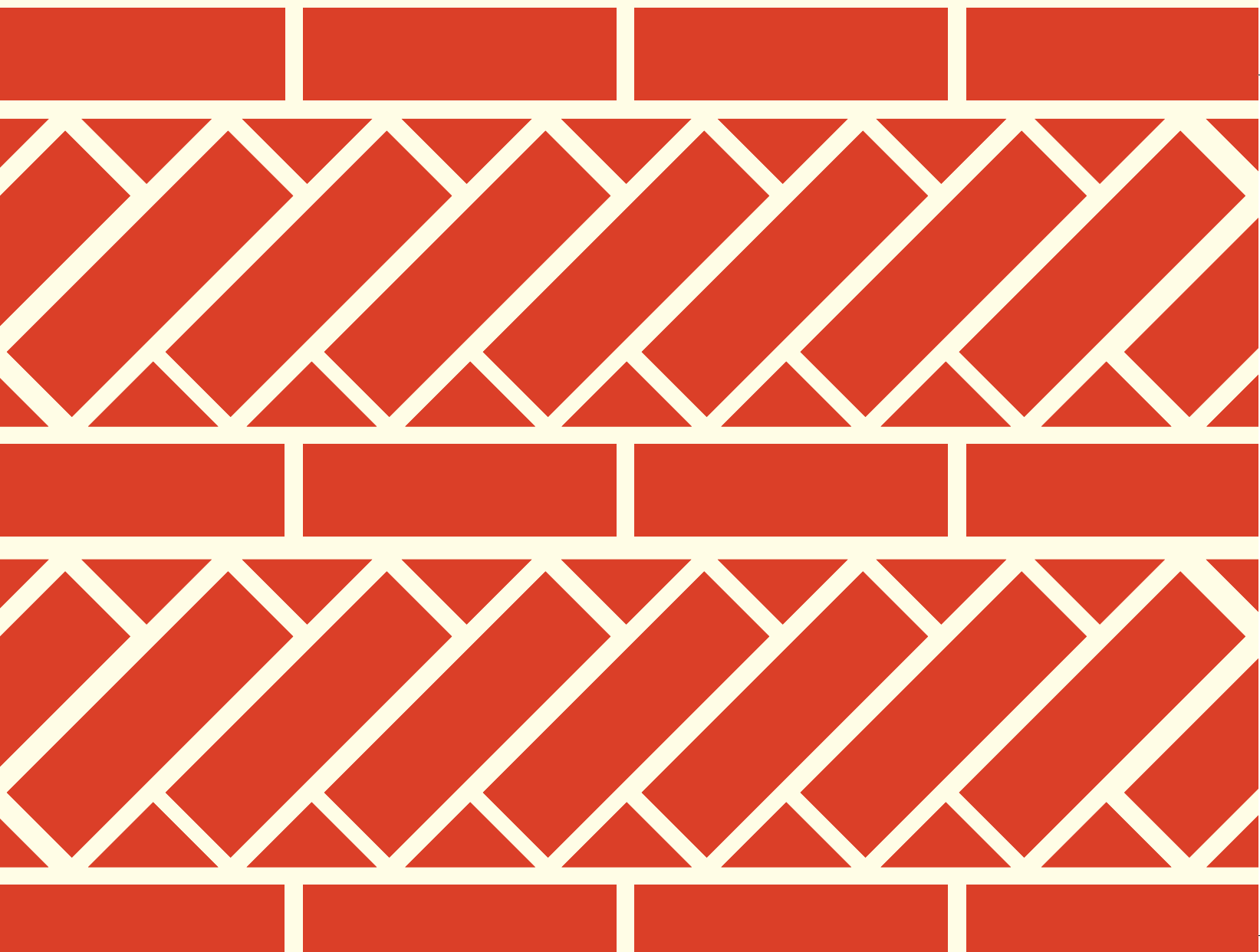


Re-Imagining Portland Works



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Written by Cristina Cerulli, Julia Udall with material by many others that supported the Save Portland Works Campaign, as mentioned in the book.

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Cristina Cerulli and Julia Udall

with material by many others that supported
the Save Portland Works Campaign



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Portland Works is a Grade II* Listed integrated cutlery factory. A hundred years ago, it was the birthplace of stainless steel manufacturing. Today it is a hub of craft and innovation, home to a community of diverse and thriving businesses including metalworkers, engravers, artists, wood workers and musicians.

This project was initiated when the landlord submitted a Planning Application for 'Change of Use': he proposed to close the Works and convert it into bedsit flats. Tenants, activists and local people worked first to oppose this, and then, to propose alternatives. The campaign started to stop Portland Works being wiped out, rather than preserving it, and in the process hatched a plan for how it might evolve in the future.

This publication draws together and documents the research carried out by a number of people wishing to consider what these alternatives might be and how they might be achieved.

The 'Portland Works Industrial and Provident Society (IPS)' is on the cusp of launching Sheffield's first community share issue for the purchase and refurbishment of the Works. In order to get here we have explored options, research precedents, constituted as an IPS, produced a detailed business plan, developed networks with cultural and educational organisations, changed local planning policy and galvanised local and national support. We have also got to know each other much better; there have been thousands of hours volunteered, funds raised, skills shared and ideas debated.

This activist research has taken numerous forms, including exhibitions, conference papers, audits, case studies, student projects, workshops, and films. It has been carried out collaboratively, led by our shared understanding of the project as it developed, with no predetermined outcome. The main aim of this research was the development and implementation of a framework for collective production and action where engaged scholarship, community activism and community economic development converged to Save Portland Works from speculative redevelopment.

This book is a deliberately eclectic collection of fragments, traces and snapshots of a civic action and a research process that worked together to envision and implement equitable and sustainable community economic development for one Sheffield's most significant pieces of heritage: Portland Works as spatial conduit and locus of manufacturing and craft, cultural production and civic engagement.

We hope that it will be useful for others wishing to embark on similar processes to hear about what we did; our successes, our mistakes and explorations.

Cristina Cerulli and Julia Udall



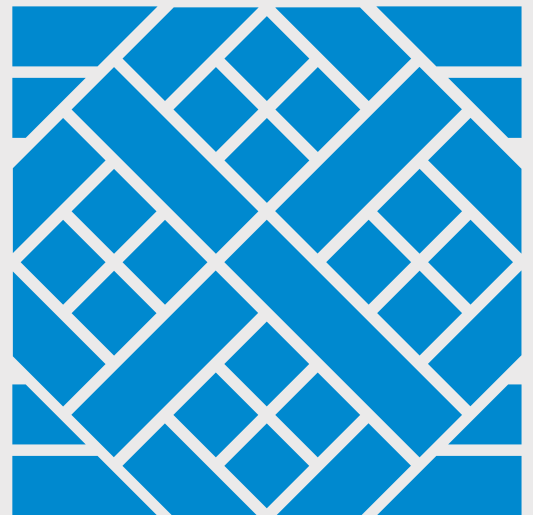




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Research intent



Research Questions

This project set out to address and explore the following issues:

1. What alternative futures are available to communities wishing to develop economies, and safeguard their assets, which are sustainable, just and equitable?
2. What strategies can be developed that empower people to take control of their resources and to engage in collective activities and actions to create wealth and prosperity?
3. What can the role of university based activist research be in supporting democratic community economics development?

Whilst these questions are prominent within disciplines such as planning, anthropology, geography and political economics, they are rarely addressed within architecture.

Research Aims and Objectives

The research questions were explored with and from a campaign to Save Portland Works (SPW), one of the outstanding examples of Sheffield's industrial heritage that has become threatened by speculative development.

The aims of this research are to:

- Investigate the collective knowledge-production of strategies, tools and tactics available to economically threatened communities to enable the envisioning and enacting of sustainable futures.
- Make a case for and creating a useful precedent of transformative and activist scholarly research within architecture.
- Engage in the development and implementation of a framework for collective production and action where engaged scholarship, community activism and community economic development converged to actually Save Portland Works from speculative redevelopment.
- Actively support the SPW campaign through our research, leverage and any resources that we are able to unlock.

These aims were tackled by setting the following objectives:

- Establishing and facilitating a process that allows for the co-production and co-evaluation of the vision, tools, programme and governance of Portland Works and a critical understanding of important relationships.
- Facilitating events (for campaign supporters, tenants, local residents, politicians and local, regional, and national agencies), to positively explore and conceive alternative futures for PW.
- Positively framing and supporting the multiplicity of approaches, voices, registers and ways of operating, valuing contrasts, discrepancies and divergences. This directly resulted in the deliberately diverse, inhomogeneous and often unconventional spread of research outputs. These include changes to planning

policy, exhibitions, audits, films, business plans, governance structures, case studies and a website; each funded from many different sources and developed by a range of researchers, both within and outside the academy.

Research Context

"...a building cannot be defined by what it is and what it means...but only by what it does: what kind of disputes it provokes and how it resists to attempts of transformation in different periods of time and according to the variable geometry of different human and non human actors...it manifests agency in design; far from shaping social identities and relationships, it simply connects architecturally." (Yaneva 2009)

The project is concerned with helping the local community to imagine a future that is environmentally, socially and economically sustainable for Portland Works, which is the birth place of stainless steel manufacturing and a still vital part of the creative, small scale manufacturing and heritage industries in the city. This research has facilitated the exploration and appraisal of business models, legal structures, ownership and management options that are available. This has led to the production of a resource pack that not only documents the futures planning and options appraisal processes undertaken with the Portland Works tenants and interested parties, but provides also a concise and accessible guide for other groups undergoing similar processes.

Innovative aspects of this architectural research include:

- A focus on governance and management as design activities, with the architect in enabling role, in the context of collective production.
- The broadening of the spectrum of architects' involvement, beyond the usual participation or consultation approach, into other elements of the process, as participants, and with a view to understanding the spatial and relational implications of these other aspects.
- Openness of the research process: rather than being predetermined or planned from the outset, it genuinely emerged, gradually, from conversations and collaborations.
- Collective authorship and deliberate coexistence of multiple partial viewpoints
- Range of active participants from a range of local, regional and national community organisations and agencies.
- Extensive input from staff and students from the University of Sheffield from Architecture, English, Journalism, Urban Design, Management, and Town and Regional Planning.

Research Methods and Processes

"The question is to organise life according to a set of practical and theoretical hypotheses on ways to (self) emancipation... to establish a positive connection with the subaltern, dispersed, and hidden knowledges, and the production of a body of practical knowledges of counter-power." (Colectivo-Situaciones 2003)

We consider this work a critically engaged activist piece of research. By this we mean a research where there is a declared commitment to engage with a shared political goal amongst participants, whilst remaining critical. This type of 'militant research' is necessarily co-produced and collaborative. Our approach as university-based researchers has been to work with and from a campaign group, developing co-authored activist research that is deeply embedded into the civic action. The genuine openness to collective authorship determined the structure of research, with multiple ways of researching and multiple outputs, and the deliberate establishment of a framework to mediate multiple and partial understandings. Instead of trying to re-conciliate or conceal partial views we tried to make them visible and use them as a positive asset.

"...at the same time our activism deepened because of our research" ("Engaged Scholarship and Scholar Activism" (J. Gordon Nembhard, 2008)

Rigour in activist research is about it being appropriate to its aims. Methodological rigour in activist research is of paramount importance as the lack of it could damage the very cause that the research is working towards supporting. There is a mainstream association of methodological rigour with the absolute control over the research process by the scholar; this misconception is often a barrier in recognising rigour within activist research, where the commitment to collective and egalitarian knowledge production demand precisely the opposite: letting go of that control and engage in a research process that is open, responsive and horizontal. Activist research methods have also the built in test of validity of whether they are meaningful or they work for the participants that helped to formulate the research goals to start with.

The conceptualisation of activities like holding an exhibition, organising an open day or an audit of businesses, as research but also as a spatial practice that either changes a space or the way it is perceived, dealt with and used allows this richness to become part of the proposals for the future of the Works. These activities crucially forge emerging relationships in a particular way and understanding how architecture is configuring particular kinds of relationships and space within community regeneration research as doing/making architecture. Without each of these partners this research wouldn't be feasible- it takes all to make it happen.

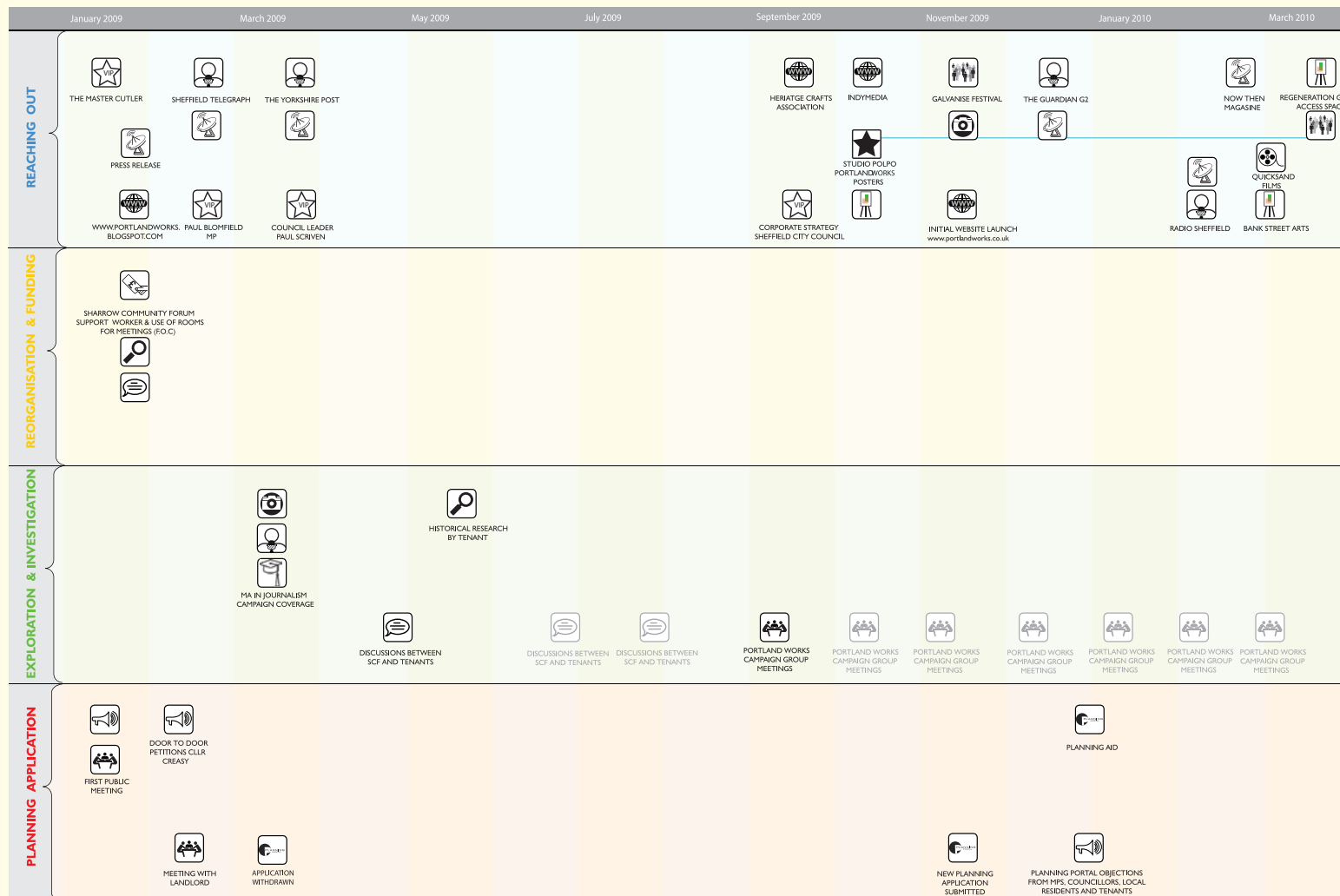
Dissemination

The research has been disseminated through a wide range of registers, media and audiences; this allows outcomes to be specific to their use, and to carry with them a particular type of knowledge and to be received by a broad audience. The project has facilitated the mobilisation of people from audience to active participant, and bringing thousands of volunteer hours and a broad skill set.

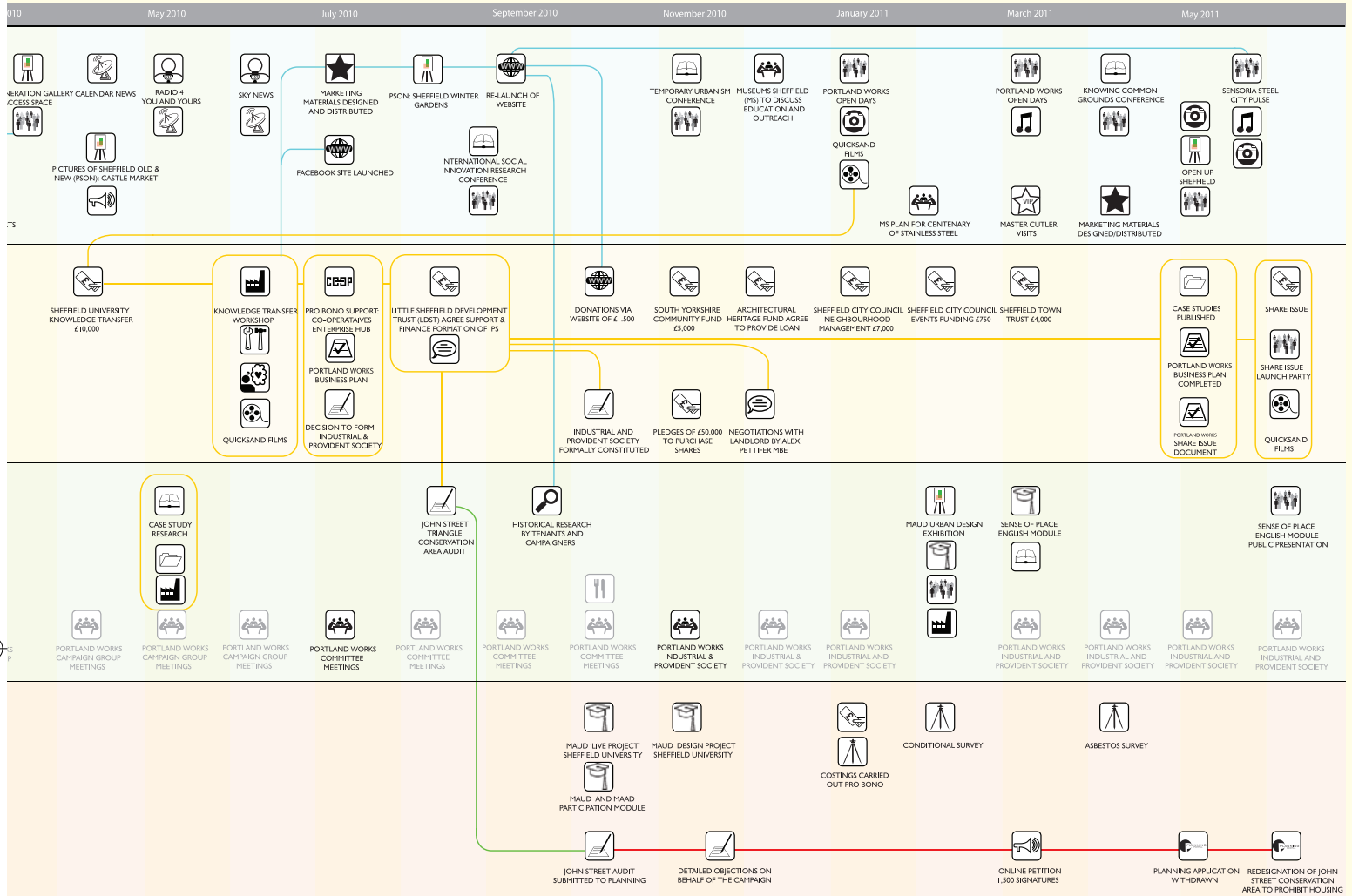
The immediate impact of this project has been the upcoming Community Share Issue for the purchase and refurbishment of Portland Works. Other outcomes include a change to local Planning Designation in the Sheffield Development Framework instigated by our audit, films, a website, extensive media coverage, the development of a range of networks between social, educational and heritage organisations, including the multiple strands that have emerged between Portland Works, the Sharrow Community and Sheffield University. We hope that by aiming to grow the project sustainably, the impact and outcomes of the project will continue for years to come.

Project timeline

From January 2009 to Present



This diagram describes the research and actions carried out to support and develop the Portland Works campaign. It comprises the thousands of hours of volunteer support from a number of actors, working with a range of approaches and networks.



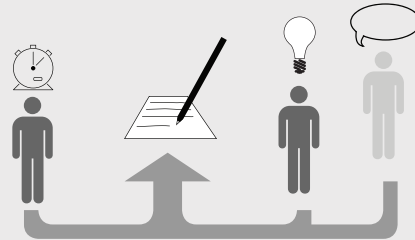
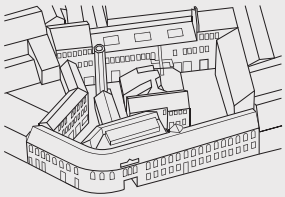
Photography
 Website/ Blog
 Exhibition
 VIP visit
 Planning Application
 University Curriculum
 Media
 Petition
 Events
 Reports

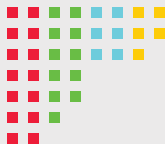
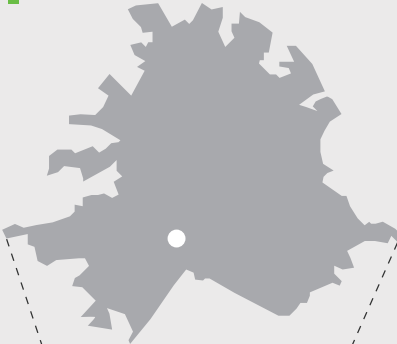

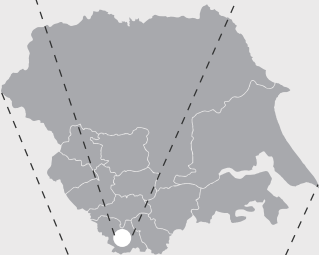




Funding
 Marketing
 Workshop
 Film
 Research
 Conversations
 Meetings
 Tenants Needs/Desires
 Local Connections
 Food

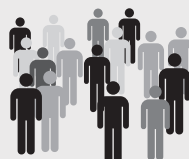
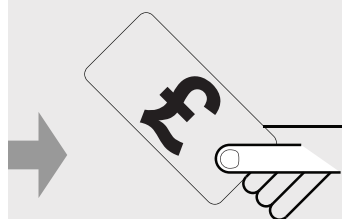
Drink
 Case Studies
 Interviews
 Online searches
 Business Plans
 Academic dissemination
 Links to COOPs
 Surveys
 Music

People and organisations involved in the project

A non conclusive list running from 2009 to the present day



Location	Activity	ADVICE/WORK	FUNDING
<div>SHEFFIELD</div> <div></div> <div></div>	<div>Bank Street Arts</div> <div>Sheffield City Council Corporate Strategy</div> <div>SI Artspace</div> <div>ALEX PETTIFER MBE</div> <div>Sheffield Co-ops Development Agency</div> <div>Conservation Advisory Board</div> <div>The Cultural Industries Quarter Agency</div> <div>University of Sheffield English Department</div>	<div>UNIVERSITY OF SHEFFIELD ARCHITECTURE DEPARTMENT</div> <div>University of Sheffield Management School</div> <div>University of Sheffield Journalism Department</div> <div>University of Sheffield Planning Department</div> <div>Quicksand Films</div> <div>Maybridge Commercial</div>	<div>STUDIO POLP</div> <div>Sheffield City Small Grants</div> <div>SHARR COMMUNITY FORUM</div> <div>Sheffield Town Trust</div> <div>Cadence Works</div>
<div>YORKSHIRE & THE HUMBER</div> <div></div> <div></div>	<div>Business Link Yorkshire</div> <div>Creative Exchange South Yorkshire</div> <div>Yorkshire Forward</div>	<div>Devel Trust A</div> <div>The Architect Heritage F</div>	
<div>NATIONAL</div> <div></div> <div></div>	<div>Department of Geography, Queen Mary University of London</div> <div>THE USEFUL ARTS</div> <div>English Heritage</div>	<div>The Young Foundation</div> <div>00:/ Architecture</div>	
<div>INTERNATIONAL</div> <div></div> <div></div>	<div>Technische Universitat Munchen</div> <div>Community Matters - National Federation of Community Organisations</div>		



FUNDING / PARTNERSHIP

STUDIO OLPO
Enterprise Learning Coordinator University of Sheffield

City Council
Mill Grants

LITTLE SHEFFIELD DEVELOPMENT TRUST

ARROW COMMUNITY DRUM
Museums Sheffield
The Building Preservation Trust

Sheffield Community Enterprise Development Unit

Sheffield City Council Community Assembly

CAMPAIGNING

Local Residents / Activists

Planning Application
Objections /
Campaign Supporters

Cllr Jillian Creasy
Sheffield Civic Trust

Cllr Paul Scriven

MP Paul Blomfield

Herbert Housley MBE

EVENTS

Sensoria

Galvanize
Access Space

Pictures of Sheffield Old and New

Open Up Sheffield

This diagram describes the many partners, people, and organisations who have contributed to the development of the Portland Works project through the sharing of time, skills, or funding.

