacre seem to be the only public marker of a significant event in Black history.

What we do have – a gold painted post box and a Sheffield Legends plaque celebrating Dame Jessica Ennis - Hill's Olympic achievements, a reference to Pablo Fanque the C19th black circus-master who lived in Sheffield in the recently completed Grey to Green scheme in Castlegate, and a series of large sculptural pandas on a new development at St Mary's as a symbol of friendship and the Chinese community – needs to be built on and developed.

The few historical representations on non-white people that do exist in the City are likely to be considered stereotypical and negative: a carved head with a turban on a privately-owned building on North Church Street and the entrance mural frieze at Weston Park Museum which has figures 'bringing gifts from lands beyond the seas'.

#### *4.4 Artists from ethnically diverse communities*

Sheffield Hallam University has compiled a list of Public Art works throughout the city. These include historical works as well as recent commissions although the list is not complete and works over the last five years have not been added. Of the 277 works listed only one is by an artist who has an ethnically diverse heritage: Benjamin

Zephaniah who wrote three poems which were cut into window grilles of flats on Rockingham Street.

#### *4.5 Public art today*

Public art in Sheffield over the last two decades has focused on work which is an integral part of large developments and public spaces rather than standalone sculpture. In this way the artwork adds high quality design and craft skills and local distinctiveness to the fabric of the city. The themes for artwork are often related to the history of the area and are usually developed through engagement with local people. There are clearly opportunities to tell a more diverse history and, importantly, to endeavour to use artists of different backgrounds.

#### *4.6 War memorials*

There are a number of war memorials throughout the city remembering the dead from local communities of the First and Second World Wars. The main civic memorial is the Cenotaph in Barkers Pool. In recent times it has been Council policy to include memorials to subsequent conflicts at the Cenotaph in order to keep a single and inclusive focus.

There are also memorials to colonial campaigns including the Boer War memorial in Weston Park.

#### *4.7 Council ownership and maintenance*

The Council has a small annual budget for maintaining its monuments. This includes general maintenance, removal of graffiti etc although significant works require finding extra funding.

Many of the recent public artworks are within the 'Highway' and are thus the responsibility of the PFI contractor Amey. The future maintenance of these works is secured by the payment of a 'commuted sum' when they are installed.

## **5.0 Libraries**

### *5.1 Black Collection*

In the past Libraries had a specific Black Collection which was mainly Adult Fiction and bought for Burngreave, Firth Park and Central Libraries. This collection has more recently been integrated into the general system selections. It is now not in a specific category collection but spread across the service.

### *5.2 Languages*

Based on current demographic information, Libraries purchase Polish, Chinese and Urdu material. This is held in specific libraries, but is on the catalogue and is free to reserve by anyone in the city.

### *5.3 BLM Campaign*

More recently in response to the BLM campaign, Libraries have specifically purchased material reflecting issues of anti-racism and equalities. These titles are available both in physical book format, e book's and e audio. They are not in a specific collection.

#### 5.4 *Children's books*

Children's stock selection also includes material reflecting Black Lives and Libraries have been active in identifying older titles which may now be seen as racist or are selective in historical accuracy.

#### 5.5 *General stock*

The selection of books always seeks to reflect the range of communities in the city but Libraries have not sought to actively seek out and remove material from the open shelves. Older titles may be present in the Stack but are likely to be seen as legitimate to keep as they reflect society and thinking at a particular time.

### **6.0 Archives**

6.1 Sheffield City Archives and Local Studies Library holds a vast collections of archive documents, books, maps, photographs, sound and film recordings. The service's objective is simply '*to allow more people to access more information in more places.*'

The Archives acts as the corporate memory of the Council and has an important role to play in relation to openness and transparency for organisations that store records with the service.

The Sheffield Archives service collects material relating to the City of Sheffield and some county wide public authorities and acquires Public Records, local authority records and records of the Diocese of Sheffield and Catholic Diocese of Hallam and holds the archives of South Yorkshire Police. In addition, it acquires private material from businesses (such as steel and cutlery / Sheffield Assay Office), nonconformist chapels, third sector and voluntary organisations, and individuals (such as local MPs and civic leaders).