Development Trust Association
Voluntary Action Rotherham

CO-OPERATIVE ENTERPRISE HUB
South Yorkshire Community Foundation

Architectural Heritage Fund

Planning Application
Objections /
Campaign Supporters

Heritage Lottery Fund

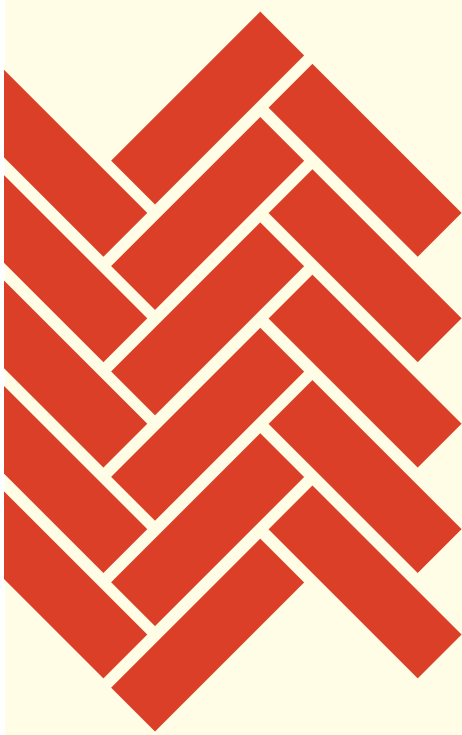
Black Country
Creative Advantage

The Heritage Crafts Association

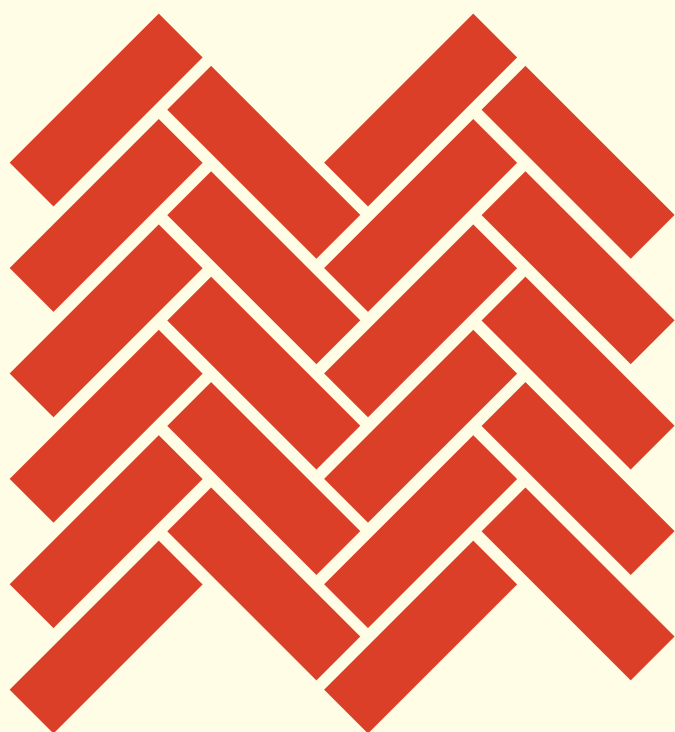
Rhyzom

Planning Application
Objections / Campaign
Supporters:
Australia, America,

Linda McAvan MEP



Investigating the context



Portland Works History

Researched by Simon Parris and Frances Cole

Portland Works, which is located to the west of Bramall Lane in the 'John Street Triangle' Conservation Area, is one of the city's last remaining examples of a purpose built light metal trades integrated works. Many similar buildings and associated working class housing were demolished within the city centre throughout the 1950s and 1960s as part of a national 'slum clearance' program. The works forms part of an important enclave of 11 nineteenth century industrial buildings. Commissioned by Robert F. Mosley (1841-1921) and designed by J.H. Jenkinson Architects, planning permission was approved for the building on the 15th of September 1876 and it was built soon after in one phase. R. F. Mosley & Co. Ltd., manufacturer of cutlery and silverware, was the first firm in the world to produce stainless steel cutlery and it continued to operate on the site until the late 1950s. In typical style workshops within Portland Works were sublet immediately after construction and by 1879 the building also housed William H. Green (spring knife maker) and George Gill (cutlery manufacturer).

R.F. Mosley & Co.'s Portland Works was described in an 1888 directory of Sheffield's industries as:

"A well erected premises [that] provides every facility for the class of trade carried on. It comprises offices, handsome showrooms, systematically arranged stockrooms, well equipped packing, cutters, silver and electroplating rooms, forge shops and grinding mills. The different workrooms being provided with all the necessary steam power, machinery and appliances required. Messrs Mosley & Co. manufacture every kind of cutlery and have earned a high character for the quality of their productions.

A valuable feature of their business and one, which has been made a speciality by them, is the manufacture of case goods of an exceedingly artistic and extensive scale. These cases are filled with satin and velvet linings for the reception of cutlery of the best and highly finished kind (mounted in pearl, ivory, silver metal and other choice mountings. A large quantity are always kept in stock and orders, owing to the resources of the firm and great numbers of hands employed, can be executed without delay.

Mr Mosley and Sons are actively engaged in the management of the business and are to be heartily commended for the high position their establishment has attained under their guidance."

British Industrial Publishing Company, 1888



RECEIVING AND EXAMINING TABLE KNIFE BLADES AT THE COMPANY'S WORKS REFOR HATTING.



Over one hundred years later the Pevsner Architectural Guide to Sheffield described the works' physical features thus:

"On a corner site, the corner of the works is rounded with a two-storey entrance gateway with rusticated pilasters. Elaborate frontage, the works name flanked by panelled pedestals with ball finials. Round headed sash windows to the first floor and sill and lintel bands, that on the first floor coggled and in contrasting cream bricks. Ornamental panels of diagonal brickwork and an octagonal chimney. A three-storey rear range used for grinding has a room with four transverse fireproof bays, suggesting the presence of a central engine house with the position of hearths indicated by ridge stacks. On the ground floor of the [west] workshop range are the best preserved examples of hand forges in the city. These may have been let separately and retain combined stable-type doors and a window under a rolled steel lintel."

Harman & Minnis, 2004

These characteristics, together with the degree of completeness of survival make this site of particular importance and justify its upgrading to Grade II*

Thanks to the continuity of a number of successful metal trades businesses operating within the works, including Wigfull Tools, Stuart Mitchell Knives, Shaw Engraving and PML Plating, these details, indeed the entire forge area, continue to be both well used and preserved. The building even retains the original line shafts, which drove R. F. Mosley & Co.'s hammers and drop stamps.

Grade II* Listing

Portland Works was awarded Grade II listed status by English Heritage in 1995, they summarised the importance of Portland Works in its 2003 listing upgrade description as follows:

"Portland Works is a large integrated cutlery works built in the 1870s. The complex is an extremely good and complete example of a large purpose-built integrated cutlery works dating largely from a single 1870s building phase with a well designed layout for this building type. The works was mechanised, with evidence for a steam engine, but there are also unpowered workshop ranges, illustrating the fact that Sheffield based its reputation upon the supremacy of traditional methods; it was said in 1879 that 'the highest excellence can be attained only by the employment of intelligent hand labour'.

"This type of complex is very distinctive to the industrial identity of Sheffield, which, at this time was known throughout the world as a centre of excellence in the manufacturing and processing of steel. Portland Works is an important survival which demonstrates the layout of such a complex, highlights the limited use of power in the cutlery manufacturing process, and retains both hand forges and steam grinding rooms, extremely rare survivals of building types related to specific processes, with probably fewer than five sites in Sheffield now retaining evidence of both. These characteristics, together with the degree of completeness of survival make this site of particular importance and justify its upgrading to Grade II*."

English Heritage - Listed Buildings Online
(<http://lbonline.english-heritage.org.uk>)

Stainless Steel

On the 13th August 1913 Harry Brearley created a steel alloy with 12.8% chromium and 0.24% carbon, which is argued to be the first* ever batch of what became known as 'stainless steel'. His employers, Firth Brown Steels, were not interested in the armament potential of this new alloy, which Harry called 'rustless steel'. Therefore, he suggested alternative uses, in particular the utility of such an alloy to Sheffield's Cutlery Industry. However, his suggestion that rustless steel would be an excellent material for cutlery production was publically ignored, although privately Firth's are known to have sent two samples to Sheffield cutlers for their opinions. They reported back that the alloy was useless due to difficulties in forging, grinding and hardening. The cutlers took no instruction from Harry regarding the correct temperatures or specifications to produce rustless steel wares and declared both batches a failure. The talk of the town was that Harry Brearley was "the man who invented knives that won't cut" (ibid.).

Being a man of considerable conviction Harry was unperturbed by this setback. Through an intermediary he purchased one hundred weight of chromium steel from his employer and arranged for it to be made under his own careful supervision into rustless steel cutlery by a local cutlery firm: R.F. Mosley & Co. of Portland Works, Randall Street. Working closely with the cutlery manager of R.F. Mosley & Co., Ernest Stuart, who recognised that rustless cutlery could be of considerable merit, Harry supervised the production of a number of batches of cutlery, which he gave to his friends, asking them to return them "if fruit, condiment or food marks them" (ibid.). None were returned. In the process of testing the corrosion resistance of Harry's new steel alloy with vinegar for himself, Ernst Stuart commented that stainless steel would be a more marketable name than rustless steel. Thus, 'stainless steel' was born in Portland Works! Harry returned to his employer adamant that this kind of steel had enormous potential. However, the conservative directors at Firth & Brown Steels proclaimed that "restlessness was not so great a virtue in cutlery, which of necessity must be cleaned after each using", and so he was again ignored to the point of reprimand for being over enthusiastic (Mittal Corp Ltd., 2010).

A case in Sheffield's Cutlers Hall still contains a set of ordinary looking table knife blanks and blades. These knives - produced in Portland Works by R.F. Mosley & Co. and presented to Cutlers Company of Hallamshire by Harry Brearley Esq. - are the earliest specimens of stainless steel cutlery in the world. In his autobiography: 'Knotted String', which was published in 1941, Harry commented that his discovery of stainless steel was initially undervalued:

"...The people in authority saw nothing of commercial value and still less of scientific interest in it. The rusting of iron is universally accepted and no one seems willing to accept that it can be overcome. I hope I will not be taken amiss if I say that workmen are often much wiser than their masters".



The John Street Triangle Conservation Area Business Audit

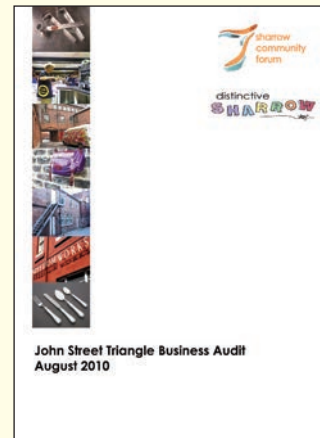
The John Street Triangle Conservation Area Business Audit (JSTCABA) was carried out by Caroline Jackson, a volunteer, during summer 2010. The brief was to interview all the businesses based in the John Street Triangle over the period of two months using questionnaires appropriate to either, Light Industry and Metalworking, Heritage Crafts, Art or Music. The audit was conceived to meet the following requirements of the campaign:

Supporting Planning Application Objections and aiming to change the designation of the John Street Triangle Area in the upcoming Sheffield Development Framework

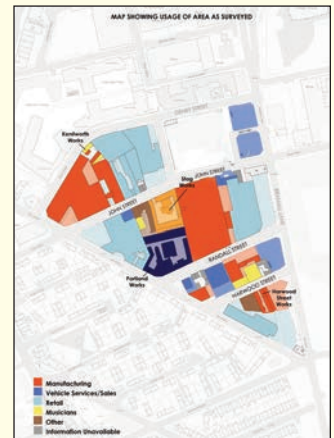
The John Street Triangle is currently designated as 'Flexible Use' under the Unitary Development Plan, but was to become an area of 'Housing and Business' under the Sheffield Development Framework. If housing is built within the area, noise regulations would come into force through Building Regulations and Planning Policy that would restrict the noise that could be made by the workshops and studios.

There was concern by the Planning Officers that the area was largely vacant, in decline and could not continue to sustain industry and so therefore they felt that changing the makeup of the area would maintain its viability. However, those who worked in the area knew it as an active area for the creative and light industries. The triangle is home to a number of businesses- including the largest concentration of music studios in the north of England, a number of metalwork factories and small industries such as jewellery making, leather work, and heritage crafts.

There was however, no formal record of this and as business is hidden behind shabby façades a short walk around the area would not make the vibrancy immediately visible. Many of the businesses also work early in the morning, or in the case of the musicians, later in the evening and night-time. We soon realised that in order to support our objections to the Planning Application we would required an audit of the businesses in the area.



John Street Triangle Business Audit
August 2010



Manufacturing

Business Name
Roy Govey
Lynette Jorney
Duffy Sweeney
Laser
Thompson Accessories
S. E. Sweeney

The majority of the manufacturing businesses surveyed have been at their current premises for between 10 and 20 years. The oldest, Duffons, has been located on Howard Street for 18 years, having been established in the Wick area of Sheffield in the 1920s. Duffons manufactures by hand identification equipment for mining and quarrying and for the oil and gas industry.

Located within the same walls as Duffons, Roy Govey works alone performing the final finishing process on steel pieces. He has worked on famous items of furniture such as the coffee table for the Queen Mother's funeral as well as the World Snooker trophy for the Crucible and the Chatterman Gold Cup trophy. Having been in the business trade for over 30 years, Roy is familiar with the network of alternative businesses and others across Sheffield and the UK.

The works on Howard Street are a compact set of units occupied for the manufacturing companies including Duffons and Roy Govey. The owner of these businesses is the same and some make use of the other businesses within the same walls. For example, Laser 4, a laser engraving specialist, was surveyed as having contracted out some wood and metal painting within the Howard Street walls.

The practice of using local nearby sources for materials and products can be seen amongst many of the businesses in the John Street area especially within the manufacturing sector. An example of this is Lynette Jorney, manufacturer of glass and woodwork. Situated on Howard Street, the company uses the timber yard on Queen's Road and the saw miller's yard on Howard Street. It has been close proximity to the timber yard was given as a reason why Lynette Jorney was established in the area. The business is 30 years old and moved within the area from its original location on Charlotte Road 20 years ago.

Decorations

Business Name
Duffy Sweeney
Type of Business
Manufacture of furniture as well as repairs, metalwork, furniture, joinery, etc.
Address
Howard Street 65 Derby Street
Length of time of current premises
Established here
Previous Address
11 years
No of Employees
1
Start Date
1999
What are your reasons for being located here?
I used to be a partnership of 2 but partner retired. I've now here, 5 minutes away, worked for a big manufacturer of furniture in Sheffield for 24 years and left to start own business, handy to be in this area as the plants are all around here - a lot of work for furniture. Also, not too far from the city centre, and it's a good location for furniture. Also, not too far from the city centre, and it's a good location for furniture. Also, not too far from the city centre, and it's a good location for furniture.

In Sharrow and in this particular building
Positives, negatives.
Do you own your premises?
No
Do you have any ideas for expansion or relocation?
None

Would your business survive a move of premises?
No
Where do you get your materials/products from?
Company in Nottingham, business in Sheffield - Lifford, Wiles
Do you manufacture on site or use industrial machinery?
No
Do you use any other services or shops in the area?
No
Are there any other businesses similar to yours in the area?
Yes

Contact Details (phone/email)
None
Would you be happy for us to contact you again, for example if there was anything we were like to ask you?
Yes
Can you think of any people we might want to talk to that you heard of the Portland Works campaign?
None

Cafe Bar

Business Name
Cafe Bar
Type of Business
Cafe - everyday breakfast & lunches
Address
72 John Street
Length of time of current premises
3 years - Not business
Previous Address
Established here
No of Employees
2 full-time, 4 part-time
What are your reasons for being located here?
Cooking, serving, cleaning
In Sharrow and in this particular building
Positives, negatives.
Do you own your premises?
No
Do you have any ideas for expansion or relocation?
No
Would your business survive a move of premises?
No
Where do you get your materials/products from?
No
Do you manufacture on site or use industrial machinery?
No
Do you use any other services or shops in the area?
No
Contact Details (phone/email)
No
Would you be happy for us to contact you again, for example if there was anything we were like to ask you?
No
Can you think of any people we might want to talk to that you heard of the Portland Works campaign?
No

Established here, now looking to expand to town. Would keep this as figure head - make food here, have other cafe in town and elsewhere. Working on it - within a year is the plan.

Widely known on London Road, Whitelands like Maccs, London on Valley Road, Heston. No internet sales. Also use Sheffield Market.

Cooking, serving, cleaning. No internet sales. Also use Sheffield Market.

Had heard through Alan Dedmon and PM committee meetings in here sometimes. In beginning business was lost as location is off the beaten track, no footfall. Business was helped by low level advertising, word of mouth, mentioned in papers, local business deals. On Duffons gone a % of deals on deliveries etc., which helped.

Customers now include mostly locals for lunches on



Providing evidence of demand for workshop and studio space for our business plan

The audit covered information that will be useful in the development of our business plan. This included providing evidence of demand for the low-cost studio and workshop space available at Portland Works. Questions focused on why businesses were attracted to the area, previous areas/ premises they had been located, what their needs were in terms of services and relationships with other businesses and any requirements for expansion or relocation.

Providing evidence of the cluster effect of small businesses in the area and networking

Anecdotally we were aware that many of the businesses both within Portland Works and the wider area had strong networks, based on their trades, such as metalworking, heritage crafts, art and music. These were both formal and informal, either based on joint project work, purchasing supplies and services, or helping one another out with repairs and advice. This audit aimed to formalise this in order to make the case for the impact of Portland Works being lost going further than just the businesses based within it.

Publicising the campaign

The process of conducting interviews for the audit gave us the opportunity to speak about the campaign with other businesses in the area and understand the impact of our current campaigning.

Gaps and limitations of the report

Due to capacity the report was compiled relatively swiftly through interview/ questionnaire with those who were willing and available to speak with us. This means that for many of the businesses we might have got a fuller picture by speaking to a number of the employees/ other members of the firm. This can be followed up and developed as required/ capacity becomes available.

We were also aware of a more significant problem associated with the more informal aspects of the area. Musicians, designers and artists were often either only onsite and night and so were omitted, or, even more frequently were unwilling to have this information recorded. This was due to the spaces they occupied being recorded by their landlords as storage space, or them sharing space or sub-letting. An awareness of these limitations of the JSTCABA led to the initiation and design of a further survey, complementary to this, with different focus and approach. The complementary survey became the brief for a project for students from the Department English at the University of Sheffield, who were asked to create a more qualitative survey of the music and art within the area (see page 88).

Feedback

"The John Street Triangle Audit was useful in writing my policy response to the planning application and concluding that the proposal was not acceptable. I also passed on your report to the officer who was drafting the Planning Committee report before the application was withdrawn.

"Of course your report's intention is to change the SDF designation. I've followed up on the evidence you've provided, done a little more myself and we're almost certain to propose to Councillors that the designation is changed. Not to exactly what you asked for but it'll largely have the same effect i.e. indicate that housing development is not acceptable. You'll get a formal response and the precise details of any proposed change in due course.

"Please let Caroline know how effective her work has been. It allowed me to sit down in a meeting with 3 other, more senior officers, and provide really good evidence about why the proposed application wasn't acceptable in terms of policy. The SDF consultation process is very slow and laborious. Quite a lot of time is spent on bureaucratic matters rather than improving the plans, but I think this is probably the best example I have of where it has really worked."

Laurie Platt, Area and Forward Planning Officer
(correspondence to Julia Udall, 27th April 2011)

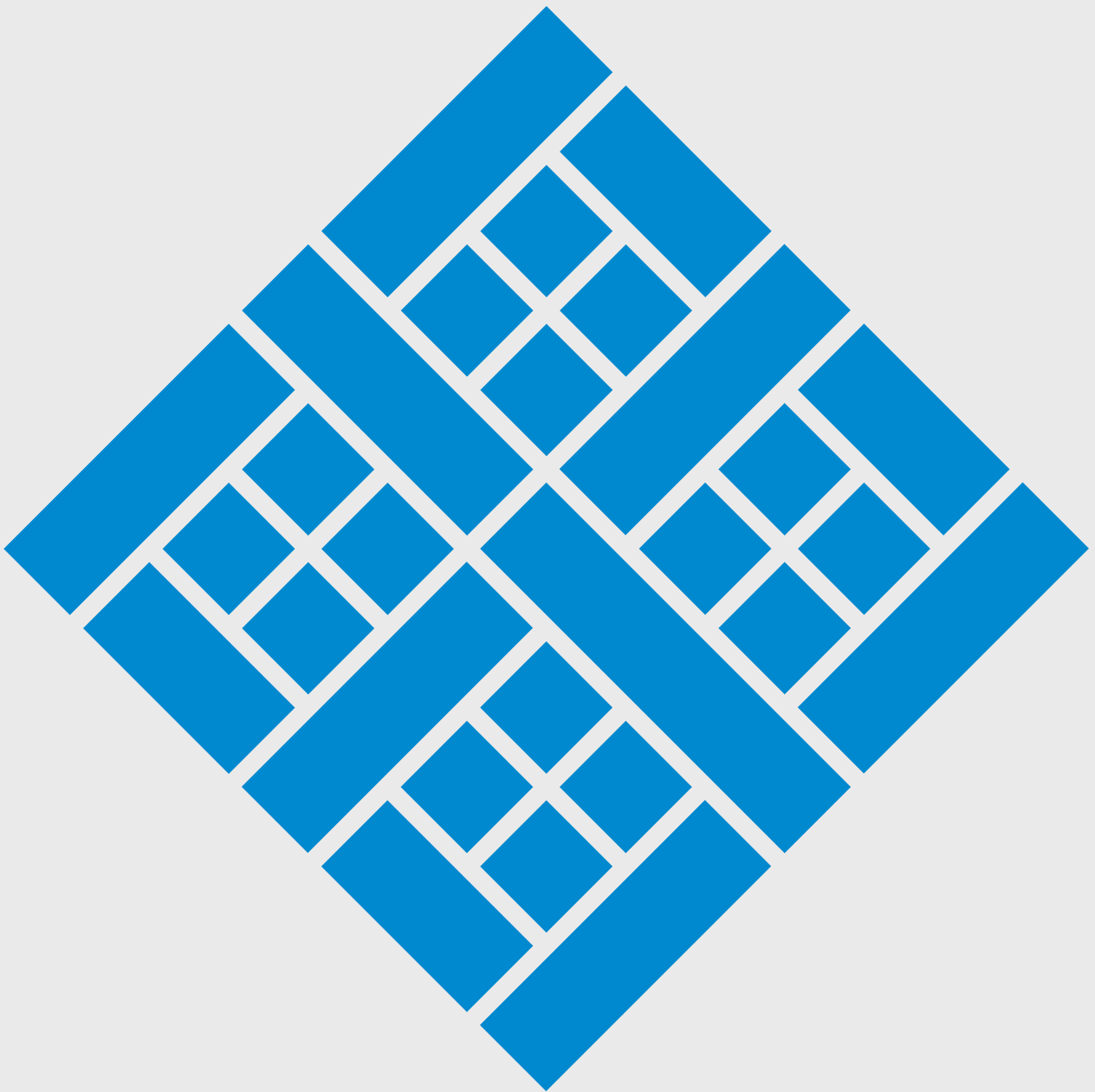
“

Of course your report's intention is to change the SDF designation. I've followed up on the evidence you've provided, done a little more myself and we're almost certain to propose to Councillors that the designation is changed. Not to exactly what you asked for but it'll largely have the same effect i.e. indicate that housing development is not acceptable. You'll get a formal response and the precise details of any proposed change in due course.





Precedents



Case Studies

As part of the Knowledge Transfer Project Re-imagining Portland Works: Sustainable Futures for Sheffield's Industrial Heritage a number of case studies were developed around projects representing a range of models of management, ownership and funding or with an interesting vision and therefore with a to offer inspiring ideas for Portland Works. In particular, the case studies, funded through the Knowledge Transfer and Agency, were chosen to assist with the creation of a shared vision for Portland Works and to develop a governance model and business plan. Ten projects including Bank Street Arts, Stag Works, The Riverside, S1 Artspace, High Green Development Trust and Butcher Works in Sheffield, Coexist/Hamilton House in Bristol and The Woodmill in London, were looked at in detail and a draft of the case studies was used as the basis for one of the sessions for the Exploring Futures workshop, held in June 2010 (see 36).

Each case study contains an introduction, location map, address and directory, an indication of the project's size and scope, a section on the ethos (people and goals), one on accommodation (occupancy and tenancy) and one on management; each case study also included a chronological financial account of projects and a section on difficulties, disputes and failures. The information was gathered through interviews with a number of actors and through additional desk based research and site visits where required.

The case studies were compiled by a number of researchers, individually credited, that worked collectively and iteratively on identifying issues to cover, questions to answer and gaps in their understanding of the projects. The case study questions and scope were developed collectively through the on-going interview process- so learning something was crucial in one case often led us to try to understand it in another case.

Following the Exploring Futures workshop the initial case studies draft were revised and they became a strategic vehicle to explore and research issues that had been identified of relevance for Portland Works. We used them to find out specific things we felt crucial to the Portland Works project, such as how priorities of social benefit and economic viability could be balanced or more

practical things such as how people handled voting at the AGM. The Case Studies set out the process of development in terms of economic social and physical aspects and intend to show how these things are linked together and to the choices made about governance or business model. They also aim to flag up pitfalls and issues for concern to be aware of when embarking onto similar project.

Besides the value of the Case Studies as precedents, for Portland Works is also the very process of engaging in researching those precedents that is proving of value. In the development of the case studies we have created networks and new relationships with other similar groups and projects. This has proven useful (and will be in the future) for sharing advice and experiences and for the development of potential partnerships.

As the Portland Works campaign and project gained momentum an eleventh case study on Portland Work was created to document and capture its story in the same format of the initial ten Case Studies, as a resource for other groups wishing to purchase and develop buildings for community benefit.

The Case Studies are currently only available in the format of twelve page long stand-alone booklets, but are in the process of being compiled into a handbook to be published later in 2011.¹

Precedents

PORTLAND
WORKS

Knowledge Transfer Partnership 2012

Case Study 1

Bank Street Arts

Bank Street Arts is a community arts organisation based in the heart of the city of Portland. It is a not-for-profit organisation that has been established for over 20 years. It is a registered charity and a company limited by guarantee. It is a member of the Arts Council of England and the Arts and Humanities Research Council. It is a member of the National Endowment for the Arts and the National Endowment for the Humanities. It is a member of the National Endowment for the Arts and the National Endowment for the Humanities.

[illegible]

Location

Sheffield, South Yorkshire

Site Information

Address
 South Street Area
 Sheffield
 Sheffield
 South Yorkshire
 S1 2DD

Project Size

Area Breakdown

Area	Area (m²)
A	1,000
M	1,000
L	1,000
XL	1,000

Notes: 1. The area is a mix of residential and commercial.

Page 10 of 10 (Page 10)

<h1>Accommodation</h1> <h2>Occupancy and Tenancy</h2>	
<p>Schedule of Accommodation</p> <p>28. Study 1, public-private and voluntary, charitable, self-aided and self-help systems</p>	
<p>Tenants</p>	

PORTLAND
WORKS

Knowledge Transfer Partnership 2010

Case Study 2

The Woodmill

How do you find the right people for your business?

[illegible]

Location

Bermondsey, London

[Site Information](#)

Address:
The Shard
Bermondsey
London
SE1 9JL

London City
The Shard

London City
River approach

Project Size

Area Shaded

Area breakdown unavailable, but each apartment area will be housed in two buildings.

S
M
L
XL

Page 6 of 100 (1/10)

[illegible]

A black and white photograph of a large industrial building complex. On the left is a multi-story brick building with many windows, some of which are arched. To the right of this building is a tall, cylindrical smokestack. In the background, another industrial building is visible. The scene is set in an open area, possibly a courtyard or a street. The image is framed by a thin black border.

[illegible]

PORTLAND
WORKS

Knowledge Transfer Partnership 2010

Case Study 4

Coexist at Hamilton House

© 2010 Portland Works
www.portlandworks.co.uk

Location
Bristol, Avon

Site Information

Address
 Gloucester House
 Gloucester Court
 Bristol
 BS1 1QY

Project Size

Area Breakdown

Area	Size (sqm)
S	1,000
M	1,000
L	1,000
XL	1,000

Legend

- Proposed Development
- Existing Development

Accommodation

Occupancy and Tenancy

Tenants



125 tenants, a mix of organisations and individuals

Other Notes

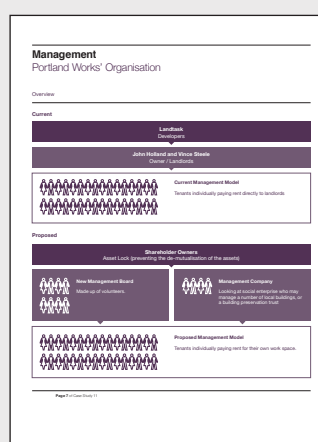
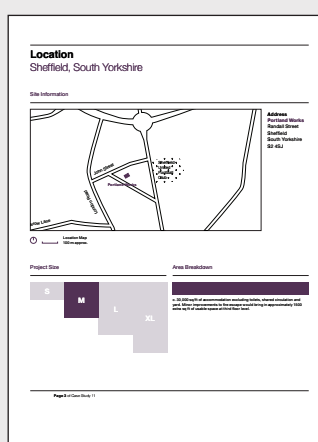
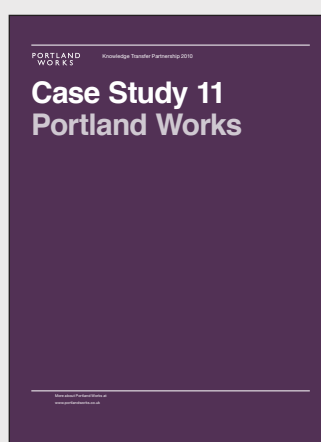
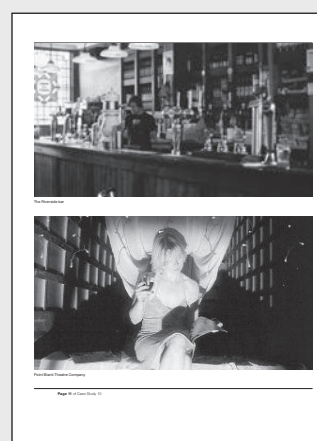
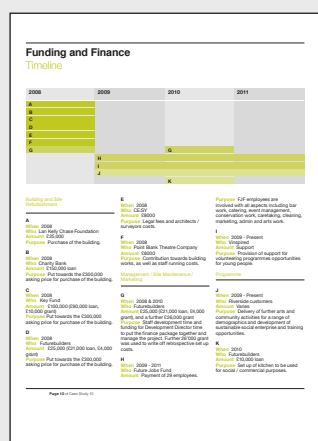
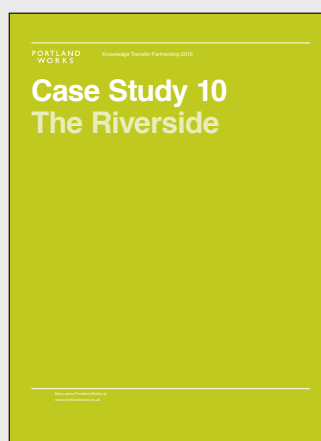
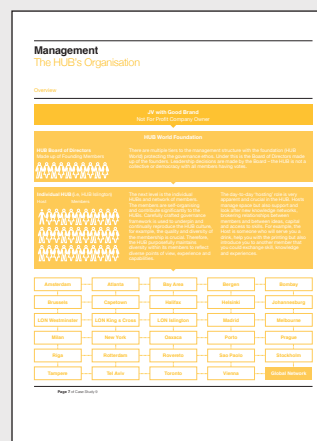
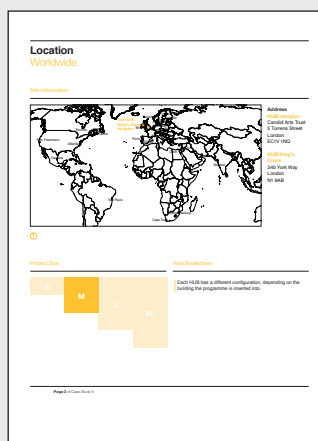
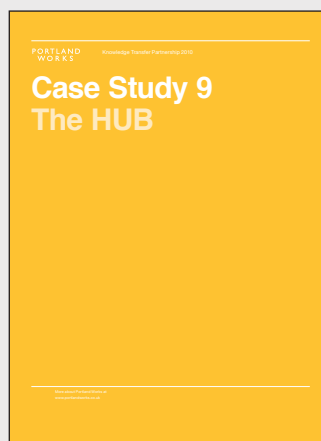
Resident Tenancy: Rent per month per square metre is two pence (approximately) tenancy and reduced rates for individuals – different structures etc.

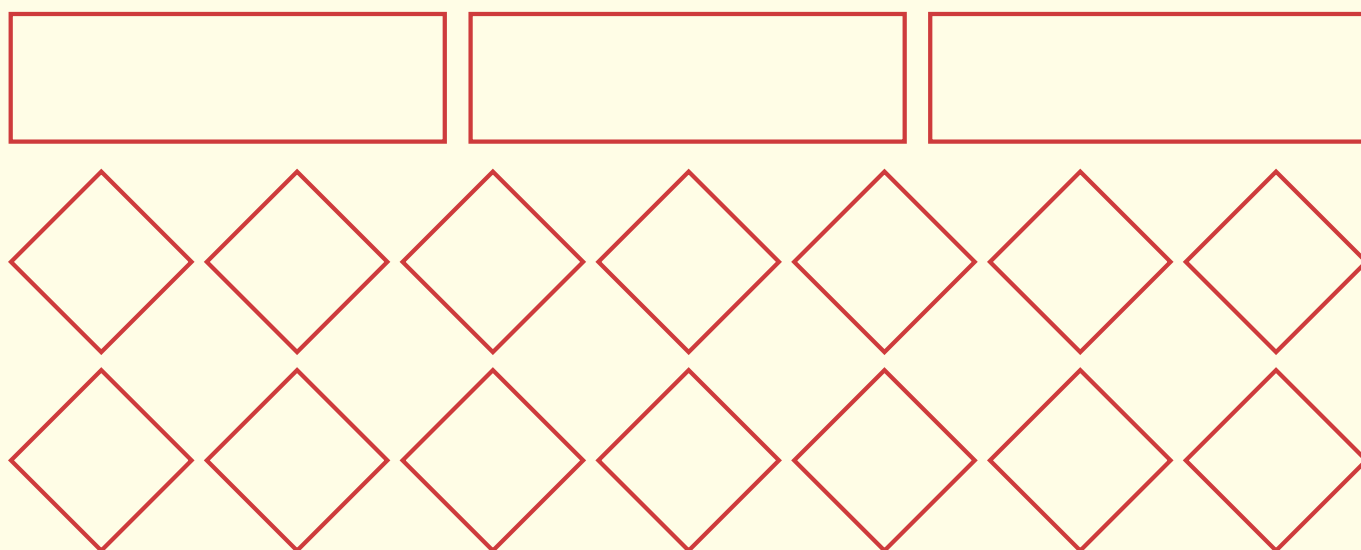
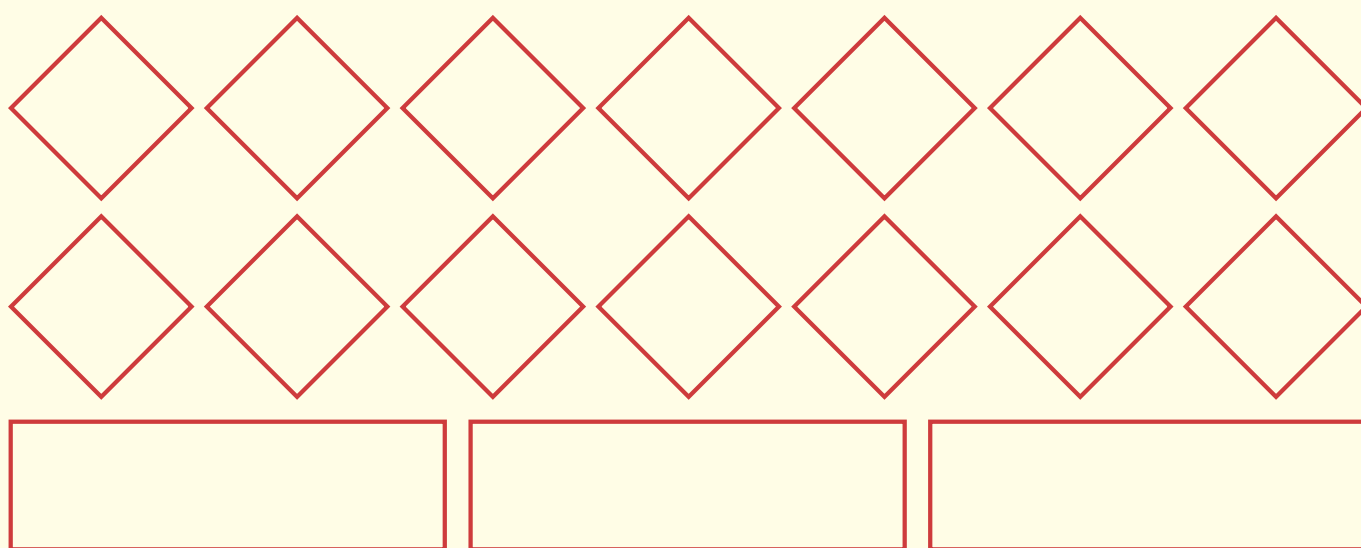
General Organisation Tenancy: Private ownership, Council management company, but both towards close to the tenants, being a partnership to cover their costs.

The disclosed figure for how many visitors, not a detailed breakdown of accommodation.

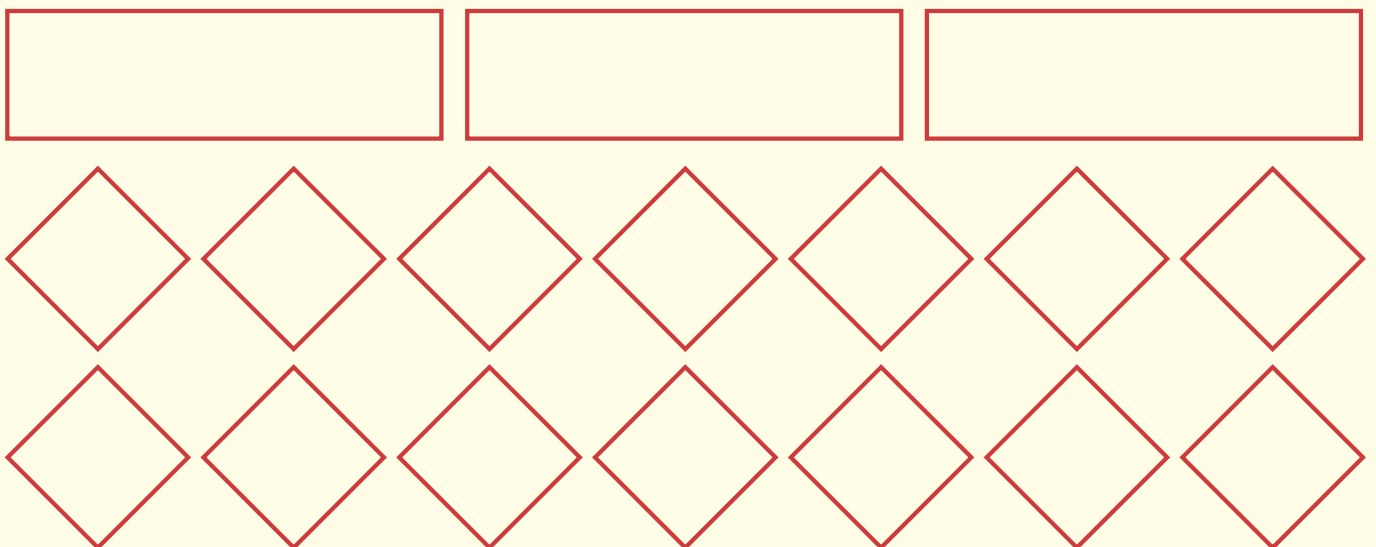
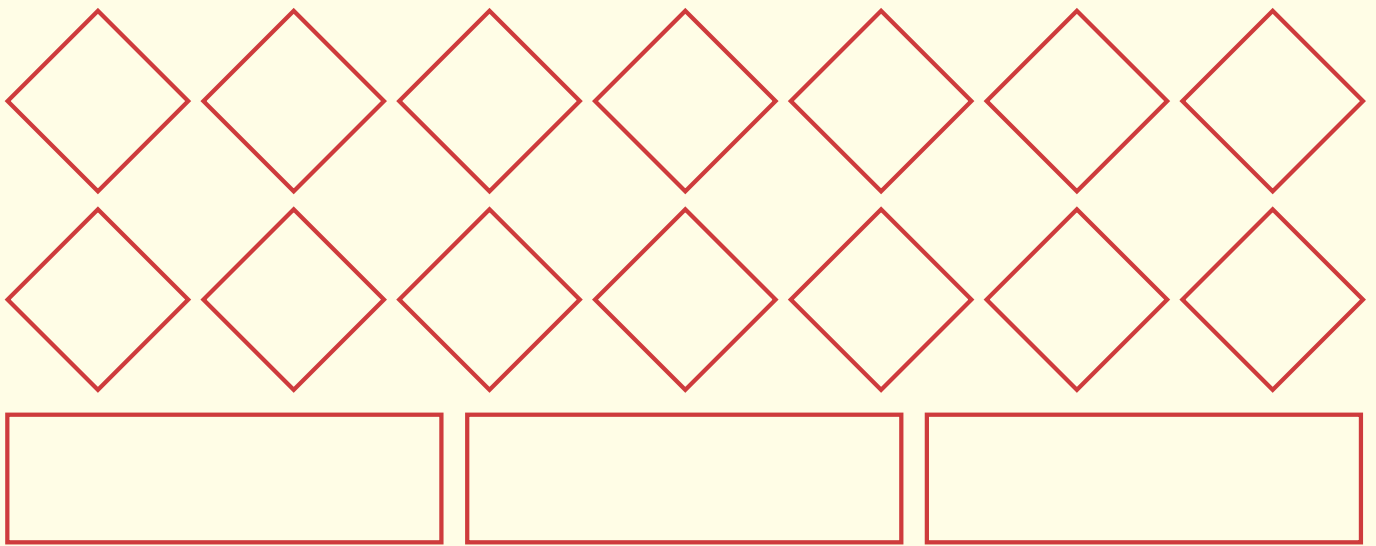
Page 6 of Green Book 5

[illegible]





Exploring futures



Knowledge Transfer Workshop and Report

The Knowledge Transfer Workshop, held in June 2010, brought together tenants, campaigners and a number of advisors from a diverse backgrounds and organisations including the creative industries, business advice, cooperative support, local government, social enterprise, heritage, arts, regional development, architecture, conservation and community development. The opportunity to bring this range people together in one place allowed us to debate both the vision for Portland Works and explore how this might be realised through every aspect of the project plan we conceived, including governance, approach to conservation, networking, and education. People attending were able to see how they might offer help in the future to the campaign and fully understand the context and collective desires for the future.

The day consisted of a tour of the works, a series of presentations, workshops, debates and informal conversations that led directly to the decision to form an IPS for the benefit of the community. The Workshop Report details the events and outcomes of the day, a summary of which can be found below.

Campaign Aims

There is a lot of enthusiasm for the Portland Works Campaign and advice and ideas are pouring in from a number of places. In order to progress, the Campaign Team needed to understand the implications of taking a certain route in relation to the goals of the project team. These priorities were defined as:

1. Maintaining affordable business space
2. Retaining the mixture of tenants
3. Understanding the site as a working place, with dirt, noise and risks
4. The potential for education and heritage on the site
5. The project being 'Roots Up'



Workshop Aims

The workshop, held on the 11th June 2010 was a crucial part of the Knowledge Transfer Project. It was designed to bring everyone who had shown an interest in the project together in one room. By the end of the day both the campaign group and researchers wanted to have a clear strategy for moving forward, having debated the possibilities open to us and worked through what we collectively understood to be the tenants' priorities. Those facilitating the day hoped the workshop could help to define how a particular structure or model would impact on the day to day life of the works.

The landlords, investors, agencies and funders we have spoken to all have particular aims, requirements and ambitions for Portland Works. In some cases Portland Works is perceived in terms of its heritage and architectural significance, in others it was considered in terms of the contribution the building made to culture or to business in the city; pursuing any one of these would impact on the place Portland would become.

The success of the campaign thus far had opened up a number of options, but the campaigners were increasingly aware that they now needed to refine their approach in order to best achieve their stated aims and priorities. The campaigners and tenants also saw this workshop as an opportunity to present their priorities to local and regional bodies and organisations to which they may link in the future.





Pre-session visit to Portland Works

Tour round the workshops and studios of Portland Works, including brief introduction to the John Street Triangle Conservation area, the adjacent Stag Works and the workshops and studios of Portland Works. The tour also included demonstrations of the heritage skills and crafts in the building, including knife grinding by Stuart Mitchell of Stuart Mitchell Knives, tool making by Andy Cole of Wigfull Tools, a workshop tour of Squarepegs (patented coat hook manufacturer), and a welcome into the studios of Portland based artists, Mary Sewell, Clare Hughes and Nuala Price.