The Local Studies Library acquires printed and published material – books, periodicals, newspapers, electoral registers, annual reports, etc from a wide range of organisations. The service is also home to over 200,000 images of Sheffield, many of which are available online at [www.picturesheffield.com](http://www.picturesheffield.com)

The service operates public reading rooms for on-site researchers, publishes extensive collection information, research guides and detailed catalogues online, provides an email enquiry service, and hosts occasional events and visits. Archivists provide expert advice and guidance to identify key record series for research, for instance how to research street names, the subjects of statues and memorials, connections with slavery / anti-slavery / Empire, etc. In addition, once researched the material is added to the collections to build upon knowledge and research: where appropriate it is also disseminated via the Council website and social media channels.

The Archive service has few powers to acquire material. Aside from local and central government and the Anglican church it has no powers to compel organisations or individuals to deposit their papers for posterity. Accessions of new material are often the result of a developing relationship and by reaching agreement.

The service endeavours to acquire material reflecting all aspects of life across the city. It's Collections Development Policy recognises weaknesses in the collections outside formal public sector organisations, established religion, and traditional industries. In recent years the service has attempted to acquire material from minority groups such as disability groups, black and minority ethnic groups and LGBTQ+. However, this has been very much based on 'harvesting' published material, rather than through direct relationships with community organisations and leaders. Several initiatives in recent years have been undertaken to raise awareness of minority groups represented (or underrepresented) in the collections with a few to increasing understanding of Archives and as an attempt to 'reach out'.

### *6.2 Under- representation in the collection*

Much of the material held in the Archives has been donated by local people, organisations and businesses – the collection therefore reflects what has been given rather than a deliberately curated representative view of the city.

A recent review of the Archive holdings has revealed that approximately 70% of the collections pre-date 1945. Through its Collections Development Policy the service has identified gaps and underrepresented areas; we aim to acquire more recent material in order to document life in the city on the later 20th and early 21st centuries. More often than not, due to resource limitations, this is reactive rather than proactive. It could be argued therefore that the collections are self-selecting; under-represented groups, or groups and individuals who do not currently engage with the service are less likely to seek us out to deposit their papers with us, than more established organisations.

To help address this the Archives has organised one off events such as Tracing your African-Caribbean Ancestors. During Black History Month 2020 the Archives featured photographs showing BAME families in the city but in order to expand this collection and make it more representative people need to donate material to the archives.

### *6.3 The slave trade and anti-slave trade movement in Sheffield*

In 2018 the Archives published a guide to the material they hold on the slave trade and anti-slave trade movement in Sheffield. This material includes catalogue illustrations of 'Plantation Hoes' manufactured by Joseph Smith of Sheffield as well as abolitionist pamphlets, newspaper reports and photographs.

<https://www.sheffield.gov.uk/content/dam/sheffield/docs/libraries-and-archives/archives-and-local-studies/research/research-guide-to-slavery-and-abolition.pdf>

*Please see Appendix 3*

### *6.4 Research Guides*

In order to enhance the profile to the city's different communities and to encourage more research the Archives service has published research guides to Black African and Black Caribbean, Chinese, Gypsy and Traveller, Jewish, Refugees and Asylum Seekers, Somali, South Asian and Yemeni communities.

## 6.5 *Windrush Day grant*

Alongside Sheffield Industrial Museums and Sheffield Archives, the Equalities Team proposed to work with African Caribbean communities in order to improve the visibility of the Windrush Generation in the city's archives and museums, through a Ministry of Housing, Communities and Local Government Windrush Day grant. The delivery of this is still being finalised.

## 7.0 **Sheffield's Museum Collections**

### 7.1 *Overview of the Collections*

Sheffield Museums Trust manages Sheffield City Council's museum collections and are also custodians of the Guild of St George's Ruskin Collection and the Ken Hawley Collection, together comprising over a million items of local, regional, national and international significance. They reflect the city and its relationship to the world.

The roots of Sheffield's collections lie in the Literary and Philosophical Society, founded in 1822, established to promote knowledge and education and whose collections of Natural Science, Archaeology and World Cultures provided the foundations of Weston Park Museum when it opened in 1875. The Mappin Bequest providing the foundations for the city's art collection in 1887 was later augmented by J G Graves generous gifts between 1929 and 1943.

The collections have grown substantially over the last 145 years through bequests, donations, depositions and purchases. Acquisitions are guided by a Collection Development Plan.