Project workshop

Held on the 11th of June 2010 at Portland Works, this workshop brought together key people with vested interests in the project.

- Photography
- Website / Blog
- University Curriculum
- Reports
- Funding
- Marketing
- Happy People
- Research
- Conversations
- Meetings
- Tenants Needs / Desires
- Local Connections
- Food
- Drink
- Case Studies
- Interviews
- Online Searches
- Business Plans
- Academic Dissemination
- Links to COOPs

REASON

ACTIVITIES & QUESTIONS RAISED

IMMEDIATE OUTCOMES

LONG TERM OUTCOMES

Workshop & Studio Tour



Tour around workshops and studios with introduction to the practices and individuals based at Portland Works.



Could tenants relocate?

How do the activities on site and building work together?

Tenants (artists, musicians and makers): **Who, what, where and how...?**



UNDERSTANDING OF BUILDING AND SOCIO-ECONOMIC CONTEXT



GUESTS IMPRESSED BY RANGE OF SKILLS AND MAKERS



GUESTS COMMISSION WORK



FEATURE 'MAKERS' ON WEBSITE



JOHN STREET TRIANGLE BUSINESS AUDIT



OPEN DAYS



TUM CONSERVATION STUDENTS' WORKSHOP



The Culture of Portland Works



Used word and image cards to develop and communicate current and future aspects of Portland Works' culture and vision. These were then debated as a group and collated into a joint vision for Portland Works.



What are the ci aspects to Portlan currently makes

Is there a s the future

What elemen are less importa a compromise r

Do all the stakeholders have share the vision fo it to move forward

What net relations! to enable

What elements ar crucial to the futu vision for the wor



VISION STATEMENT CREATION TO HELP DEVELOPMENT OF BUSINESS PLAN.



GOOD UNDERSTANDING OF BUILDING IN STRATEGIC / CULTURAL WAY



NEW POSSIBILITIES FOR HERITAGE AND EDUCATION ON SITE



STRONGER WEB DEVELOPMENT & MARKETING



INFORMED CHOICE OF BUSINESS PLAN



LINKS TO MUSEUMS SHEFFIELD VIA PARTICIPANT



FUNDING SUPPORT FORMY COMMUNITY ASSEMBLY

IN A



Lunch



TO RECHARGE THE FUEL CELLS &
GET TO KNOW EACH OTHER

A few words from Paul Blomfield MP.
Chance to chat & find out more
about people.



Can you pass the
chips & vinegar
please?
Is that hummous?
Do you want
some salad?



BELLIES FULL =
HAPPY PEOPLE



LINKS TO HLF VIA
PAUL BLOMFIELD MP



SENSE OF PLACE
RESEARCH FROM
SHEF UNI STUDENTS



Case Studies Management & Ownership



TO BUILD ON KNOWLEDGE FROM INTERVIEWS, ONLINE SEARCHES,
BUSINESS PLANS & ACADEMIC DOCUMENTS.

Presentation and discussion of 11 case studies:
Bank Street Arts, Stag Works, The Riverside,
SI Artspace, Butcher Works & High Green
Development Trust - all from Sheffield.
Orgreave Advanced Manufacturing - South
Yorkshire
Coexist / Hamilton House - Bristol
The Woodmill & The Hub - both London



How to keep a
balance between
tenants rent control
& building
investment?

How do we ensure
that we make the
right decision about
charitable status?

How do we ensure that we have the
right level of investment in the heritage
and standard of accommodation?



DISCUSSION
ABOUT TENANTS
RENTS AND
REFURBISHMENT



DISCUSSED PREFERRED
LEVEL OF
REFURBISHMENT



MAKE PORTLAND
WORKS A CASE
STUDY



CREATE A CASE
STUDY RESOURCE
TO DISSEMINATE



INFORMED CHOICE
OF BUSINESS PLAN



Business Plan & Risks



TO DIGEST RESEARCH BY DAVE THORNETT, &
UNDERSTAND LINKS TO COOPS

Dave Thornett introduced the various
models of management and ownership
available to Portland Works. These options
were then analysed in small groups before
being presented back to everyone in order
to help select a suitable model.



Would a share
issue be possible/
necessary? What control is
there over rents
and tenants?

What capacity is there to
refurbish the building within
this model?

Who owns the building?

How closely does it fit
with the initial vision?

Who has the risk?

Who manages the building?

Which funds etc would
we be eligible for?

What are the social benefits?

Who else is involved as
a stakeholder in the
project and what
benefits do they bring?



BETTER
UNDERSTANDING OF
MANAGEMENT,
OWNERSHIP, FUNDING
& STRUCTURE



DECIDED BUSINESS
PLAN SHOULD BE AN
IPS, WITH AN ASSET
LOCK



LINKS WITH COOPS UK



IPS CONSTITUTION



BUSINESS PLAN



5 DAYS FUNDED
SUPPORT WORK FORM
CO-OP ENTERPRISE HUB



INFLUENTIAL
PROJECT
ADVOCATES



Re-imagining Portland Works: Sustainable Futures for Sheffield's Industrial Heritage.

Invite.

Workshop.

19th June 2010

Venue: L10 - John St. Triangle

Little Sheffield Development Trust and the Agency Research Centre at the School of Architecture, University of Sheffield, would like to kindly give you an opportunity to join us for a workshop to explore alternative futures for Portland Works.

The session will be held in a site, to be confirmed, close to Portland Works to allow us to visit during the day.

Please bring: If you would like to join us, please email info@sheffield.ac.uk by 15th May 2010.

We have invited leaders of Portland Works and guests that we hope will also bring their experience and particular knowledge to the session. We hope that the workshop will be lively, offering insight into practical ways that the Little Sheffield Development Trust and the Portland Works Steering Group can move forward.

This workshop is part of the activities that the Agency Research Centre is organising in the framework of the ES funded project *Rhythm, movement and local cultural production and reuse* fund.

University of Sheffield



Re-imagining Portland Works: Sustainable Futures for Sheffield's Industrial Heritage.

Timetable.

Workshop.

19th June 2010

Venue: Harbord Works, John Street, Sheffield

Pre-session: Site visit and Welcome

10.15 Visit to Portland Works for guests.

11.00 Arrival at Harbord Works, welcome, introductions, coffee

Session 1: The Culture of Portland Works

11.15 Introduction

11.35 Group discussions/ workshop

12.15 Feedback to the group

12.30 Lunch at Cafe Euro

Session 2: Case Studies, Management and Ownership

1.00 Introduction and presentation of case studies

2.00 Group discussion/ workshop

3.00 Feedback to the group

3.15 Coffee

Session 3: The Business Plan and Risk

3.30 Introduction

4.00 Group discussion

4.45 Feedback to the group

Summary and Future Plans

5.00 Summing up of the day

5.15 Close of session

If you cannot attend the full day, why not attend one or more of the sessions?

University of Sheffield



Re-imagining Portland Works: Sustainable Futures for Sheffield's Industrial Heritage.

Here for the Workshop.

Through the courtyard
Stairs on left hand
Door on the right hand

Welcome.

TIMETABLE

Pre-session: Site visit and Welcome

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5.00 Summing up of the day

5.15 Close

University of Sheffield

Little Sheffield Development Trust

Sheffield School of Architecture

Sheffield Development Trust

Sheffield Hallam University

Sheffield Community Foundation

Session 1: The Culture, Our Vision

The first session focused on the way Portland Works currently operates, and what people's aspirations are for the future in terms of the social and cultural aims. It was a chance for people to understand each others' priorities and what is crucial to the success of the place.

Session 2: Case Studies

This session looked into how other people have approached similar scenarios, the difficulties they have encountered and the opportunities that they present. The case studies have been chosen by the researchers because they use a range of models of management, ownership and funding or have an interesting vision and therefore potentially offer inspiring ideas for Portland. They will be published on the updated Portland Works Website as a resource for the project group.

Session 3: Business Plan, Management and Ownership Structures

This aspect examined the various structures and options that are open to us in terms of structuring the business with a brief explanation of the funds and support they will allow us to access. This process was facilitated by Dave Thornett.



Outcomes and decisions

Priority: Maintaining affordable business space

- The ability to control the rents or at least to ensure they were maintained within 'affordable' margins was essential.
- The question of affordability would also impact on the strategy for refurbishment because if the landlord was to invest in extensive repairs and refurbishment and upgrading of the works this would be likely to be reflected in rental increases, unless grant funding could be obtained for this work.
- There were also more subtle threats, relating to the potential for gentrification associated with a successful project and the knock on effect of increased demand.
- Businesses could be supported through creating a "Made in Portland Works" brand, which we could market collectively. This may also provide the opportunity for supplementary income for the works to carry out refurbishments or maintenance.

Priority: Retaining the mix of tenants

- Control over the length of tenancies and the ability to sub-let would also be required. The needs of artists and musicians are often for short-term informal lets, or sub-lets and metalworkers often required the security of a longer tenancy as they were likely to have large initial costs of installing machinery.
- By the nature of the building, the space is flexible and can and has been adapted to a variety of uses. However, in the long term, this could be further supported by considering zoning the building and/or creating infrastructure or services to suit the needs of these businesses and individuals.
- Through considering the offer of the John Street Triangle as a whole, this area could purposely be developed as a start up area for the creative industries in Sheffield and our position would be stronger. Many metalworkers, musicians and artists move between studios and workshops within the area and if the offer and facilities were created we could also ensure constant demand for Portland Works. In order to support this we would need to ensure the Sheffield Development Framework designated the area as business and fringe industry, rather than housing.

Priority: Understanding the site as a working place, with dirt, noise and risks

- Those who are based at Portland Works understand how the various companies and individuals use the building.
- The large, derelict looking machinery in the courtyard is actually used for spare parts for the forges and furnaces and other historic machinery on site. It may not, in some people's opinion, be the most aesthetically pleasing, but without it Wigfull Tools would not be able to operate. This, and other similar requirements, may not be compatible with a large number of visitors, and certainly not if they visit in an informal way.

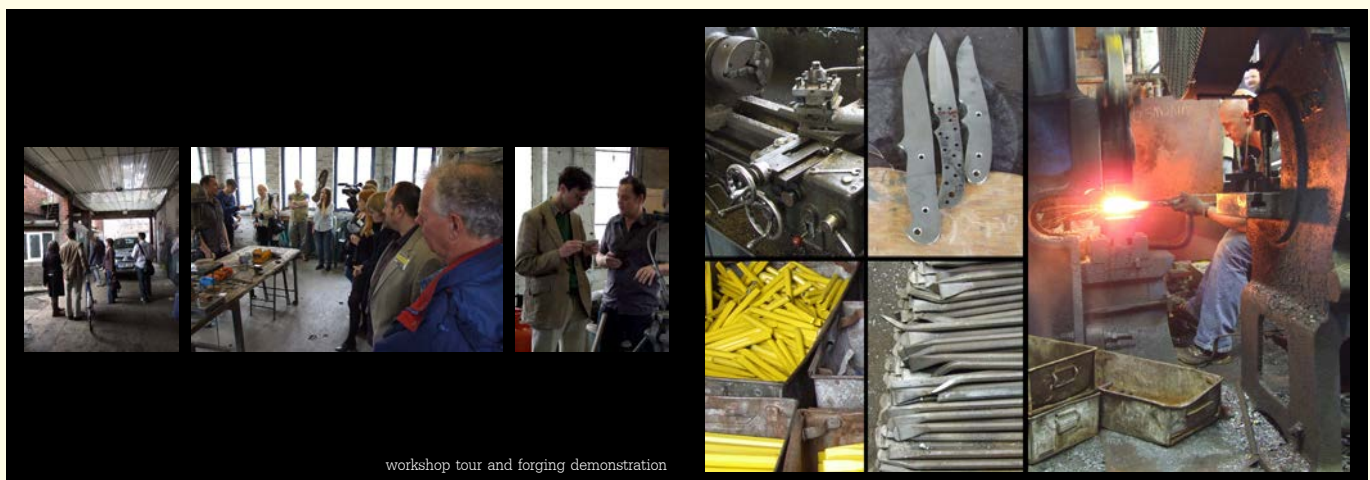
- Due to the type of businesses based at the works, the site will be dirty, noisy, and busy with forklift trucks, furnaces, chemicals and other risks. These can be regulated, but there is significant cost associated with this and any future proposals must take this into account.

Priority: The potential for education and heritage on the site

- Links to institutions were something that in some cases were already in place; Stuart Mitchell, of Stuart Mitchell Knives is considering taking an apprentice from Freeman College. It was felt that a deliberate effort to develop these would strengthen the businesses and also contribute to Sheffield in terms of skills and employment.
- Portland Works is already part of the annual 'Galvanised' and 'Open-Up Art' festivals and it was felt that an open day which built on all the people and businesses in Portland Works could be very successful. We are currently putting together proposals for this that include art, music, lectures, storytelling, metalwork demonstrations and heritage talks. We will apply for funding from the Heritage Lottery for this, and this will be an opportunity to promote the works to English Heritage and the Heritage Lottery and prove our ability to manage funds and to meet their aims.
- It was suggested that having the works as a museum or heritage centre would be less successful as it is a working place with the inherent risks associated. It was also suggested that by having prearranged days for visits this would mean the demand on those at the works would not be too great. We are also aware that to create Portland as a museum would mean expensive infrastructure such as extensive car parking, cafes, and facilities that may not necessarily benefit the aims of the tenants.

Priority: The project being 'Roots Up'

- The campaign developed first from a position of resistance, to that of being propositional, and the tenants and campaigners felt this gave it its strength. Those who were involved had committed time and energy and were passionate about seeing it succeed. Although it is inevitable that we will need to draw in skills and support from those outside of the campaign, a roots up approach was centred on a clear understanding of the place and its people.



Outcomes

- It was decided that the Campaign Group would pursue the option of forming an Industrial and Provident Society, with investor members. This was seen by many as a strong option as it allowed the tenants to have influence on the decision making for the priorities for the works and also brought investors in that would give time and expertise as well as financial support. It would also allow us to meet our priorities to maintain affordable rents and the variety of tenants.
- The tenants expressed that they were willing to take on a certain amount of risk, in the form of loans to partially fund the project. They did not however want to have to deal with the day to day management of the works and made it clear that their own businesses would have to be their priority.
- It was agreed that although the tenants should have influence they should not have overall control of Portland Works as there may be a conflict of interest between tenants and the management/required investment into the building. This is something which should be written into the rules of the IPS.
- It was agreed that Portland Works should be seen as for the benefit of the community and that there should be an asset lock to ensure the building wasn't sold on later for profit.

Reflections on the day

The workshop brought people together and informed them of and developed the priorities and desires for the future of Portland Works. We met the campaign group's and researcher's aims of setting out our vision, informing our next steps and coming to a decision about the model of management and ownership that we wanted to pursue. In addition to this, the project was further promoted and the richness of Portland Works was communicated to a number of new people. It is testament to the interest in the project that, due to lack of space a number of people had to be turned away that were interested in attending the workshop.

However it is worth noting that only around ten tenants (around 33%) attended any of the sessions, although a core of five participated in all of them. This could be in part because they did not know what to expect of the workshop- and more time would have allowed us to speak to each tenant individually before the workshop and discuss their involvement in more detail. However, since the workshop the Portland Works committee has had a much improved tenant attendance and participation. The research carried out for the case studies and the contacts made through working in this way have greatly informed our next steps and the energy and time that was invested on behalf of the project has boosted the confidence of the project group.

The campaign group will continue to work to develop useful relationships and to understand Portland Works in the wider context of the City.



Feedback from participants

“Prior to the workshop I hadn’t realised the sheer number and diversity of firms and individuals in Portland Works”

**Christine Ball,
Sheffield Civic Trust**

“The workshops were great-having ideas from previous discussions meant we were not reinventing the wheel and could get on with prioritising.”

Jillian Creasy, Local Councillor

“I learnt how large the Portland Works site is, and so therefore now understand the possibility of bringing more space into use. Though, of course this also made me realise how much needs to be invested in the building!”

**Jean Cromar,
local resident and activist**

“Our aim is to preserve the Works (as) it’s an ideal environment for the nurture of all manner of skills. (We want) to make it a centre of learning and teaching for generations to come...”

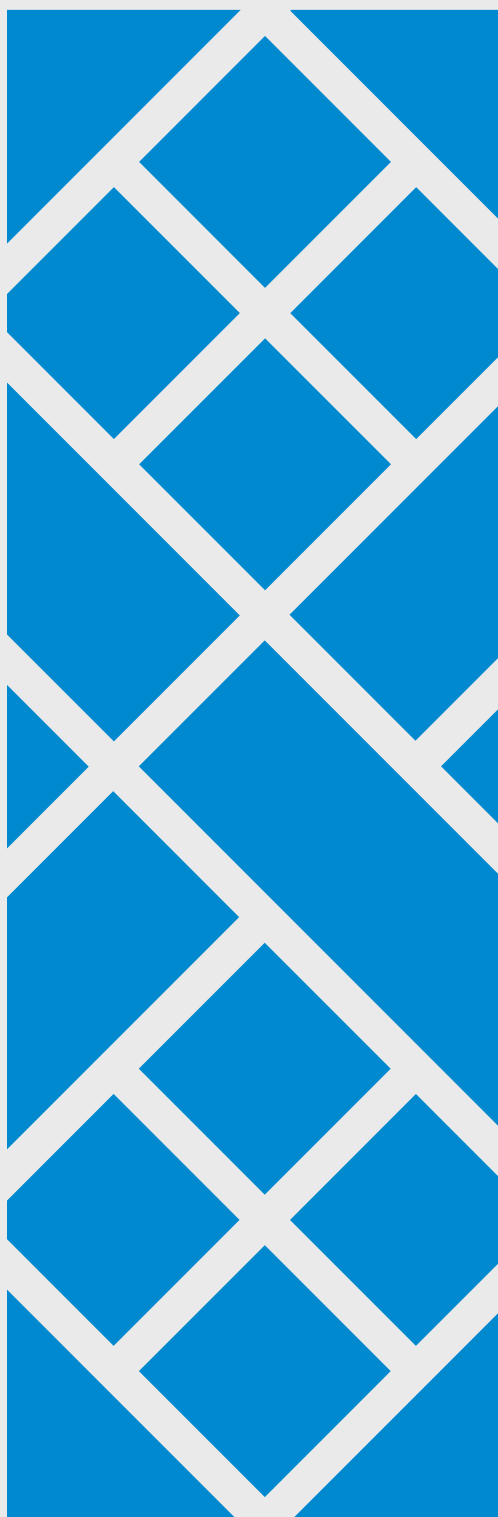
**Stuart Mitchell,
Stuart Mitchell Knives,
Portland Works**

“I felt the most successful aspect of the day was that it gave me a clear idea of the vision and what all parties want – it was very comprehensive and a well put together day.”

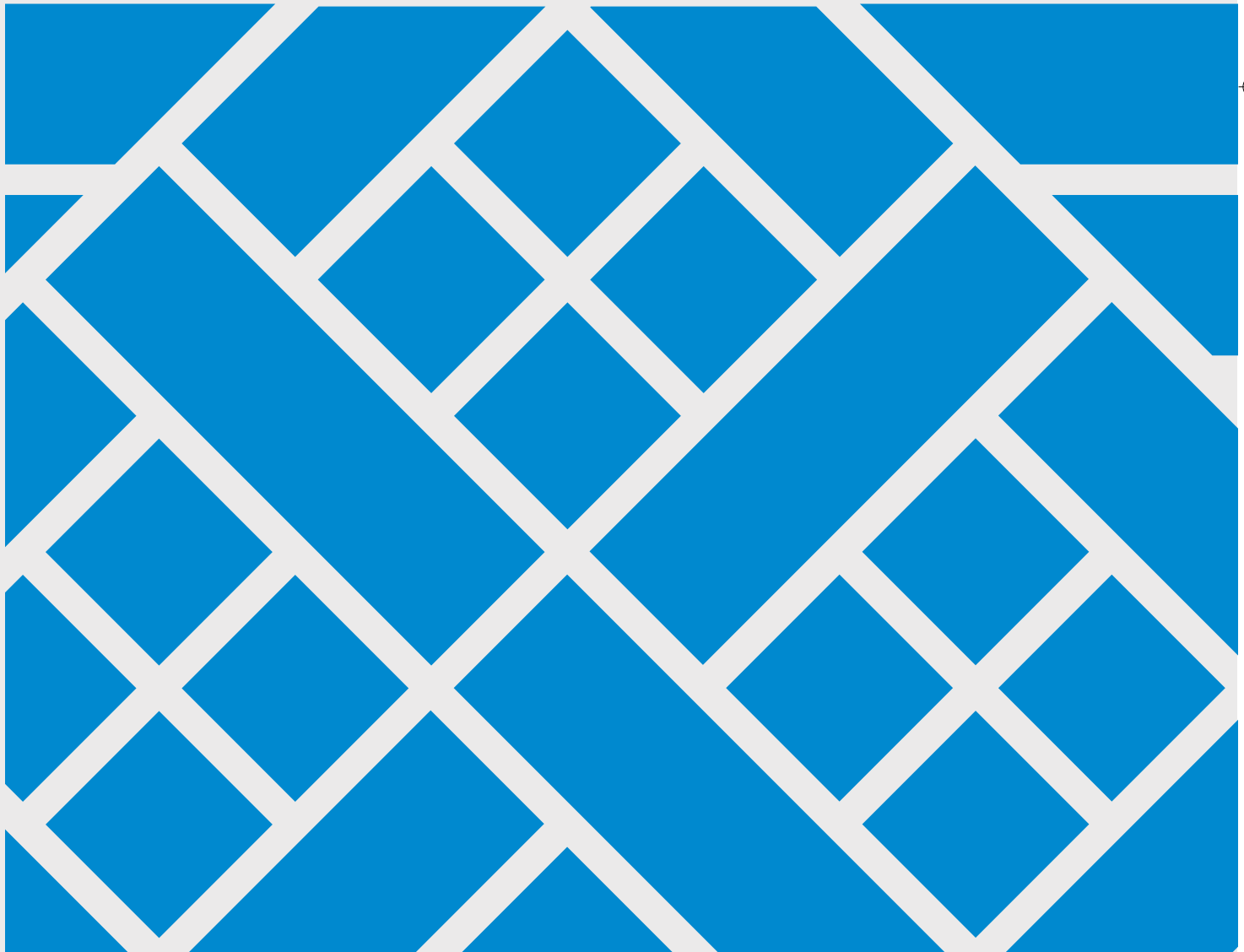
**Craig Wallace,
Yorkshire Forward**

“The most successful aspect for me was the discussion of possible alternative routes forward - and that a decision was reached, albeit unofficially at that point.”

**Stephen Connelly,
local resident and activist**



Reorganising



Rules of

...PORTLAND WORKS LIMITED

(Registered under the Industrial and Provident Societies Acts 1965-2002)

Name

1. The name of the Society shall be Portland Works Limited.

Objects

2. The objects of the Society shall be to carry on any business for the benefit of the community

By:

(i) Purchasing, preserving, adapting and managing Portland Works, a Grade 2* listed metal trades building of historical significance, with regard to its original purpose of providing workshops for independent 'little mesters'.

(ii) Offering low cost workshop and studio space within the works, to metal trades, artists, musicians and other craftspeople.

(iii) Supporting creative industry and small scale manufacturing, within and beyond the building: by offering facilities for start-up businesses; education work and promoting Sheffield's historical heritage.

Powers

3. The Society shall have power to do all things necessary or expedient for the fulfillment of its objects and in particular:

(a) to establish and contribute to pension or superannuation schemes for any persons who are or have been employed by the Society and their dependants;

(b) to make gifts and donations for social or charitable purposes;

(c) to draw, accept, make, endorse, discount and negotiate bills of exchange and promissory notes and other negotiable instruments;

(d) to purchase, feu, hold, sell, charge, mortgage, exchange, develop, rent, lease or sub-lease lands of any tenure in the United Kingdom or elsewhere, and to erect, pull down, repair, alter or otherwise deal with any building thereon and to acquire and grant rights, privileges and easements in, over or in respect of any land or any building thereon and to acquire any machinery, plant, property or rights which may be necessary for or conveniently used with or may enhance the value of any other property of the Society;

(e) to engage or employ such personnel, whether as employees, consultants, advisers or however;

(f) to take out and maintain insurance against any risks to which the Society, its members and its Board may be exposed;

(g) enter into any agreement for partnership or for sharing profits, union of interests, co-operation, joint venture, or reciprocal concession with any society, company, corporation or person carrying on or engaged in or about to carry on any business or transaction capable of being conducted so as to directly or indirectly benefit the Society and to acquire shares, stocks or debentures in any such society, company or corporation and if any such

agreement shall so require to depute the management of any business or adventure to any representative or agent as may be agreed on and to confer all necessary powers on any such agent or representative;

(h) to obtain from time to time upon such terms and conditions as it thinks fit advances of money for the purpose of the Society and to mortgage or charge and of the Society's property or assets (including its uncalled capital) and to issue debentures and other securities provided that any such mortgage, charge, debenture or other security may be given or issued as a continuing security to cover any sums or sums due from time to time by the Society to any person or body with which it may have a banking account or transact banking business;

(i) to do all such other lawful things in the best interest of the Society.

Registered Office

4. The Registered Office of the Society shall be at:

.....

Membership

5. The first members of the Society shall be the signatories to the application for registration (the "Founder Members"). The Board may at its discretion admit to membership any person or corporate body or the nominee of any unincorporated organisation who supports the objects of the Society and who has paid or agreed to pay the appropriate annual subscription (if any) for the time being in force.

6. A person who qualifies under Rule 5 above may apply for membership to the Board, and upon acceptance and payment of the minimum amount of share holding required as determined by the Board from time to time, and the annual subscription fee (if any) the Society shall issue to her/him/it share certificates as appropriate and shall enter her/his/its name in the register of members. The Board may refuse any application for membership at its absolute discretion. Applications for membership shall be in such form as the Board may from time to time direct. Any such form may provide that a member may specify an email address, which shall be used by the Society for any communication required by these rules to be sent to members. Any member specifying an email address in this way shall notify the Society of any change to this email address.

7. The Society shall keep at its registered office a register of members in which the Secretary shall enter the following particulars:

(a) the name, address and email address if applicable of every member;

(b) a statement of the shareholding of each member;

(c) a statement of other property, whether in loans or otherwise, held by each member;

(d) the date on which each member's name was entered in the register as a member and the date on which any member ceased to be a member;

(e) the names and addresses of the Directors and officers of the Society, and the offices held by them respectively, and the dates on which they assumed and vacated office.

8. The register of members shall be proof of membership of the Society, a member misplacing or destroying their share certificate may apply to the Society for a replacement, the Directors may allow the Society to replace a lost or destroyed certificate at their absolute discretion, and may establish such conditions and procedures in this with regard as they think fit.

General Meetings

Proceedings at General Meetings

19. No person shall be entitled to vote on any question at a General Meeting other than an individual member of the Society or the duly appointed representative of a corporate body which is a member.

20. No business shall be transacted at a General Meeting unless a quorum is present in person. Unless and until otherwise decided by the Society in General Meeting, a quorum shall be one tenth of the members of the Society or three members, whichever is the greater.

a quorum shall be one tenth of the membership or five members of which at least 2 shall be tenants, whichever is the lesser (this is because we expect to have a very large and far flung membership and don't want to incapacitate decision-making)

Board of Directors

31. The Society shall have a Board of Directors comprising not less than three and not more than twelve persons.

The Society shall have a Board of Directors comprising not less than five with a minimum of two tenants and a majority of community members (this is designed to ensure that there are always tenant members but that they are never in a majority)

The initial Directors of the Society from incorporation until the first Annual General Meeting shall be appointed by the Founder Members.

Share Capital

52. The shares of the Society shall be of the nominal value of £25.00.

(We plan to make the minimum share-holding for tenants £25 and for community members £100, hence the £25) The minimum shareholding required of a member shall be defined as such number of fully paid shares as the Board may determine subject to the Act, or as may be required by a particular offer of shares, or, failing such determination or requirement, shall be one share.

a) A member may subscribe for shares in tranches of shares which are smaller in number than the minimum shareholding, provided that any member who does not achieve the minimum shareholding within 12 months after her/his first payment shall cease to be a

member and shall have returned to her/him the value of the shares paid for to date, and the relevant shares shall be cancelled.

b) Shares shall be withdrawable only in accordance with the provisions of these Rules. Shares shall not be transferable except on death or bankruptcy.

c) Application for shares shall be made to the Board of the Society who shall allot to members, upon their admission, the share or shares for which they have applied provided that the total number of shares allotted to any member

shall not exceed the maximum shareholding permitted by law.

d) Shares shall be paid for in full on allotment.

Withdrawal of Share Capital

53. Shares may be withdrawn by members upon giving three months' notice to the Society provided that:

(a) all withdrawals shall be paid in the order in which the notices were received by the Society;

(b) except where a member intends to terminate her/his membership of the Society, a member shall not be entitled to withdraw shares so as to leave her/him with less than the minimum shareholding;

(c) the Board may waive the notice required for a withdrawal and may direct payment to be made without notice or on such shorter notice as they consider fit;

(d) the Board at their sole discretion may suspend the right to withdraw either wholly or partially, and either indefinitely or for a fixed period. The suspension shall extend and apply to all notices of withdrawal which have been received and remain unpaid at the time the Board suspend the right to withdraw. Where the suspension is for a fixed period, such period may be extended from time to time by the Board;

(e) during any period when the right of withdrawal has been suspended under Rule 53(d), the shares of deceased members may, if the Board agree, be withdrawn by their personal representatives upon giving such notice as the Board may require;

(f) the amount to be paid to a member on withdrawal shall be the amount paid up or credited on the shares to be withdrawn, except where the shares are subject to a reduction their value in accordance with the provisions of these Rules;

(g) interest shall be payable on any share in respect of which a notice of repayment has been given until the date of repayment.

54. Any share withdrawn in accordance with the above Rule shall be cancelled.

55. Members may withdraw from the Society by withdrawing all their shares in the Society in accordance with Rule 53 or, if the right to withdraw has been suspended as provided for in that Rule, by surrendering all their shares to the Society. Upon such surrender the Board may in their discretion pay to the withdrawing member the amount paid up or credited in the shares surrendered.

56. The Society may deduct such reasonable sum to cover administrative costs of withdrawal from the monies payable to a member on the withdrawal of shares in the Society.

Reduction in Share Values

57. If the auditors (or any independent qualified accountants appointed for the purpose by the Board) certify at any time that the aggregate of the Society's liabilities plus the amount of its issued share capital exceeds its assets, then (unless in the meantime the excess has been removed) the Board may determine that the amount of this excess, or part of it, shall be apportioned among the members in proportion to (but not beyond) the amount of the nominal value of the

shares paid up and held by each member. This apportionment shall be based on the value of the shares paid up and held by each member at the close of business on the date of such determination. The value of shares held by each member shall be reduced accordingly for the purposes of withdrawal of shares, notwithstanding that the value of shares held by any member may thereby be reduced below the minimum shareholding.

Lien on Shares and Right of Offset

58. The Society shall have a lien on the shares of a member for any debt due to it by the member and may set off any sum standing to the member's credit with the Society in or towards payment of such debt.

Borrowing

59. (a) The Society shall have power to borrow money for the purposes of the Society, including the issue of loan stock, providing that the amount owed shall not exceed £10,000,000.

Application of Surplus

65. Members of the Society will be rewarded primarily through a social dividend rather than a monetary dividend. Any surplus generated by the Society shall be applied as follows, in such manner and in such proportion as the Board may decide:

(a) in paying interest on members' share capital at such rate as may be determined by the Board from time to time, but not exceeding the minimum rate necessary in the opinion of the Board to obtain and retain the capital required to carry out the objects of the Society;

(b) to the continuation and development of the Society;

(c) to making payments for social and charitable purposes.

Seal

66. If the Society has a seal it shall be kept in the custody of the Secretary and used only by the authority of the Board. Sealing shall be attested by the signature of two directors or of one director and the Secretary for the time being. If the Society does not have seal, a document which would have previously required to be sealed, should be signed by a Director and Secretary or two Directors and accompanied by a written statement that the document has been executed by the society as if under common seal.

Investment of Funds

67. The Society may invest any part of its funds in the manner set out in Section 31 of the Industrial and Provident Societies Act 1965.

Regulations

68. The Society in General Meeting or the Board may from time to time make, adopt and amend such regulations in the form of bye-laws, standing orders, secondary rules or otherwise as they may think fit for the management, conduct and regulation of the affairs of the Society and the proceedings and powers of the Board and sub-committees. No regulation shall be made which is inconsistent with these Rules or the Act. All members of the Society and the Board shall be bound by such regulations whether or not they have received a copy of them.

Dissolution

69. The Society may be dissolved by the consent of three-quarters of the members by their signatures to an instrument of dissolution, or by winding up in a manner provided by the Act. If on the winding up or dissolution of the Society any of its assets remain to be disposed of after its liabilities are satisfied, these assets shall not be distributed among the members, but shall be transferred instead to some other non-profit body or bodies subject to at least the same degree of restriction on the distribution of surpluses and assets as is imposed on this Society by virtue of these Rules, as may be decided by the members at the time of or prior to the dissolution.

Disputes

70. In the event of a dispute between the Society or its Board and a member of the Society or a former member, such dispute shall be referred to an independent arbitrator whose appointment is acceptable to both parties to the dispute or in the absence of agreement to be nominated by the Chief Executive of Co-operativesUK. The decision of such an arbitrator shall be binding. In the event that a dispute cannot, for whatever reason, be concluded by reference to an arbitrator, the matter may be referred to the County Court (or in Scotland, to the Sheriff). Any person bringing a dispute must, if so required, deposit with the Society a reasonable sum (not exceeding £100) to be determined by the Board. The arbitrator will decide how the costs of the arbitration will be paid and what should be done with the deposit.

Interpretations

71. In these Rules, "the Act" refers to the Industrial & Provident Societies Acts 1965 to 2002 or any Act or Acts amending or in substitution for them for the time being in force. "Electronic means" shall include email, video links and secure authenticated web-site transactions; In these Rules the expression "Board meeting" or "meeting of the Board" includes, except where inconsistent with any legal obligation:

- a physical meeting;
- a meeting held by electronic means;
- a meeting held by telephone.

Signatures of Founder Members Full Names in BLOCK CAPITALS (no initials)

1.

2.

3.

Secretary:

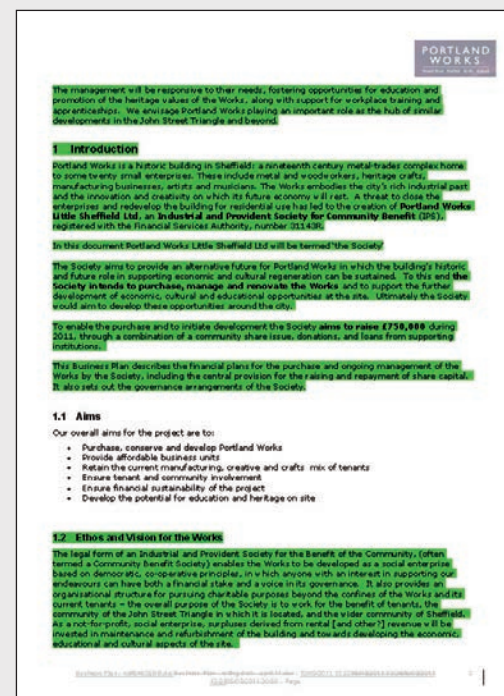
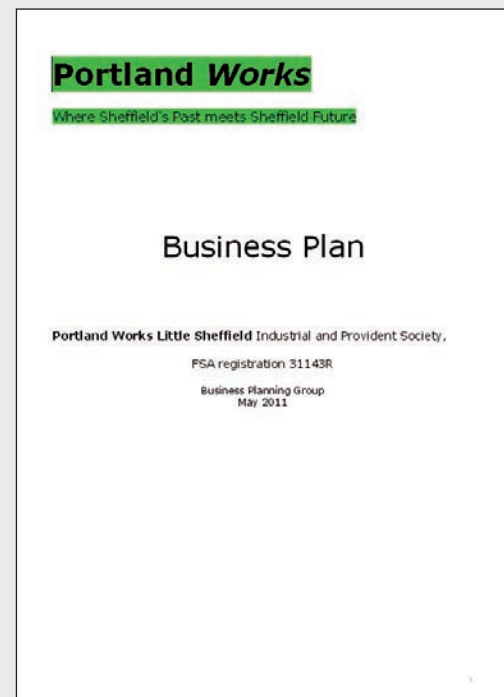
© CO-OPERATIVESUK 2008 - (revised 2010)

The Portland Works Alternative Futures Business Plan

The business plan sets out our vision and financial planning for the next 5 years; it will allow us to issue shares for the purchase of the building and apply for funding and loans for repairs and refurbishment. The plan sets out the economic, social and physical aims of the company and how they will be achieved.

The business plan has been developed since the Knowledge Transfer Workshop and is funded in part by pro bono advice offered by the Cooperatives Hub. Their decision to give us this support was made as a direct result of their being impressed by our approach and the advice and research we had carried out to date. The business plan has drawn on research from a number of sources- including the John Street Triangle Business Audit, the workshop report, advice from various local partners – including Sharrow Community Forum, the Cooperatives Hub, SCEDU, Sheffield University Business and Planning Department, Little Sheffield Development Trust and considerable work from the campaign group.

In order to qualify for their assistance we also had to show we could obtain share purchases pledges for a minimum of 10% of the overall figure we required to purchase the building. This was achieved through our immediate network within 3 months, in parallel to forming the IPS.



Reorganising

PORTLAND
WORKS

Our vision for the future is that Portland Works will be a physically sound, fully occupied building owned and managed in a democratic way by its tenants and supporters... It will provide affordable workshops and studios for craftspeople and the creative industries and for small business start-ups. The management will be responsive to their needs, fostering opportunities for education and promotion of the heritage values of the Works, along with support for workplace training and apprenticeships. We envisage Port and Works playing an important role as the centre of a hub of similar developments in the John Street Triangle and beyond.

2 The building

2.1 Location

The Society will be based at **Portland Works, Randall Street, Sheffield S2 4JS**.

2.2 History

Portland Works is one of the city's last remaining working example of a purpose built light metal trades building from the early twentieth century. Between 1920 and 1940 as part of a national "Urban clearance" program Others have survived but changed in use to residential or office accommodation (eg Cornish Works). The works is situated on Randall Street at its junction with Hill Street and forms part of an important avenue of 11 nineteenth century metal trade buildings. Commissioned by Robert F. Masley (1845-1922) and designed by J.H. Jenkins on Architect, planning permission was approved for the building on the 13th of September 1876 and it was built soon after in one phase. (ref: *Prestner Architectural Guide to Sheffield*).

The Works' unique claim to fame is that here, in R.F Masley's workshops, stainless steel was first made into cutlery, in 1933.

2.3 Purpose

Portland Works is unusual in that it still fulfils its original purpose of housing a range of metal trades businesses within its traditional workshop structure and arrangement. This includes the original forge, built and as far as we can ascertain, intact through and in continuous use since 1877. In recent years, artists, musicians and three woodworking businesses have moved into parts of the works. Finding the courtyard large and workshops of benefit to their trades. The court provides an essential additional workspace for industry and the units are easily adaptable as required by demands to scale businesses up or down. The lack of restrictions on noise suits machine shops and musical allies, the ability to make a mess and not worry about the décor suits the artists. All appreciate the atmosphere of the Works (ref: *Portland Works business audit*, January 2010)

We believe the design and style of the building still has much to offer small scale enterprises that require low-cost space in a community of skilled craft and creative people. Floor area of the entire building is about 28,000 sq ft.

2.4 Ownership

The Works is currently in the ownership of Landlink Ltd, and has been offered for sale to the Portland Works Committee for £675 000 in May 2010. The final price will not be known until negotiations are completed after capital has been raised.

Source: <http://www.portlandworks.co.uk/>; <http://www.sheffield.gov.uk/citycentre/parkside/>; <http://www.railscotland.co.uk/communities/portland-works/>

Sheffield City Centre Regeneration Project

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		PORTLAND WORKS
		Sheffield University Architecture Master's Participation Module October 2010. Sheffield University English department module project "Sense of Place". Four projects including the creation of oral histories documenting the metal trader; the design and development of a shop window for the galvanica festival; documenting of the music and art industries throughout the John Street Triangle and archiving of exhibitions magazines, blog articles and other aspects of the campaign so far.
		Sheffield University Architecture and Engineering audit of the John Street Triangle businesses assessing the clustering of similar businesses in the area, their needs and potential for expansion.
		Sheffield University Architecture masters core design project: TSM (Hunuch based Conservation student) and Sheffield University Conservation Masters students conservation appraisal workshop will provide detailed conservation information
Silverdale Festival, ship windows and liaison to develop monuments artists and open house for the Galvanica festival		Houston of Jostel works through its tenants
Expressed support for our work:		
Senior individuals (local office staff)		Nations Open Day attendance and feedback engagement in conference, production of business cards, blogs, t-shirts, posters, volunteer opportunities to planning application,
Sheffield University		Feature on the official university website and news. Ongoing public and press
Councillors and local councillors		Labor MP Paul Blomfield and Richard Calvert and Green Party Councillor Jillian Creaney have given full support through Life of Project, Council Leader Clr Paul Scriver has given excellent support, linking us with relevant departments in the council all local councillors are committed to the project
Galleries		Rachel Hawley, Ken Looch, Adam Hart Davies, Jane Cooper have written to support the project
MEDIA coverage		
Sheffield Telegraph, The Guardian (E2 section), The Yorkshire Post, New Times Magazine, Express magazine, and various blogs and websites including Andy Meele		Full page article, features and smaller new items 2010-16 BBC webpage photo article
New York, ITV Channel News Radio Sheffield, Radio 4 You and Your's Look North, Sheffield Live		New 7 and feature items throughout 2010 and into 2011

3.3 Educational Outreach

The Committee has also enabled the use of the Works for a range of educational purposes, which can be seen as a precursor and foretaste of a much wider programme of educational activities planned for the future when the DPS is managing the Works. All these areas have been active since

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Portland Works Ltd., Company No. 08632839 Registered Office: Portland House, 27 St James' Square, Leeds LS1 2AP
www.portlandworks.co.uk/ | info@portlandworks.co.uk | [+44\(0\)113 2060080](tel:+44(0)1132060080)

PORTLAND
WORKS 5

3. Rationale for an Industrial and Provident Society

3.1. Origins

The origin of the proposal to purchase and manage the Works as a social enterprise lies in a regeneration of the Portland Works Committee, which grew out of the Campaign to Save Portland Works. It was established in 2007 to oppose the owner's decision to close the Works and convert it into small bed and breakfasts. Set up by friends with support from the local community-based regeneration organisation, the Sharner Community Forum, this quickly attracted a core group of local community supporters.

Following what appeared to be the owner's willingness to let the application lie dormant and not pursue it further, the Committee explored various ways to develop an alternative future for the Works which would preserve and build on its existing values. With support from University of Sheffield academic staff and a University Knowledge Transfer project, research was carried out into similar developments of historic buildings elsewhere in the UK, and into the various potential uses and financial models available. This culminated in June 2010 in a workshop, attended by supporters, researchers and a range of professional advisers from the local enterprise and regeneration fields, to determine the future of the campaign for the project. The principal outcomes of the workshop were the decisions to establish an IPS and raise the money to purchase the Works through a community share issue. During the remainder of 2010 negotiations were opened with the current landlord, who expressed his willingness to sell to the new organisation, and the business planning process was begun.

The IPS was incorporated in November 2010, and the surveys necessary for business planning were completed by April 2011. Following the completion of this Plan in early May, the community share issue will be launched on 16 June 2011.

Activities through early 2011 promoted the share issue and survival plan for the Works. These included two public Open Days, attended by 200 people, including the local MP, councillors and an online petition which attracted 2000 signatures.

3.2. Support for project

Since early 2010 high levels of support have shown for the organisation and its aims, both in the city of Sheffield and further afield. Details are shown in the following table.

Financial support for the Portland Works Committee		
Sheffield City Council Central Community Accounts	£7000	To fund the building condition survey and substrate survey data
South Yorkshire Community Foundation	£5000	Funds for Open Days, January and March 2011, data
Sheffield City Council social grants	£250	publicity material data
Sheffield Town Trust	£4000	unrestricted funds to support the purchase of the building data
Individual donations	£1500	unconditional
University of Sheffield knowledge transfer fund	£10,500	May 2010 Funded day conference Portland Works Future June 2010

Documents: <http://www.portlandworks.org/Portals/Docs/Portland-Works-Planning-and-Business-Plan-2011.pdf> 2010/01/11 10:28:00 2/24/2010/01/11

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PORTLAND
WORKS

4 Financial planning overview

Detailed financial information is provided in section 7

4.1 Introduction to financial planning

The project reflects particular values that have become apparent during years of campaigning against the closure of the Works. The tenants represent a rich and diverse mix of individuals, activities and endeavours, whose common ground is their sense of the building. This mix is its strength – very many people can identify with the works.

Copco active valuers have been seen to reflect their fabricator – no individual wishes to make profit from the building, preferring the income to benefit the historic and improvement of the works, but they do so to it to serve their purposes and provide comfortably, usable working space at a fair rent. The attraction of their next paying for a non-profit making landlord supported by a volunteer driving society is obvious, but where those same volunteers are drawn from the tenants and surrounding community, it adds considerable strength.

This is a tools up development that will never abandon as a capital intensive fast moving programme of repair. Repair will continue to house its tenants whilst gradually transforming itself from its dislocated current state, growing organically into a fine facility for shared life's enjoyment, craft and creative industries.

We have been supported by the Cooperative Group through the Cooper mix Enterprise Hub in designing this business plan. We have built up a support base of over two hundred individuals who have shared their desire to support the project. Comfortably, we have directed the renovation of the Works with English Heritage, and explored grant options with the Heritage Lottery Fund. We have negotiated and have broad support from the Architectural Heritage Fund who has stated their willingness to lend 70% of the value of the building. We have been given grant support from several local bodies to further this business planning process.

We are confident in raising a minimum of £450,000 of share capital with a target of £750,000 total capital raised, to facilitate purchase and urgent repair work of the Works. After purchase we have a sound case for Heritage Lottery funding for a major part of the renovation and repairs work.

It is important to see the project as long term. The Mitigation section 4.1 indicates a possible route for the project over the first ten years and beyond.