*Please see Appendix 4 for more details of the collections.*

### 7.2 *Approach to decolonising the collections*

Sheffield Museums Trust cares for Sheffield City Council's collections of art, natural science, human history and industry. Connecting people with their collections is at the heart of our organisation. These collections offer opportunities to learn about the past, increase understanding of the present and provide a platform for fresh dialogue and positive change. Like many museums in the UK, Sheffield's are built on a history of colonialism; the desire to explore, collect and ultimately to control the world is reflected in the Museum as an institution and through its collections. Britain's colonial history, racism and the legacy of slavery are woven throughout Sheffield's collections and we recognise and will seek to address these offensive ideologies and uncomfortable truths. It is important that we also look at these collections in the context of the positive contribution that diaspora communities have made to our world and address unhelpful stereotypes and bias.

The collections number over one million items each with a varying degree of contextual information. There are four interconnected strands to our approach to decolonising the collections:

- Research and Review

A collections review will identify priority areas or themes for specific research. The provenance and stories of objects are key; founding collections (e.g. from the Literary & Philosophical Society), key collectors, identification of collections from



British colonies, objects with inappropriate interpretations or incomplete histories, items that can illustrate the contribution of people and communities with international heritage. This also includes research into the representation of the city's diverse communities across the collections with the priority for the future collecting being that new acquisitions address this imbalance.

A review of the language used and the recording of information on our collections management database is also in progress, not only to ensure appropriate language is used but also to enable relevant information to be captured and thus subsequently making it is easy to extract and share information.

- Reinterpretation

The identification of areas and objects where reinterpretation is required to tell a more complete story is also underway. This will be shared through exhibitions, displays, events and digital programmes as well as being crucially recorded for the future on our collections management database. It is vital that this work is undertaken in collaboration with others beyond our team to ensure that the voices of diaspora communities are at the heart of this process.

- Repatriation

Through the process of research and dialogue with communities of origin we anticipate that there may be items identified which should be returned to those communities. Museums Sheffield has in the past repatriated items including the return of a scared tattooed Māori skull to New Zealand in 1996 and the return of a Māori or Moriori skull to New Zealand in 2016. We have recently provided information to the Australian Institute of Aboriginal and Torres Strait Islanders Studies (AIATSIS) in order to start a review the Aboriginal material in Sheffield's collection.

- Collaboration

We work with communities, colleagues, research hubs and partners on the research and decolonisation of collections, including the Sheffield City Archives, University of Sheffield, Sheffield Hallam University, Social History Curators Group, Natural Science Collections Association (NatSCA), Black Artists & Modernism project (BAM) and Subject Specialist Networks. We will grow this network and facilitate more opportunities to engage visitors in discussion about the collections.

Sheffield Museums is working within the context of a sector that has highlighted the importance of decolonising collections and institutions. We will work within the framework of the Museums Association decolonisation guidelines and the Arts Council England repatriation guidance both due to be published in 2021.

### 7.3 *Creative Programme*

Sheffield Museums Trust works across six venues and programmes and delivers a diverse range of activity from co-produced exhibitions and displays to talks, workshops and events and from artists projects to schools learning activity. We are committed to working collaboratively and to involving many voices in the presentation and interpretation of Sheffield's collections.

## **8.0 Recommendations**

In compiling this report Council officers have been led and helped by community members and organisations. The clear view that has emerged is that the Council needs to have a five-year programme, designed through community input, which includes:

### *Building relationships and enabling meaningful participation*

In addressing the issues outlined in the report the relationships and process are as important as the outcomes.

We can't, for instance, address the lack of material from Black communities in the archives by simply asking for it. We have to build a relationship in order for the Archives to be an appropriate home for that material.

This type of relationship requires a reversal of traditional roles and for the Council to become an enabler of communities rather than provider to communities.

### *Multiple approaches*

As outlined above the issues are complex and nuanced. There is no 'one size fits all' or single way to address them. It is important to take steps even if some of these are tentative or unproven - in doing this we need to acknowledge that although not everything will be successful it will enable learning.

### *Statues and Street names*

Statues and street names continue to attract media attention and a project that creatively revealed and shared this history could enable a more meaningful relationship between local people and the places they live in.

The Council needs to develop a policy for how representation and naming is managed in the future.