4.2 Purchase of building

4.2.1 Sources of finance

Four sources of capital are proposed to finance the project. More detail is in the Finance section:

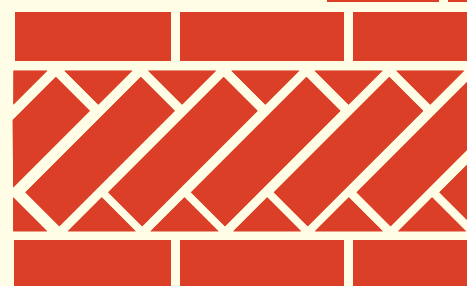
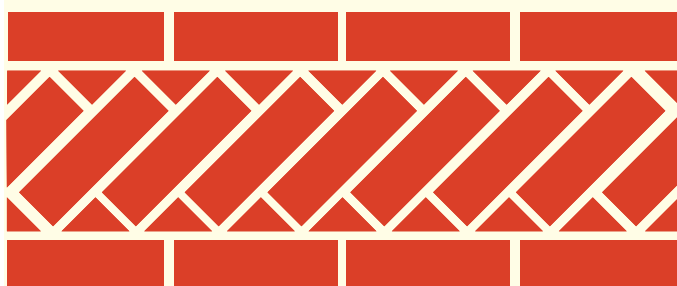
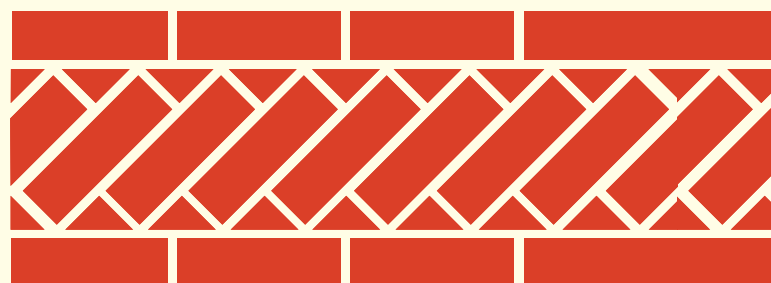
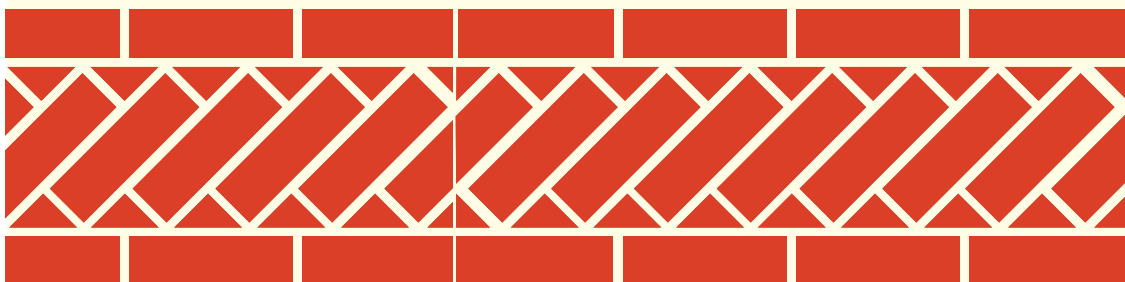
- Share Capital - minimum £450,000, rising to top level of £750,000
- Loans - £300,000 is available from Architectural Heritage Fund
- Donations - relatively smaller amounts are expected, how ever more substantial levels of donations if reduce the share capital minimum of £450,000.
- Rental Income - will be the most important source of regular income.

4.2.2 Share capital – payments, interest and repayments

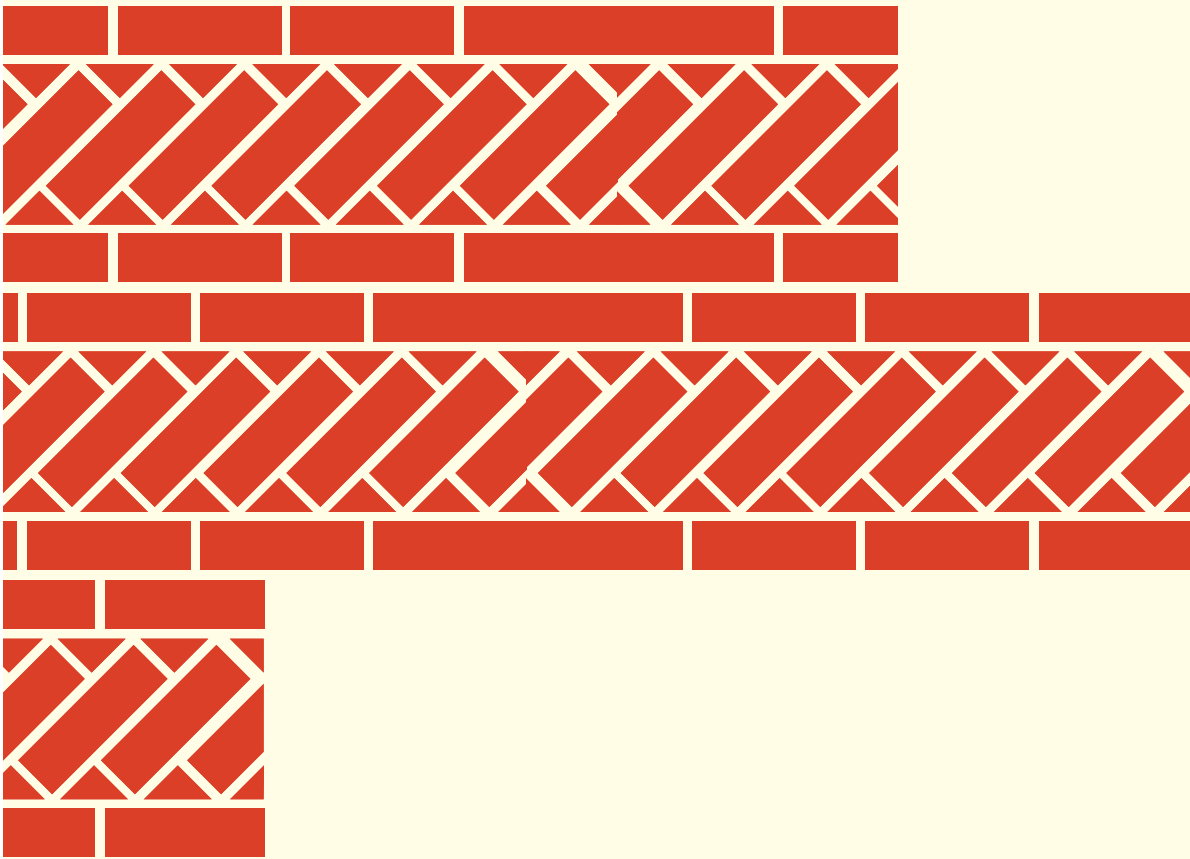
Potential shareholder should note that during the share issue period deposits will be made to a holding account with Lloyds Bank. Effectively held by a third party. In the event of our share capital target not being achieved these deposits will be returned. Every effort is being made to ensure that none of this capital can be used before the purchase point, by funding all pre-purchase activities from other sources, e.g. donations or grants.

Share capital will be repaid over the life of the project, at the discretion of the DSG Board. The

Portland Works Ltd 2015 | Portland Works Ltd is a registered company limited by guarantee.
Registered office: Portland Works Ltd, 100, Victoria Road, Portland, Dorset DT26 8JL



Reaching out



The Portland Works Website

The website is a crucial tool for the campaign, and will be our main portal through which to sell shares in Portland Works and to collect donations for the project. It enables us to maintain our networks throughout the UK and beyond via regular news updates and forms a virtual archive for the campaign through which we can also share and develop research. Dorian Moore of The Useful Arts, was commissioned as part of the Knowledge Transfer, and worked with Portland Works Committee members to develop the site.

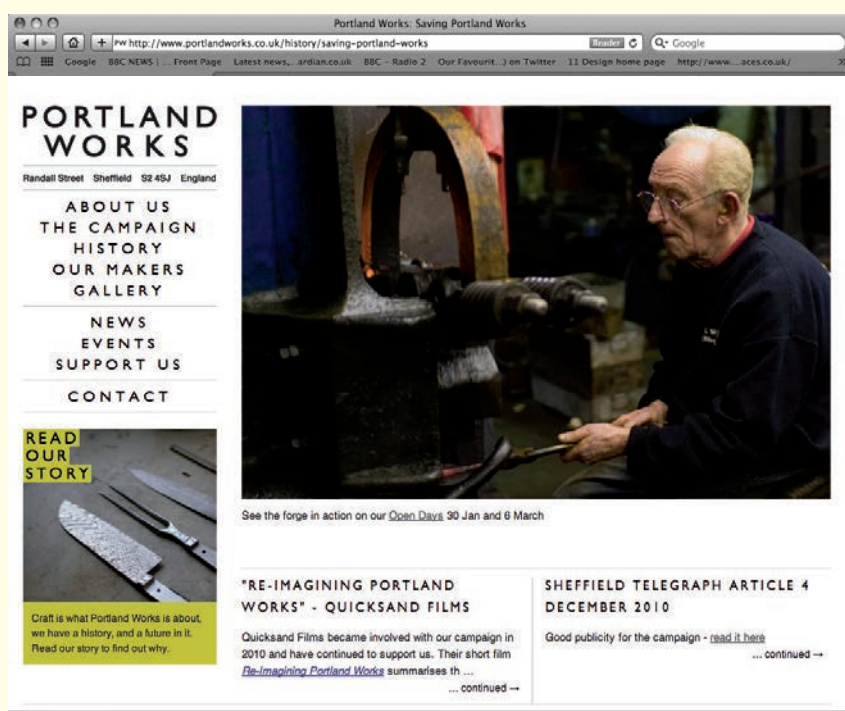
Members of the Portland Works Committee researched into the history of the Portland Works. They combined investigations at the local history archives in Sheffield Graves Library, interviews and conversation with tenants of the works both past and present (dating back until 1939), and web based research into a detailed account for the web. In addition to this, a number of professional photographers have given us access to their work for campaign use, a changing selection of which can be seen on the website.

The website provides news of the campaign, links to 'makers' websites and details of upcoming events and campaigning. The makers see this as a way to promote their work in relation to the other businesses and artists based here, under the shared identity of made in 'Portland Works'. It sets out a clear vision and allows people to grasp our ideas for the future and working processes. The website has led to expressions of interest in taking up new tenancies, which is useful for our business plan. It has also led to offers of benefit gigs, assistance with the campaign and commissioning of work for the businesses based here.

Website designed and built by Dorian Fraser Moore at The Useful Arts Organisation.

Company details –

The Useful Arts Organisation
website: <http://theusefularts.org/>
email: workwith@theusefularts.org



Google Analytics

1st-31st March 2011

Total Traffic

1,818 Visitors

211% expected: 442-931

2,466 Visits

185% expected: 674-1,331

13,202 Pageviews

148% expected: 4,334-7,729

Country/Territory: UK**2,313 Visits****(93.8% of total)**

68.27% % New Visits

11% expected: 61.07%-61.41%

2,313 Visits

186% expected: 634-1,236

12,587 Pageviews

145% expected: 4,208-7,420

Region: England**2,283 Visits****(92.6% of total)**

68.02% % New Visits

11% expected: 60.54%-61.32%

2,283 Visits

187% expected: 627-1,208

12,368 Pageviews

144% expected: 4,135-7,371

2,466

TOTAL VISITS

2,313

UK VISITORS

13,202

PAGEVIEWS

185%

INCREASE IN VISITS

Exhibitions

- > Bank Street Arts
- > Access Space
- > Sheffield Winter Gardens and Castle Market

Over the past year and a half tenants, campaigners, artists and photographers have put on a number of exhibitions about Portland Works in venues around Sheffield. Some of these have been invitations to us to put something forward; others have been initiated by artists, or photographers wanting to contribute to the campaign.

They have served a number of functions in terms of the development of the vision for Portland Works. They have been a way to present and understand the richness of skills, history and practices that are based in the works. Crucially they have also served as a way to build relationships between people at the works, encouraging skill swaps and a closer understanding of the way in which different businesses and artists work.

The exhibitions have been held at a wide range of venues; galleries, gardens, markets and workshops. This has brought Portland Works out to people from a range of backgrounds and interests, further strengthening our support and encouraging new people to be involved in the campaign. This forms a very strong basis for developing Portland as a place of heritage and education; for the benefit of the community and has extended the 'space' of Portland works out into the city.



Venue: Bank Street Arts

Venue audience and overview: "Bank Street Arts is an arts centre comprised of galleries, studios and project/meeting spaces in Sheffield City Centre. Housed in listed Georgian terraces only a stone's throw from the market and the Cathedral, we aim to provide a home, venue and setting for a wide range of creative individuals and organisations. We are an independent charitable organisation which gives us the freedom to determine our own remit and operate in ways that organisations at the behest of outside targets are unable to do. One of the benefits of this freedom of operation is that we do not need to define what we do but can respond to demand and requests. Please get in touch if you are interested in becoming involved at this level."

Exhibition: 'Over to You' Bank Street Arts

Exhibition aims: "Over to You is a response to Art Sheffield 2010... 40 plus artists (have) submitted proposals and are now setting up exhibitions... all proposed, created and planned in two weeks."

Date: March–May 2010

Title: Portland Works' Makers

Overview: Artists, metalworkers, heritage craftsmen and joiners based at Portland Works collaborated to create an exhibition of their work and promote Portland as a working place within the city. This included individual collaborative artwork, paintings, photographs, displays of tools, handmade knives and other items manufactured at the works, the production of exhibition cases and the curation of the work.

Participants: Stuart Mitchell, Clare Hughes, Paul Hopprich, Andy Cole, Nuala Price, Herbert Housley, Mick Shaw, Mark Jackson, Alison Douglas.



Title: You Are Your Own Source of Work

Overview: "You Are Your Own Source of Work' is a piece exploring the plight of Portland Works, a Grade II* listed building in Sheffield that houses a unique blend of craftspeople, artists and musicians. It has a rich history and deserves to be preserved, yet it is currently being lined up for sale to be converted into flats. This piece is a response to that and part of the campaign to save the works as a whole."

Participants: Matt Risby of Quicksand Films in collaboration with Nic Bate

Visitors: Press, councillors, artists, and cultural producers

Websites: www.bankstreetarts.org.uk
www.quicksandfilms.com/portland-works/





Venue: Access Space

Venue audience and overview: "Access Space is the UK's longest running and most sustainable free, open access media lab. At Access Space, people interested in art, design, computers, recycling, music, electronics, photography and more meet like minded people, share and develop skills and work on creative, enterprising and technical projects. We operate at a low cost with a low carbon-footprint, because we only use recycled donated computers and free, open source software."

Date: October 2010

Participants: Eric Winnert, Mark Parsons and Julia Udall

Exhibition: Regeneration Gallery

Exhibition aims: "The Regeneration Gallery is an arts organisation dedicated to the production of artistic activity about Sheffield's City Centre regeneration. Its aim is to give the residents of Sheffield a coherent, creative and exciting voice about what is happening to their city, their home and their life."

Title: Portland Works

Overview: The exhibition included photographs by the artist, Eric Winnert and metalworker Herbert Housley, (who was a tenant of Portland Works from 1939) and words from the campaign and quotes from tenants. The talk questioned the values of heritage and regeneration policies in the UK and told the story of Portland Works and the campaign so far.

Website: www.access-space.org/ccs/

PORTLAND WORKS



Stuart Mitchell [hand made knives]

www.stuartmitchellknives.com

Portland Works is home to a diverse and lively mix of silver platers, metal workers and manufacturers, a traditional forge making Sheffield tools, joiners, a craftsman knifemaker, artists and bands. The Works have been in continuous use since the 1870's and this uniquely Sheffield creative space is **now threatened with closure** and conversion into apartments. To find out more about the works, and the campaign to keep them alive visit:

www.portlandworks.co.uk

Portland Works, Randall St, Sheffield S2

PORTLAND WORKS



Nicholas & Sean, of The Gentlemen [musicians]

www.myspace.com/gentlemusic

Portland Works is home to a diverse and lively mix of silver platers, metal workers and manufacturers, a traditional forge making Sheffield tools, joiners, a craftsman knifemaker, artists and bands. The Works have been in continuous use since the 1870's and this uniquely Sheffield creative space is **now threatened with closure** and conversion into apartments. To find out more about the works, and the campaign to keep them alive visit:

www.portlandworks.co.uk

Portland Works, Randall St, Sheffield S2

PORTLAND WORKS



Alison & Claire, artists [painters]

Portland Works is home to a diverse and lively mix of silver platers, metal workers and manufacturers, a traditional forge making Sheffield tools, joiners, a craftsman knifemaker, artists and bands. The Works have been in continuous use since the 1870's and this uniquely Sheffield creative space is **now threatened with closure** and conversion into apartments. To find out more about the works, and the campaign to keep them alive visit:

www.portlandworks.co.uk

Portland Works, Randall St, Sheffield S2

PORTLAND WORKS



Jimmy, Iron Anchor [welding]

Portland Works is home to a diverse and lively mix of silver platers, metal workers and manufacturers, a traditional forge making Sheffield tools, joiners, a craftsman knifemaker, artists and bands. The Works have been in continuous use since the 1870's and this uniquely Sheffield creative space is **now threatened with closure** and conversion into apartments. To find out more about the works, and the campaign to keep them alive visit:

www.portlandworks.co.uk

Portland Works, Randall St, Sheffield S2



Venues: Castle Market, Sheffield Winter Gardens and Facebook

Venue audience and overview: Castle Market is Sheffield's largest indoor market. It has over 200 stalls offering a variety of goods, ranging from homewares to fashion, groceries and fresh produce. A large number of shoppers will have family or friends or have themselves worked in the metalwork industries. Sheffield Winter Gardens is one of the largest temperate glasshouses to be built in the UK during the last hundred years and is adjacent to the main public space and art gallery in the city. The facebook group has 2,800 members and a large number of professional and amateur photographers post on the site on a daily basis.

Exhibition: Pictures of Sheffield Old and New

Exhibition aims: "As Sheffield goes through many changes (some good some bad!) I thought it would be good to create a group that shares pictures of Sheffield and its people. We look forward to viewing your pictures and hearing about your experiences and memories of Sheffield." Hedley Bishop, Founder member.

Title: Save Portland Works

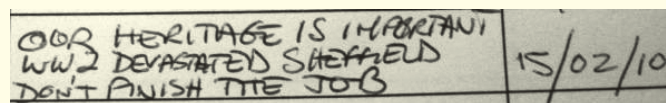
Overview: Lillian and Brian Hatch and Hedley Bishop are the lead photographers behind an exhibition of photographs of Portland Works held at Castle Market in Sheffield. They created petitions, business cards, t-shirts to support the wider campaign. Jack Wrigley - known as 'The Camera Man' offered one of his (Portland Works taken in the 1970s) and was one of many professional and amateur photographers contributing to the growing and collaborative exhibition.

Date: August 2009

Participants: Lillian and Brian Hatch, Hedley Bishop and others.

Website:

www.facebook.com/#!/group.php?gid=25750519904





Venue: Portland Works Art Studios

Venue overview: The Portland Works has a long association with the history of forging and the manufacture of the finest hand tools. It was once part of a thriving industrial quarter known as Little Sheffield. Tool making, light engineering, specialised knife manufacture, engraving, furniture making and restoration, are skills still practiced, ensuring that Sheffield's heritage is passed on. Alongside the workshops are some of Sheffield's musicians and artists who occupy the floor of past cutlers.

Exhibition: Open Up Sheffield

Exhibition overview: "Open up Sheffield" offers artists opportunities to showcase their work, engage a curious public, and network with other artists, all within a supportive digital and live environment. We aim to serve visual artists, participants and audiences by serving and developing their longer-term needs, creating long-term value to our work."

Title: Open Up; Portland Works

Overview: The Artists of Portland Works Open up their studios to the public to show their individual work, which includes printmaking, painting, photography and sculpture.

Date: April 2010, April 2011

Participants: Mary Sewell, Clare Hughes, Nuala Price, Shelley Hughes, Christine Kennedy, Alison Douglas, Leslie Lister.

Website: www.openupsheffield.co.uk/

Quicksand Films

A number of films have been produced as part of the project, each for a different purpose. These include:

- **You Are Your Own Source Of Work** – a multimedia art piece, exploring the character of the Works and the recently exhibited at Bank Street Arts
- **Re-imagining Portland Works** – a film documenting our Knowledge Transfer Workshop
- **Portland Works Makers** – a film documenting the recent open days and the skills and practices of the many makers who work there.

This library of films continues to grow and build a complex and layered picture of the works. Each film stands alone and will eventually be edited into a final piece comprising of these layers. These have been distributed via DVD and on Vimeo, our website and that of Quicksand Films.



Portland Works Open Days

The Open Days have been an opportunity to invite people into Portland Works to meet with the tenants and campaigners and to see demonstrations of the making; it has been in continual use as a metalwork factory since it was built in 1870. This was important in terms of gaining support for the campaign (primarily to oppose the planning application and purchase shares) and to begin to realise the aspiration of education and heritage on site.

At the Knowledge Transfer Workshop much of the discussion centred on the balance between Portland Works as a working industrial building that was noisy, dirty and at times unsafe for the public and the desire to share the exceptional skills and activity that continues within the courtyard, studios and workshops. The Open Days have managed to balance these two aspects and have also allowed us to collectively develop a closer understanding of the needs of each of the makers- be they musicians, artists, metalworkers, joiners, heritage craftsmen or other small business. This has enabled the Portland Works Committee to use this information in writing the business plan.

Date: 6th March and 30th January

Overview: Ten workshops and studios opened up to a full house of over 300 visitors. The visit included demonstrations, talks, displays, films, and a tour of the building which described architectural and historical features. Visitors included people living in the neighbourhood, invited guests from a range of places including the council, heritage and community organisations and the universities. The aim was to make visible the link between the place and the skills and making that happened within the building. Discussions also centred on the relationships between the different makers within the building and the wider area of the John Street Triangle, which is home to 11 metalwork buildings and the largest concentration of music studios in the north of England.

Participants:

Open studios and workshops included:

- Stuart Mitchell (handcrafted knives)
- Squarepegs (patent coat hooks)
- PML Plating (silver plating)
- Portland Electrical (electric motors)
- Iron Anchor (vintage bicycles and iron work)
- Mick Shaw (hand engraving)
- Mary Sewell, Nuala Price, Shelley Hughes, Christine Kennedy, Leslie Lister, Clare Hughes (fine artists)
- Lynthorpe Joinery (joinery)
- Quality Cabinetry (bespoke kitchens)
- The Gentlemen (band)
- Big Eyes Family Players (music)

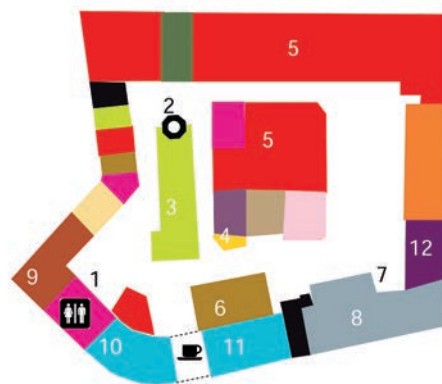
Website: www.portlandworks.co.uk/events/

“We really enjoyed our tour of the works yesterday - please pass on our thanks to the organisers - very impressive. It was good to see you again and I was totally thrilled by being able to hold the piece of mammoth ivory! I was shocked that the state of the building in some parts is worse than I imagined and I hope you get the project of reconstruction off the ground. There are so many people in there doing a fabulous job.” Dr Joan Unwin

“Great day today congratulations to all the team” Robin Wood - Heritage Crafts Association



Portland Works Open Day



Ground Floor Plan

PORTLAND WORKS

Randall Street Sheffield S2 4JL England
www.portlandworks.co.uk



1. Grinding Wheel in the Yard. This is a sandstone wheel and it is believed to have been used to clean the faces of smithing hammers.

2. Chimney. This was originally much bigger but was reduced during the war so as not to be a landmark for the Luftwaffe bombers.

3. Anchor Auto Finishers. This workshop housed the steam engine which would have powered the works. The current occupants, Anchor Auto Finishers are renowned for their classic and vintage vehicle and bike restoration and also undertake all types of welding, polishing plus fabricating of wrought iron gates.

4. PML Plating Ltd restore antique silver and silver-plate cutlery for Sheffield cutlery manufacturers, which can be purchased at all quality retailers including Harrods. Examples of their work can also be found in Buckingham Palace and the Tower of London.

5. Wigfull Tools manufacture light hand tools mainly for the building trade by the traditional method of spring hammer forging and grinding. They also manufacture specialised items to order.

6. Portland Electrical are electrical motor re-winders and can rewind all types of motors from a domestic washing machine to motors for rolling mills up to 1 tonne in size.

7. Air Raid Shelter. This was installed by R.F. Mosley during the war as a shelter for its employees and anyone working within the works. Although it did not suffer a direct hit from any of the air raids the gas mains in Sheffield did get damaged leading to the introduction of electricity into Portland Works.

8. This workshop originally was the packing warehouse. Square Pegs now work from here, manufacturing an unusual patented coat hook system which has been widely commissioned by schools due to its unique health and safety design features and its compactness.

9. We have been led to believe that this was once a pen and pocket knife grinder. Mick Shaw Engraving engrave sign work and carry out specialist marking services as well as making hand and machine dies.

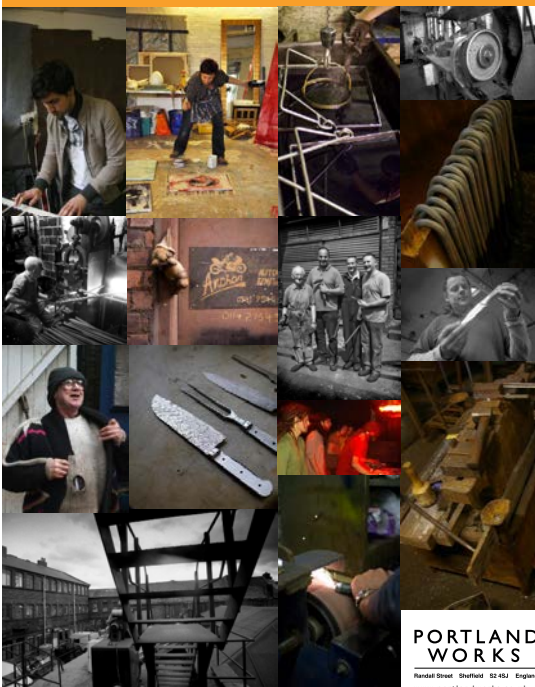
10. This was built as a home for the caretaker of the Works, it is now the showroom for Quality Cabinetry manufacture bespoke furniture and custom designed kitchen and bedrooms to order and is responsible for constructing the kitchen of an eminent local MP + Introduction to Bert Housley. (Until 1pm) Bert worked at Portland Works as a grinder (as was his father, who also worked at Portland at the turn of the 19th Century), for several years before the war and again for a time after he left the navy, this has been documented in a book that he wrote 'Back to the Grindstone'. Bert then went on to set up his own cutlery manufacturing company in England and then in Ireland. His knowledge and memories of the grinding and the cutlery industry as well of those of Portland Works are invaluable and fascinating.

11. Lynthorpe Woodworks manufacture window frames, stairs, and doors and undertake all general joinery work.

12. The Gentlemen: This Portland Works band are well known and loved around Sheffield's music scene. Meet the band, see where they record and listen to some live music.

Portland Works

Images from around the Works



PORTLAND WORKS

Randall Street Sheffield S2 4JL England
www.portlandworks.co.uk

The History of Portland Works

Rustless steel, the integrated works and the Little Mesters

The history of Portland Works and the continuing metal trades that operate here.

Portland Works, is located in the heart of Sheffield, close to the city centre, in the heart of the city's industrial heritage. It is a place where the history of the city's industrial past is still very much alive. The works were built in 1850 and have since been a part of the city's industrial heritage. The works were built in 1850 and have since been a part of the city's industrial heritage. The works were built in 1850 and have since been a part of the city's industrial heritage.



Cutlery production in the 19th century. Portland Works was a major centre for cutlery production in the 19th century.

Portland Works, is located in the heart of Sheffield, close to the city centre, in the heart of the city's industrial heritage. It is a place where the history of the city's industrial past is still very much alive. The works were built in 1850 and have since been a part of the city's industrial heritage. The works were built in 1850 and have since been a part of the city's industrial heritage.

Thanks to the continuity of a number of successful metal trade businesses operating within the works, most notably Wigfull Tools, Stuart Mitchell Knives, Shaw Engraving and P.M. Plating, these details, indeed the entire large area, continue to be both well used and preserved. The building also retains the original fine stonework, which shows R.F. Mosley & Co's hand and shop character. However, the fate of Portland Works as a metal trade complex is threatened, due to the fact that its current owner proposes to convert the building into residential apartments, a use that will erase all trace of the continuity of industrial heritage embodied in this Grade II* building.

"Behind the neglected facade lies a warren of still thriving workshops which not only tell the story of the city's industrial past, but are testament to the continued survival of the Made in Sheffield brand."



Portland Works, 19th century.



Portland Works, 19th century.



Portland Works, 19th century.



Portland Works, 19th century.



Portland Works, 19th century.

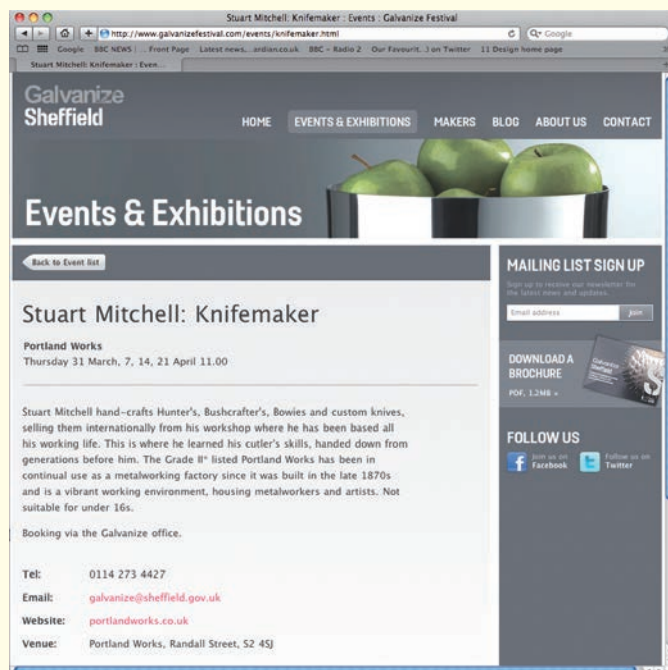


Portland Works, 19th century.

PORTLAND WORKS

Randall Street Sheffield S2 4JL England
www.portlandworks.co.uk

Galvanise Festival



Galvanise aims:

"Galvanize is a Sheffield festival which celebrates metalwork. Now in its fourth year, Galvanize is bigger than it has ever been, with dozens of fascinating and things to do – and most of them are free. If you're out in town, there are no excuses not to see some of these inspiring pieces of Sheffield craftsmanship."

Galvanise website

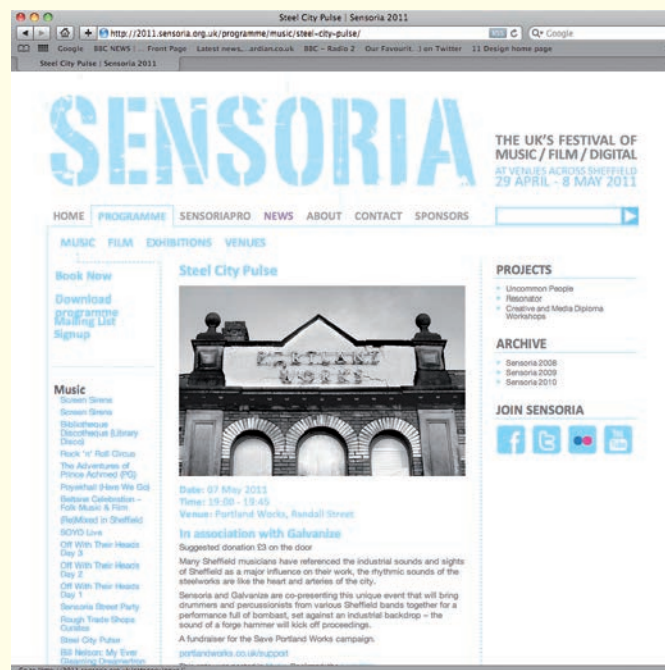
Date: April 2011

Overview: Stuart Mitchell hand-crafts Hunter's, Bushcrafter's, Bowies and custom knives, selling them internationally from his workshop, in Portland Works, where he has been based all his working life. This is where he learned his cutler's skills, handed down from generations before him. He opens up his workshop for a series of demonstrations throughout April as part of the citywide Galvanize festival.

www.galvanizefestival.com/events/knifemaker.html



Sensoria Festival



Date: 07 May 2011

Venue: Portland Works, Randall Street

Overview: "Many Sheffield musicians have referenced the industrial sounds and sights of Sheffield as a major influence on their work, the rhythmic sounds of the steelworks are like the heart and arteries of the city."

Sensoria and Galvanize are co-presenting this unique event that will bring drummers and percussionists from various Sheffield bands together for a performance full of bombast, set against an industrial backdrop – the sound of a forge hammer will kick off proceedings. This event will be a fundraiser for the Save Portland Works campaign."

Drummers played the building – the steps, the handrails, the gas canisters and the machinery; Andy Cole of Wigfull Tools played the drop hammer and everyone danced.

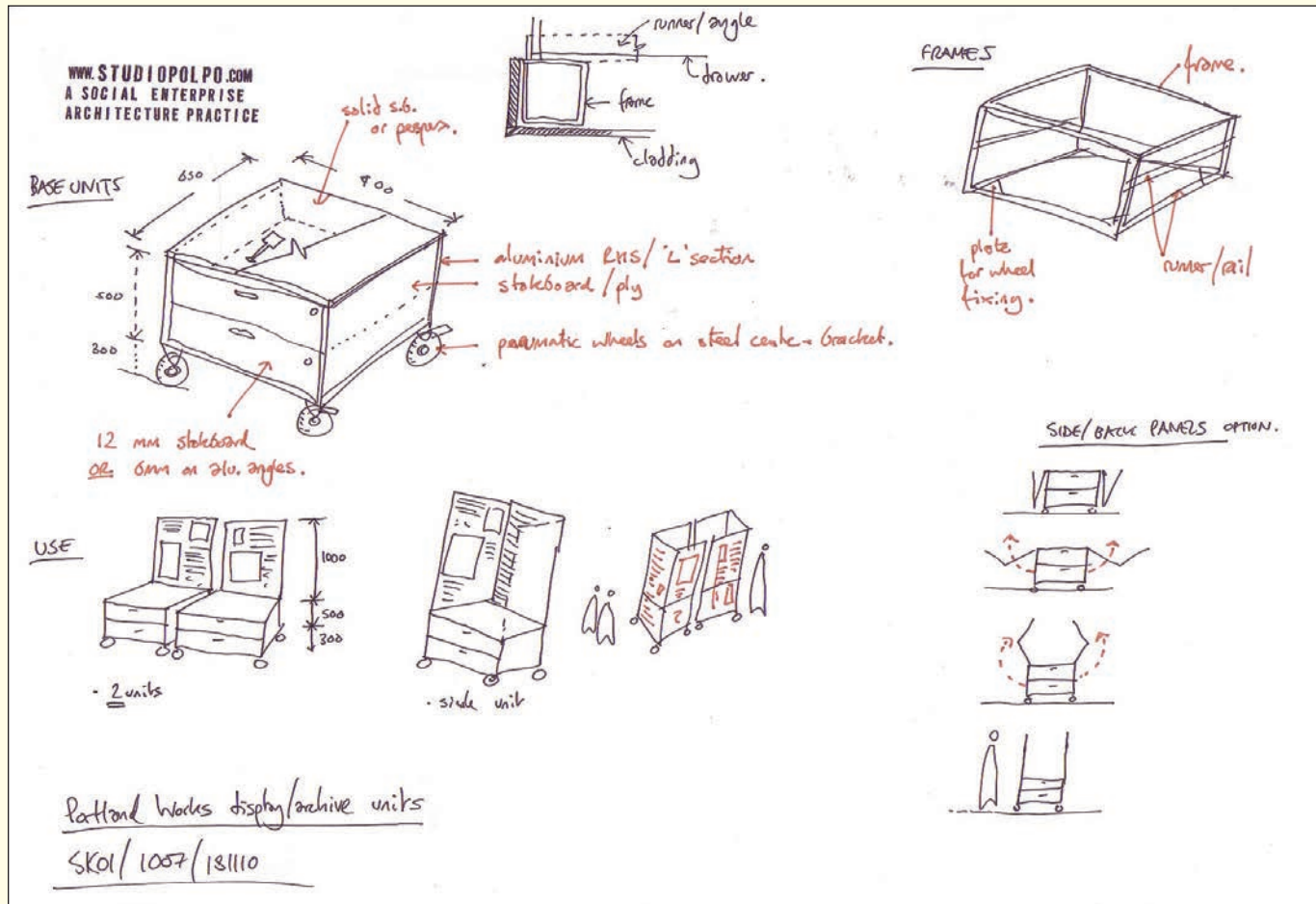
Website:

<http://2011.sensoria.org.uk/programme/music/steel-city-pulse/>

<http://youtu.be/A538FBGNGvY>

<http://www.flickr.com/photos/pixelwitchpictures/sets/72157626672502618/>

The Portland Works Mobile Archive



A mobile archive has been designed to allow us to take artefacts, research, photographs and other items from the works and the wider campaign out onto the streets around Portland Works. This was deemed as important because much of what happens both within Portland Works and the wider John Street Triangle conservation area is often hidden behind closed doors and in the courtyards.

It will provide a central storage place for all the research generated during the student projects, and Knowledge Transfer in addition to the virtual space of the website. Designed by Mark Parsons of Studio Polpo it will be manufactured on site, using the skills and tools of tenants of the works; the design may grow and change with the knowledge of the makers on site.

The mobile archive is a tool which enables certain aspects of the programme to be realised, such as sharing the heritage and potential for education on site, and developing relationships with other metalworkers, artists and musicians in the area, prior to any major building works. It could be used formally at events such as the Open Days, or as a gathering point to debate current issues that bear on the neighbourhood, such as Planning Applications, but also for impromptu activities such as picnics.

Endorsements and support

Save Portland Works online petition, February 2011

Signed by 1415 people and shared on facebook by 639 people. <http://www.gopetition.com/petition/43409.html>

Save Portland Works written objections to planning application

There have been 199 letters of objection to the developers proposals to close the works and turn it into flats, including from Former M.P Richard Caborn, Paul Blomfield M.P, Councillor Paul Scriven, Councillor Colin France, Councillor Sylvia Dunkley, Councillor Jillian Creasy, The Central Ward Labour Party, The Victorian Society, and The Heritage Crafts Association.



"At a time when Yorkshire Forward and Sheffield City Council are justifiably proud of the efforts they have made to establish a high technology metalworking cluster on the Advanced Manufacturing Park [AMP] at Orgreave, I am dismayed to find that they may be willing to extinguish an existing, and equally important centre of excellence in metalworking at Portland Works.

I am currently undertaking a PhD at the University of Sheffield, studying the historical role of steel and developing new techniques for processing it. Nowhere else, not even at the university or the AMP, can I find the necessary skills required to help me in my work? I can only find them at Portland Works. I can take metal ingots there, have them indelibly engraved with reference numbers, have the same ingots worked down to strips, and then have those strips made into tools and cutting edges all under the same roof.

I am not the first to use their services: almost a hundred years ago Harry Brearley took his first stainless steel ingots there to have test cutlery manufactured. Does Sheffield really want to throw away such a heritage?"

Stephen Cater, University of Sheffield, Department of Materials Science and Engineering

1415

PEOPLE SIGNED OUR PETITION

“

Thanks for letting me know about your plans for the Portland Works. They sound very exciting. I hope that local planners and those with the power to make the proposals a reality will give their support. Communities need the life that your plans would bring, good luck!

Ken Loach, April 2011

“

Sorry for the late reply I am really busy with a project that takes up the whole of my mind, I am not very good at this multi tasking lark.....anyway I am way ahead of you in one respect I have spoken to a couple of my journalist friends in local papers and they are all aware of the situation as I am. I agree totally with keeping Portland works out of developers' hands and keeping it in the hands of Sheffield people and folks who give a shit about our rapidly vanishing history. I like many Sheffielders are in despair about the lack of any sort of care or actual plan..... apart from "yes you can convert this fantastic old landmark into worthless shitty flats that will largely stay empty and unsold Mr Developer...here you go, smash away".... it's a sign of the times, but one good thing about the economic stuff that's going on is it has slowed a lot of it down which gives folks like yourself time to gather support and momentum, for the record I fully support any efforts to save this wonderful building from the greedy grasping hands of bastards who don't care..... I can reword that if you like so you can use it as a quote as swearing is good fun and it is occasionally big and clever but not much good if you're trying to battle the more genteel folks of the world..... can you put a link up to the petition please? I haven't signed it as my e-mail address is publicly visible if I do and I have enough trouble with fuck wits on the internet as it is so apologies there but I have got a lot of mates to sign it so hope that makes up for it..... thanks and best wishes

Richard x

Richard Hawley, 14th March 2011

Blogs, media and press introduction

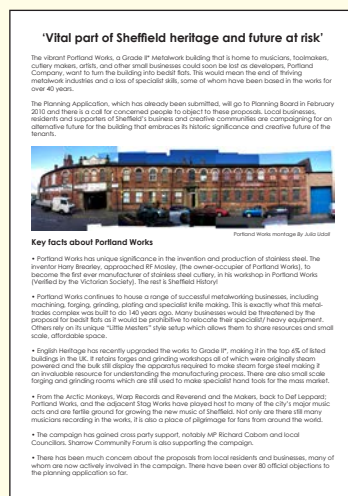
Portland Works has attracted national and regional media coverage over the past year, boosting tenants' confidence to take the project on and drawing new people in to the campaign. The coverage has included a feature in the G2 Section of the Guardian, a piece on Sky News, an article in The Yorkshire Post, a feature on Radio 4's 'You and Yours', a feature on ITV Calendar News, a photo essay and article on the BBC Website, and a feature on BBC Look North. Local press and media interest has included numerous features on BBC Radio Sheffield, The Sheffield Star, The Sheffield Telegraph, Now Then Magazine, Article Magazine, and 'Sheffield Live!'

The campaign has also featured on numerous blogs including 'Indymedia', 'The Heritage Crafts Association', 'Now Then' and many others. The continued coverage has publicised our campaign, bringing new volunteers and opposition to the planning application. An additional benefit of the media focus has been a chance to tell the story of the place together, and sharing our different and shared reasons valuing the Works.



The coverage has included a feature in the G2 Section of the Guardian, a piece on Sky News, an article in The Yorkshire Post, a feature on Radio 4's 'You and Yours', a feature on ITV Calendar News, a photo essay and article on the BBC Website, and a feature on BBC Look North.





What's at stake?

Portland Works is threatened with closure and conversion into bedsit flats. This would have disastrous consequences for both the tenants and the local community.

One of the great remaining metal trades buildings would cease to house industry. This would represent a sad break with Sheffield's proud tradition of enterprising 'Little Mesters'.

Thriving and sustainable local businesses would be forced to close, with the loss of highly skilled jobs.

Traditional expertise and skills would not be passed on to new generations.

We would no longer have a place of cultural innovation that challenges the boundaries between art, music, industry, and technology.

The proposed changes would harm the architectural character of the building, and damage the creative industries in the local area and weaken the local economy.

With thanks to South Yorkshire Community Fund for their support

**PORTLAND
WORKS**
Randal Street Sheffield S2 4LJ England

There is an alternative!

The Portland Works Committee has been set up to fight the residential planning application and to raise money to purchase, repair, and run the building on behalf of the community. We believe that conserving Portland Works means more than preserving the building's fabric. Our aim is to:

RENOVATE

Undertake work to restore the Grade II* Listed architecture to its former glory.

Create around 50 workshops for existing tenants and new makers; attracting young engineers, cutlery makers, artists, inventors, and musicians to the works.

INSPIRE

Inspire young people with the possibilities and rewards of the creative industries, particularly manufacturing.

Run craft workshops where the public will be able to 'meet the makers' and try skills for themselves.

House a lively programme of community arts workshops and 'meet the makers' events.

EDUCATE

Restore the forge as a training area, allowing people to learn traditional metalworking skills. Occasional demonstrations for schoolchildren will also be held.

Restore a cutlery making workshop as an educational space, with displays aimed at families and younger visitors.

Launch a space for the community, with a meeting room, a cafe, and a small exhibition centre.

With thanks to South Yorkshire Community Fund for their support

**PORTLAND
WORKS**
Randal Street Sheffield S2 4LJ England

Portland Works needs you!

We believe that Sheffield's industrial past can inspire its creative future. You can join us! We are fighting the planning application to convert the building into flats. You can join our campaign by:

Signing our petition against the planning proposals

Sending a letter of objection to the local council, using our template

Signing up to our mailing list, joining our Facebook group, or following us on Twitter (<http://twitter.com/PortlandWorks>)

But we also need your help to secure a better future

In the next few weeks we will launch the Community Share Issue to raise funds to purchase the building. When you purchase a share, you are buying a stake in this remarkable project.

Buying a share makes you a member of the Community Benefit Society that will own the Works. Your money will be invested and used to purchase and renovate the building fabric, allowing us to raise further funds for education and community space.

This is a community share issue – the shares maintain their face value and will eventually be repaid by the Society. Interest to maintain the value of the investment will be paid by the Society.

Shares are available between £100 and £20,000. You will have one vote regardless of your holding. If £100 is too much for you – and of course it will be for some – please think about a small donation, it will be valued.

This venture will succeed if Sheffielders get behind it. A small investment by a large number of supporters will get us there – every one of you counts.

This is your chance to be part of this remarkable project. Please consider joining us, and investing in the future of your local community.