### *Creative interventions*

It is clear that the work of artists and creatives is essential to engage communities and present our histories and futures in different ways. As the city centre is reshaped over the coming years there are clear opportunities to enable communities to be part of this process, and to help broaden the range of artists involved in developing work to create a more representative city.

## **9.0 Conclusion**

Although Sheffield has no overtly offensive statues, its streets, monuments and collections embody tangible and structural inequalities. This historical narrative can be balanced by the future city we create, but can only be addressed through the appropriately-resourced participation and engagement of all communities.

The Council, with its broad overview of the City and its commitment to social justice for all Sheffield communities, has a key role and responsibility to lead this process.

The Race Equality Commission's guidance and recommendations on taking this work forward are welcomed.

## APPENDICES

### APPENDIX 1

#### STREET NAMES

**Aberdeen Lane** (no longer exists?) - Earl of Aberdeen, Foreign Secretary and Prime Minister, 1820s- 1850s. During the 1840s Lord Aberdeen, as Secretary of State for Foreign Affairs, took an active role in the abolition of slavery in all parts of the British Empire and the promotion of abolition elsewhere around the world.

**Asline Road** - Thomas Asline Ward - anti slavery campaigner.

**Canning Street** - Foreign Secretary /Prime Minister, George Canning. Campaigned against freeing slaves.

**Cannon Hall Road** - Spencer Stanhopes of Cannon Hall heavily involved in slavery.

**Clarkson Street** - possibly after Thomas Clarkson (1760-1846), anti-slavery campaigner.

**Cromwell Street** - controversy over 100,000+ Irish sent as slave labour to the new British colonies in the 1650s to 1660s.

**Dundas Road** - so-called because of links with the landowner, Earl Fitzwilliam. Charlotte, the daughter of the third Earl married Baron Dundas (Sir Thomas Dundas, 1741-1820). The fifth Earl also married a Dundas, and Lady Maud Frederica Elizabeth Dundas (later Countess Fitzwilliam) married the seventh Earl (William Charles de Meuron Wentworth-Fitzwilliam, Lord Mayor of Sheffield 1909). The road was originally called Milton Street (the Fitzwilliam family had a seat called Milton Park, near Peterborough, and the Earl's eldest son had the title Viscount Milton). It was changed to Dundas Road after Tinsley came into Sheffield in 1912 (as there was already a Milton Street in Sheffield).

#### Empire Road

**Fox Street** - possibly named after Charles James Fox (1749-1806), statesman, anti-slave trade campaigner

**Gladstone Road / Street / Mews** - Prime Minister William Ewart Gladstone, his father was one of the world's largest slave owners, receiving of £90k in compensation on abolition.

**Gloucester Crescent** - William Frederick, Duke of Gloucester (d.1834) advocate for the abolition of slavery

**Gordon Road** - General Gordon (1833-1885), served in China, suppressing the Taiping Rebellion, later Governor General of Sudan,

**Havelock Street** - Sir Henry Havelock, British General involved in quelling the Indian Rebellion in 1857. In 2000, there was a controversy when the mayor of London, Ken Livingstone suggested that the Trafalgar Square statue, together with that of General Charles James Napier, be replaced with "more relevant" figures

**Jamaica Street** - Thomas Howard, 9<sup>th</sup> Baron Effingham (linked to Duke of Norfolk's family) was Governor of Jamaica, 1789-1791.

**Khartoum Road** - capital city of Sudan, retaken by the British in the 1880s

**Kimberley Street** - derivation not known. Possibly after South African town, retaken for the British by General Kitchener in 1898.

**Kingston Street** - as Jamaica Street.

**Kipling Road** - Rudyard Kipling, seen by some as controversial, especially his views on India. He was a prominent supporter of Colonel Reginald Dyer, who was responsible for the Jallianwala Bagh massacre in Amritsar in 1919 (the British Indian Army opened fire on unarmed civilians killing about 370.)

**Ladysmith Avenue** - in Natal, South Africa, under siege for 4 months in 1900 until 'liberated' by the British.

**Leveson Street** - Lady Charlotte Sophia Leveson-Gower, daughter of the Duke of Sutherland (controversial for this Scottish land clearances).

Livingstone Road - derivation unclear.

**Majuba Street** (no longer exists?) - from military action on Majuba Hill, Natal, 1881.

**Melbourne Avenue** - William Lamb, 2<sup>nd</sup> Viscount Melbourne, Prime Minister 1835-1841 - a strong supporter of slavery, calling Britain's abolishment of slavery a "great folly" and if he had had his own way (as opposed to what many Whigs wanted), he would "have done nothing at all!"

**Nelson Street** (no longer exists?) - Admiral Lord Nelson - opposed the anti-slavery movement.

**Palmerston Road** - Viscount Palmerston (1784-1865) passionate anti-slavery campaigner.

**Peel Street/ Terrace** - Sir Robert Peel - family believed to have amassed their wealth through slavery.

**Pitt Close** - William Pitt, supported abolition.

**Portland Lane** - As Home Secretary in the 1790s, William Henry Cavendish Bentinck, Duke of Portland supported Britain's slave-based Caribbean colonies. There is evidence of a Portland stake in slave-based production and although the third duke was not a Caribbean plantation owner or trader.

**Rudyard Road** - as in Kipling

**Staniforth Road** - built in 1870. The Attercliffe end of the road was originally called Pinfold Lane. The name Staniforth came from the Staniforth family who owned land in the area for many centuries. For example, there is a Thomas Staniforth mentioned as far back (in the Capitation Tax lists) as 1379, so an ancient family in the area. By the time Staniforth Road was laid out in 1870 the land was owned by the Reverend Thomas Staniforth (who owned Darnall Hall, although he lived at Hammerton Hall near York). He was the son of Samuel Staniforth (one time Lord Mayor of Liverpool and slave trader) and grandson of Thomas Staniforth (also Lord Mayor of Liverpool and slave trader) - the man mentioned here in the archives: <http://www.calmview.eu/SheffieldArchives/CalmView/Record.aspx?src=CalmView.Catalog&id=X755&pos=10>

- this Thomas Staniforth (1735-1803) went to live in Liverpool as a teenager after the death of his parents and was apprenticed to Charles Goore, a Liverpool merchant (later marrying his daughter) and he (like his father) derived much of his wealth from the slave trade. The diary at Sheffield Archives shows that Thomas Staniforth was a resident of Liverpool, but visited Yorkshire for one month every year to check on his collieries and landed interests.

**Stewart Road** - Field Marshal Sir Donald Martin Stewart (1824-1900) served in the Indian Mutiny and Afghan War.

**Trafalgar Road / Street** - Battle of Trafalgar, 1805

**Waterloo Walk** - Battle of Waterloo, 1815

**Wellesley Road** - Richard Colley Wellesley (1760-1842), Governor General of India, etc

**Wolseley Road** - Viscount Wolseley (1833-1913) commanded the Nile campaign for the relief of General Gordon.

## APPENDIX 2

### MONUMENTS NOT IN SCC OWNERSHIP

Plaque in Sharrow – carved head of Viscount Wolseley, Ventnor Place

Field Marshall Garnet Joseph Wolseley, 1st Viscount Wolseley was an Anglo-Irish officer in the British Army. He became one of the most influential and admired British generals after a series of successes in Canada, West Africa and Egypt, followed by a central role in modernizing the British Army in promoting efficiency. He served in Burma, the Crimean war, the Indian Mutiny, China, Canada and widely throughout Africa - including his Ashanti campaign (1873-74) and the Nile Expedition against Mahdist Sudan in 1884-85. Wolseley served as Commander-in-Chief of the Forces from 1895-1900. His reputation for efficiency led to the late 19th century English phrase "everything's all Sir Garnet", meaning "All is in order".

<https://bit.ly/39FtoqK>

## APPENDIX 3

### OTHER ITEMS FROM THE ARCHIVES RELATING TO THIS REPORT

Joseph Gales, radical editor of the *Sheffield Register*, published the '**Life of Olaudah Equiano**' (a freed slave and campaigner), announced in his paper 20 Aug 1790. A week later Equiano himself was in Sheffield - as a speaker, meeting with pro-abolition supporters.

Carolina, Demerara, Virginia, Barbados, Brazil etc - Plantation hoes illustrated by Joseph Smith of Sheffield, 1816 From Explanation or Key, to the Various Manufactories of Sheffield ... Published and sold by Joseph Smith, Sheffield, 1816 (Sheffield Local Studies Library: 672 SSTQ)

Letter published in the *Sheffield Register* opposing the anti-slavery movement, together with a response, 1788 (Sheffield Local Studies Library: *Sheffield Register*, 26 Jan 1788)

Copy of marriage settlement Lady Mary Wentworth (née Millbanke) to Hon. John Gage - moiety of an estate on island of Montserrat, with slaves and stock listed in detail, 1793 (*Sheffield Archives: WWM add box 82-91. List A (page 283) drawer B no. 50*).

*City Archives guide to resources:*

<https://www.sheffield.gov.uk/content/dam/sheffield/docs/libraries-and-archives/archives-and-local-studies/research/research-guide-to-slavery-and-abolition.pdf>

## APPENDIX 4

### MUSEUMS SHEFFIELD COLLECTIONS

Museums Sheffield holds nationally important Archaeological artefacts excavated from Sheffield, South Yorkshire and Derbyshire, dating from prehistoric finds to 20th century industrial remains as well as Non-British Archaeology from Ancient Egypt, Greece and Rome, including two Egyptian mummies Djedma'atiuesankh and Nesitanebetasheru.

The Decorative Art collection comprises ornamental and functional art, craft and design objects. It includes small collections of predominantly British ceramics and glass, arms and armour, horology and an outstanding collection of Chinese carved

ivories. Its strength is in the Designated Metalwork Collection which is one of the most extensive collections of cutlery in any museum.

Sheffield's Visual Art collection comprises predominately British and European Art from the sixteenth century to the present day including, paintings, sculpture and works on paper. The most significant grouping is the Modern British collection. During the 1980s a nationally important grouping of works by Black British artists was purchased.

The Natural Science collections record the region's historic and contemporary natural environment through the acquisition, maintenance and interpretation of scientific data and specimens. The unique combination of datasets and specimens within the collection offer insights into landscape, species, climate change and the history of scientific discovery. The collection also includes specimens from across the world including Botany, Entomology, Geology, Osteology, Invertebrate Zoology and Vertebrate Zoology.

The Social History collection comprises objects and personal testimonies that offer rich and varied representations of everyday life in Sheffield, from around 1500 to the present day. It documents peoples' contribution to social, political and economic life and history and development of the city. Over the past five years individual projects have focused on developing specific areas of the collection to ensure that these holdings represent the people of Sheffield, these include Protest & Activism in Sheffield (2016-18) and Proud! Telling LGBT+ Stories in Sheffield (2018-19).

The World Cultures collection reflects the historical links between Sheffield, Africa, Asia, the Americas and the Pacific particularly during the 19th and early 20th centuries. Items were collected by missionaries, bought at auctions, exchanged with other museums or donated by members of the public including the Earl of Wharnccliffe who donated the 2nd Baron of Wharnccliffe's collection which includes significant Native American material including a warrior shirt and important individual items such as a carved ivory tusk from Benin.

The Industrial collections includes items relating to Sheffield's major manufacturing industries, including the heavy industry, light metal working trades and general trades. It comprises material relating to the people, products, manufacturing processes and the histories of these industries. The main areas of the collection are: the metallurgical industries, iron and steel making, cutlery making, tool making, silver and hollow-ware manufacture, mechanical and electrical engineering and scientific and technological research. The collection encompasses a wide variety of material including machinery and tools as well as documents, photographs, artwork, merchandising material and health and safety equipment relating to industries and products from Sheffield.

Sheffield Museums are also custodians of the Ruskin Collection that reflects the breadth of critic and writer John Ruskin's interests as an artist, critic, geologist, naturalist, writer and social commentator. The collection was intended to be a source of inspiration for the metalworkers and craftsmen of Sheffield. It includes works by Ruskin and his contemporaries, ornithological prints, Ruskin's mineral

collection, medieval manuscripts and late nineteenth century architectural photography.

In addition, Sheffield Museums are custodians of the Hawley Collection; an internationally important material record of tool making, cutlery manufacture and silversmithing from Sheffield, together with complementary material from Britain and the rest of the world. This collection is unique in that it combines finished artefacts and work in progress to illustrate how items were made. Together with published catalogues, archival material, pictures, photographs, tapes and films, it records the development of many of Sheffield's manufacturing processes and products and the skills of the workpeople involved.