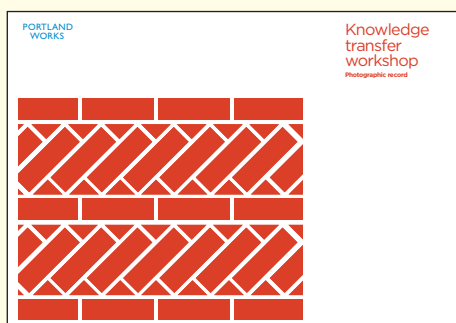
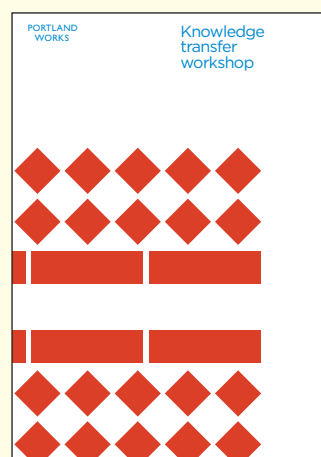
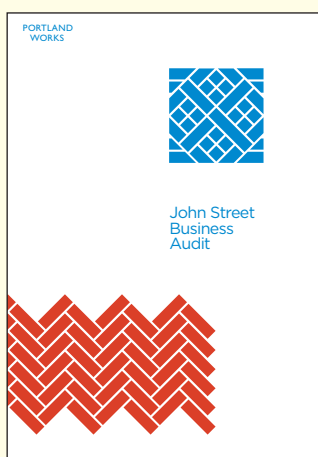
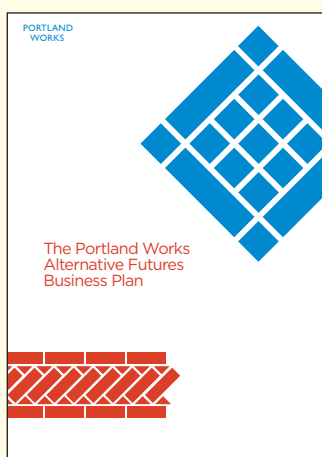
With thanks to South Yorkshire Community Fund for their support

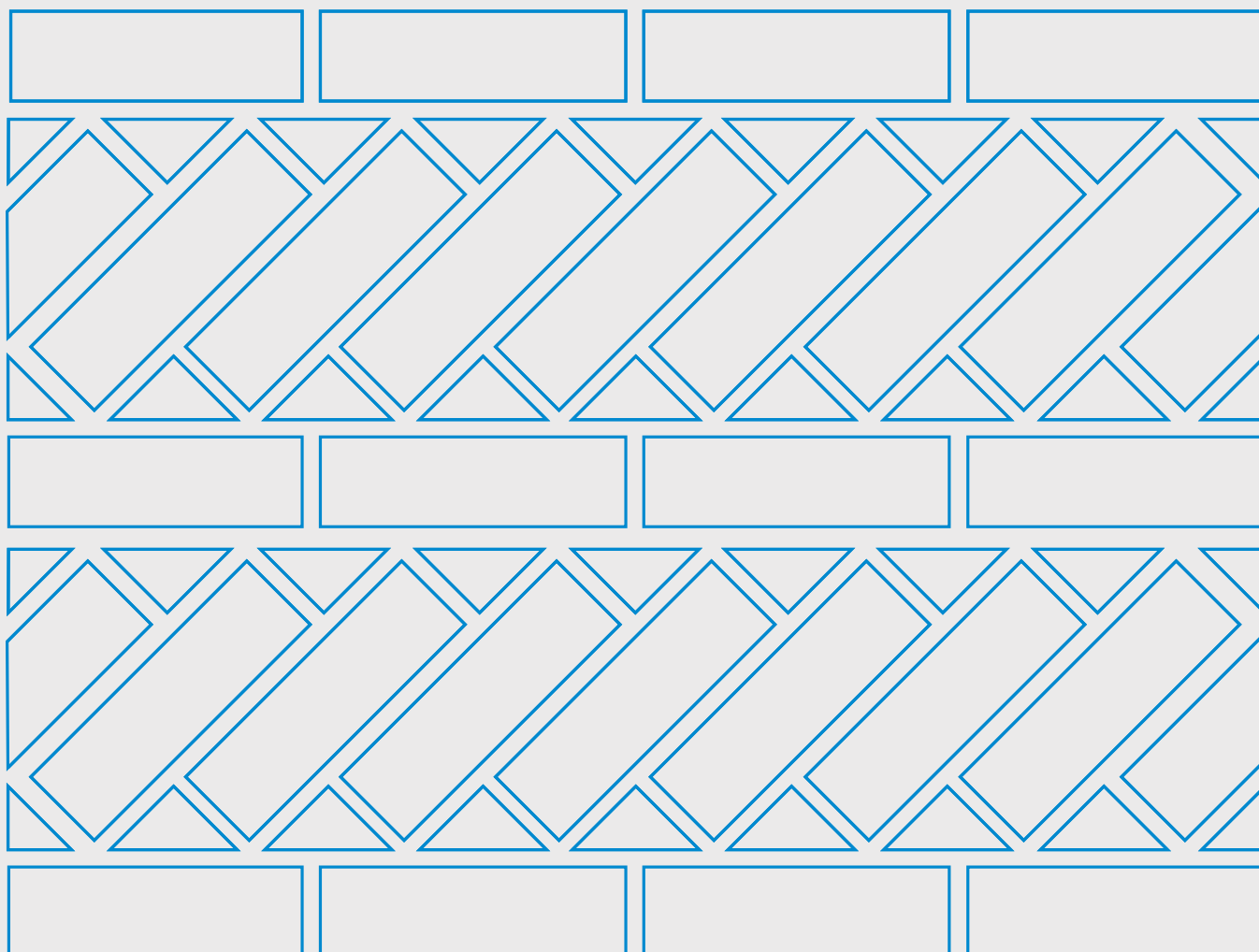
**PORTLAND
WORKS**
Randal Street Sheffield S2 4LJ England



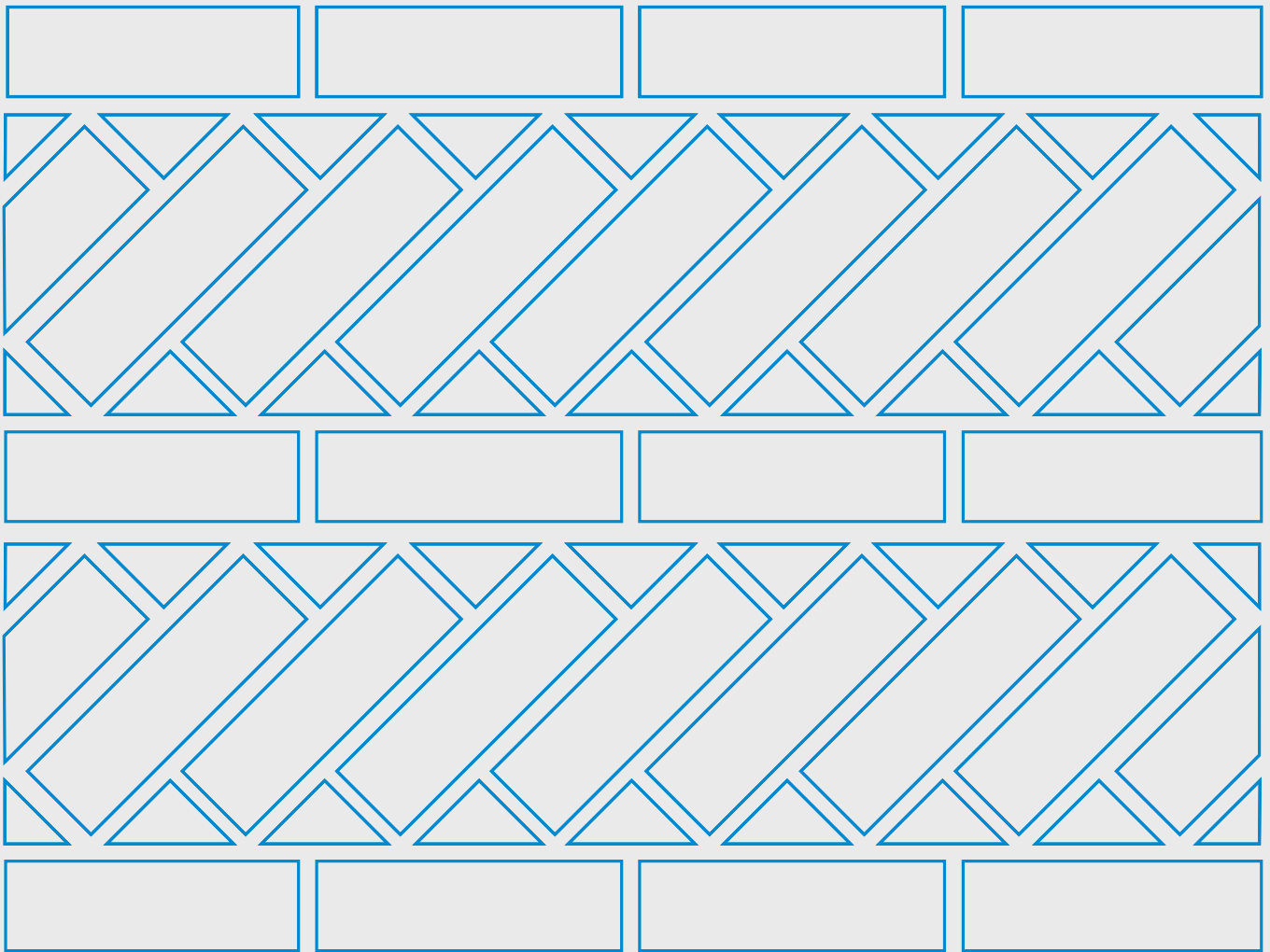
Alternative Futures for Portland Works box set

Set of Documents including this book, Business Plan, Workshop Report, Knowledge Transfer Workshop Photographic Record, John Street Triangle Business Audit, Case Studies x 11, DVD of Workshop Documentary Films, 3 x Diagrams.





Researching with students



Researching with Students

A series of Student Projects have been developed to broaden the reach of the research on Portland Works, as an immediate and informal way of taking in new disciplines and perspectives. Conceived to strengthen the links between the University of Sheffield and Portland Works, these Student Projects also fulfil particular requirements of the campaign group. Developed These projects have been carried out by students from Sheffield University within the School of Architecture, the School of Journalism and the School of English in response to briefs written by the Portland Works Committee, in conversation with academic staff responsible for the courses where the work was situated.

Moreover a number of students visited Portland Works and became active researchers by their own initiative, choosing to work on/around Portland Works, rather than being asked to do so by their tutors. These works include analyses and explorations part of design projects and dissertations.

In addition to the projects developed within the University of Sheffield, there has, been a day-long workshop with the Conservation Undergraduate course from the Technical University of Munich as part of their tour of the UK.

Each of the Student Projects was part of the core curriculum of each of the courses and each was researched and disseminated in a different manner particular to that course, including through essays, films published online, exhibitions, websites, and presentations to Sheffield City Council.



All students were given access to our on-going research and resources and taken on tours around Portland Works. Considerable time was invested in building the relationships. This collaboration with students and staff from various disciplines extended our understanding of how Portland Works is perceived, what its potential might be in the future and created space for reflection on the research carried out to date.

The outcomes of these student projects have been and will be used as source material for the development of the website, marketing strategy, business plan and 'vision' for the works. Each project becomes a strand of investigation that provides opportunities and further develops the network of the campaign.

Masters in Urban Design (MAUD), Masters in Architectural Design and Masters in Urban Design (MAAD), Master in Architecture (MArch), The School of Architecture, October 2010–March 2011

MA in Broadcast Journalism: The School of Journalism, January–March 2011

Sense of Place: Local and Regional Identity: The School of English Literature, Language and Linguistics, March–June 2011

TUM Conservation Undergraduate: Tangible and Intangible Heritage, April 2011

The School of Architecture

Masters in Urban Design (MAUD): Live Project and Urban Design Project I, Sheffield University

Masters in Architectural Design and Masters in Urban Design: Participation in Architecture and Urban Design, Sheffield University

MAUD Live Project

The School of Architecture has a long established programme of live projects for its Master in Architecture (MArch) programme; a live project was set up for the first time within the MAUD, programme, coordinated by Dr Florian Kossak, creating the opportunity for students to work with real 'clients', Portland Works committee members, to design strategies to support the cultural and small industries.

Brief for the MAUD Live Project

The John Street Triangle Conservation Area: Urban design strategies to support the cultural and small industries

Site

The John Street Triangle Conservation area is a cluster of small, largely industrial and manufacturing businesses situated in the residential neighbourhood of Sharrow. It is also home to the largest concentration of music studios in the North of England. It is set between London Road District Centre to the west, Bramall Lane and Queens Road Industrial Estate to the east and the Ring Road and City Centre to the north. It was designated as a Conservation Area in 2007 due to the number of traditional metalwork factories located there. Key heritage buildings include the courtyard style, integrated works such as Portland Works (Grade II* Listed status) and Stag Works and Kenilworth Works, (both Grade II Listed) which house a variety of businesses from the metalwork, manufacturing and creative industries. There are also a number of smaller works, which are largely still occupied by 'Little Mesters'.

In the 1970s a number of buildings were demolished and replaced by large single story tin sheds to house manufacturing, storage and retail. There are a number of public houses in the area, some of which are now closed. In the mid-noughties large blocks of private student housing were built between the triangle and the city centre. Sites along the Bramall Lane edge of the Triangle have been left undeveloped due to long term plans, as yet unrealised for the extension of the tram network or the widening of the carriageway.

A Planning Application has recently been submitted to convert Portland Works into small flats and the Sheffield Development Framework has proposed the area becomes a housing and business area (it is currently a flexible use area). The tenants of Portland Works and some activists have been campaigning to maintain Portland as a place of work, and buy the building from it's currently landlord to become a place of benefit to the local community. As part of this campaign they have also lobbied for the Council to re-designate the entire John Street Triangle area as a place of Businesses and Industry. In order to gather and provide convincing evidence for Sheffield City Council an audit of the business and industry in the area was carried out.

The John Street Triangle Audit

The John Street Triangle Area is currently home to a number of metalwork, manufacturing, and creative industries. Some key reasons for locating here have emerged. These are:

- Affordable Rents
- Proximity to the City Centre, London Road District Centre and Suppliers
- Flexibility of accommodation
- Relationships with other specialists within the area or nearby

This Live Project seeks to investigate how we can strengthen these factors through design and therefore improve the conditions for the businesses based in the area. Aspects for consideration include:

- Typology, flexibility and massing of existing accommodation. Which parts are the most successful/ what type of companies use each type of space? What is the potential for intensifying the use of these spaces?
- Access and links to key services and suppliers. What are the key routes and key places people need to get to? What is the historic street plan and does this hold any potential for the future development of this area?
- Spaces between the buildings - are there opportunities for people to meet? How does the street relate to the buildings? What role does and could the courtyards have? Which sites, buildings or gaps might be detrimental to the area? What is the role of the currently vacant sites?
- Relationship to the adjacent student and council housing - could this be improved/is this relationship important? Legibility of the area - pedestrian links to the City Centre and London Road.

¹ Live Projects are a pioneering educational initiative at the University of Sheffield School of Architecture that bringing masters students to work with organisations in real time, with real budgets for a six week period; more at <http://www.ssoa.group.shef.ac.uk/>

Project brief

In small groups choose and explore one or two aspects of the John Street Triangle. Use these factors to make Urban Design proposals to support its evolution as an area of business and small industry.

- How do the various types of businesses and industries (including creative) operate in the area?
- What are their needs and desires for space and relationships with others?
- How should and might things change over time?
- What could happen almost immediately, or in five years or ten or twenty?
- What city, nation or world-wide factors are likely to impact the area and how can this be accounted for in your plans?
- What smaller scale factors are likely to change over these time periods?

Your proposals should take into account the existing context which has grown up over time and consider key future drivers such as the development of Portland Works, and pressure from student housing and Sheffield United's development plans.

Client

The client for this project is a broad one, comprising of a number of representatives of the Portland Works Committee. Each will have different experiences and knowledge of the area... and slightly different views and priorities on how the area could and should develop. You can contact them prior to the project commencing to ask them some initial questions on the email addresses below. We should also be able to meet with some of these people early on in the week of the project.

Derek Morton, Retired technology teacher
Chair of Portland Works Committee
derekmor@gmail.com

Stuart Mitchell, Stuart Mitchell Knives,
Treasurer of Portland Works Committee
and tenant of Portland Works
stuart@stuartmitchellknives.com

Mark Jackson, Squarepegs,
Treasurer of Portland Works Committee
and tenant of Portland Works
info@squarepegs.co.uk

Clare Hughes, Artist,
Member of Portland Works Committee
and tenant of Portland Works
Clare1935@goolemail.com

Nuala Price, Artist, architect,
Member of Portland Works Committee
and tenant of Portland Works
Nuala.price@hotmail.co.uk

Andy Cole, Wigfull Tools,
Member of Portland Works Committee
and tenant of Portland Works
info@wigfulltools.co.uk

Alan Deadman, Little Sheffield
Development Trust,
Secretary Portland Works Committee and
tenant of Stag Works
Alan_deadman47@yahoo.co.uk

Olly Galvin, Sequoia Sound System,
Tenants of Portland Works
ollygalvin@hotmail.com

The Gentlemen, Band,
Tenants of Portland Works
all@the-gentlemen.co.uk

Stephen Connelly, Lecturer,
Member of Portland Works Committee
s.connelly@shef.ac.uk

Proposed structure of the week

Monday 25th October 10am:

Group site visit, project introduction, meeting with tenants

Monday 25th October 2pm:

Analysis of brief, assigning of tasks for remaining survey info.

Tuesday 26th October 10am:

Strategic walks, collection of remaining survey information

Tuesday 26th October 2pm:

Compiling of survey information, analysis of key issues

Wednesday 27th October 10am:

Initial group ideas and proposals

Wednesday 27th October 2pm:

Development of proposals

Thursday 28th October:

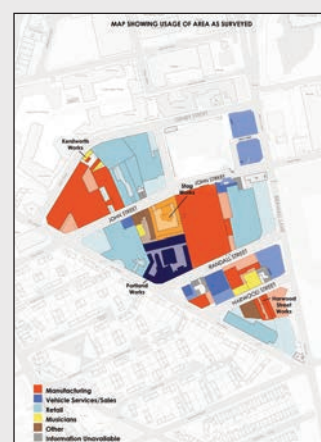
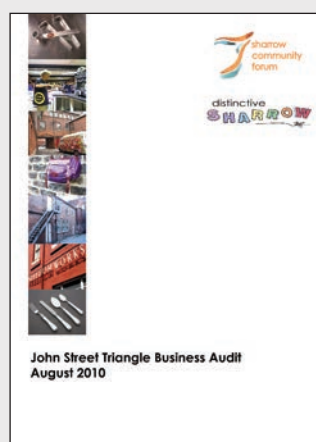
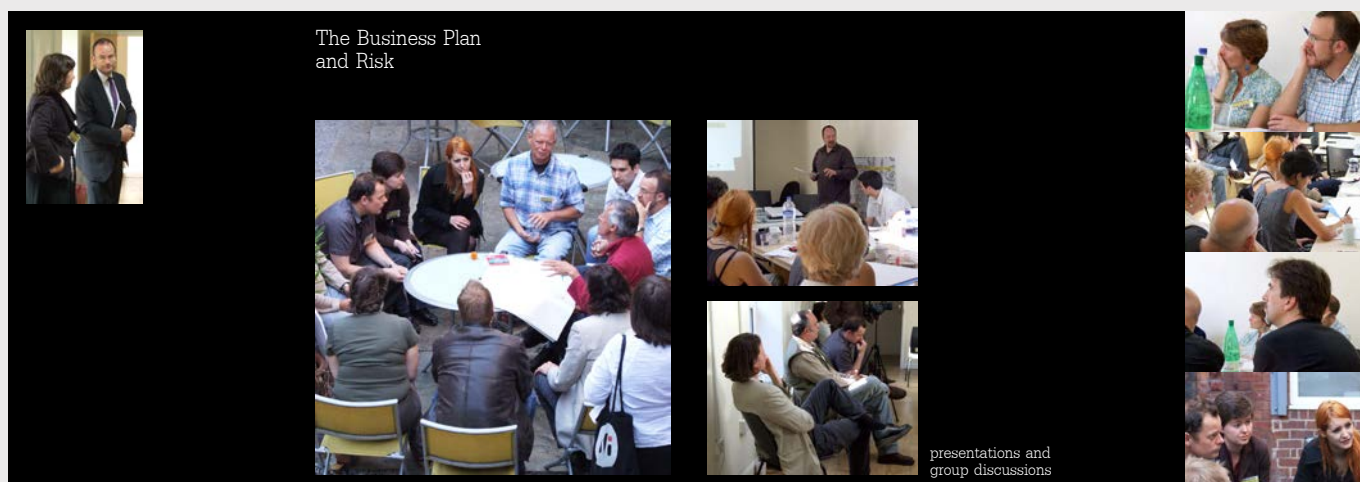
Development of Proposals

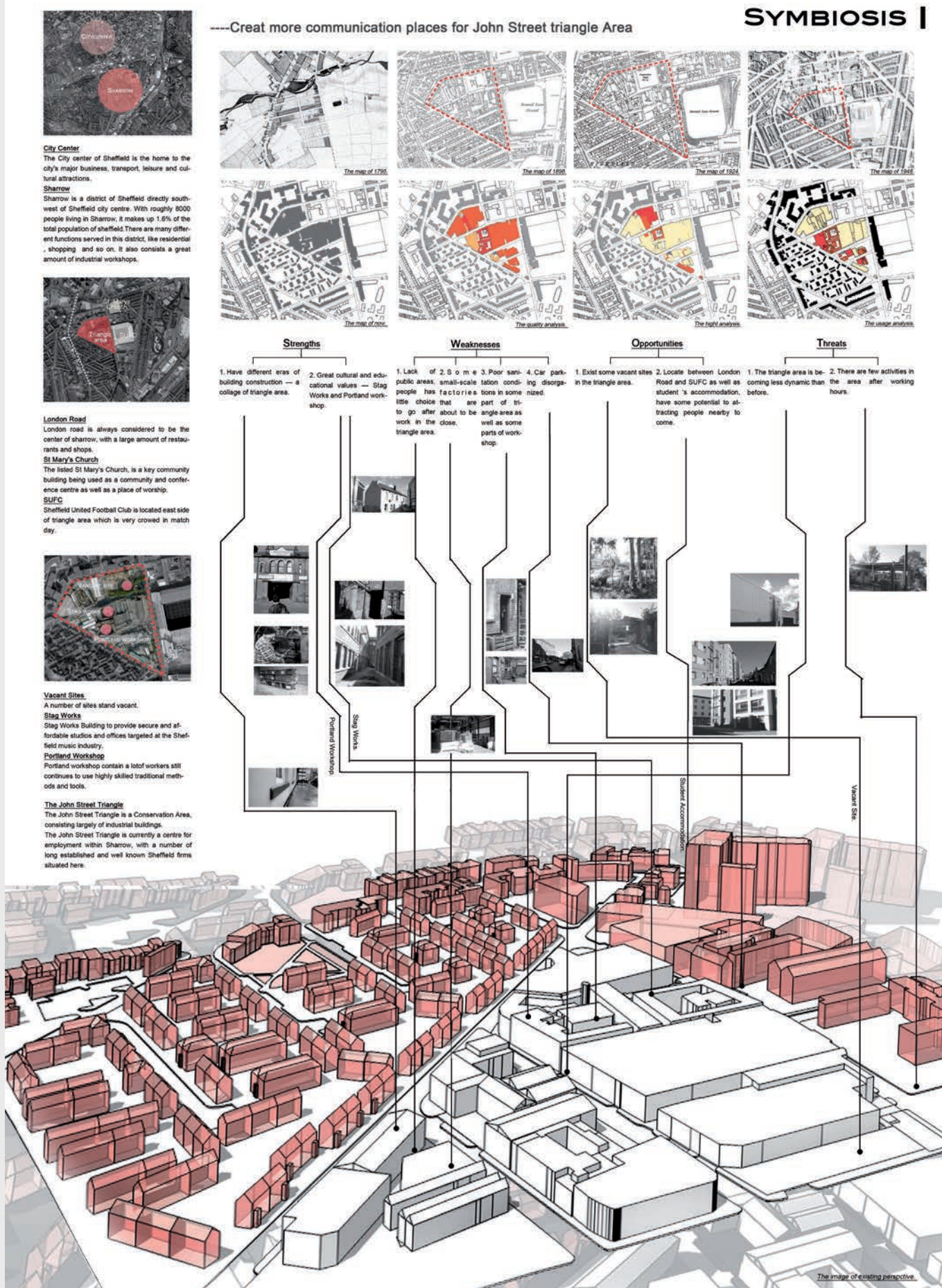
Friday 29th October, 10am:

Development of Proposals

Friday 29th October, 2pm:

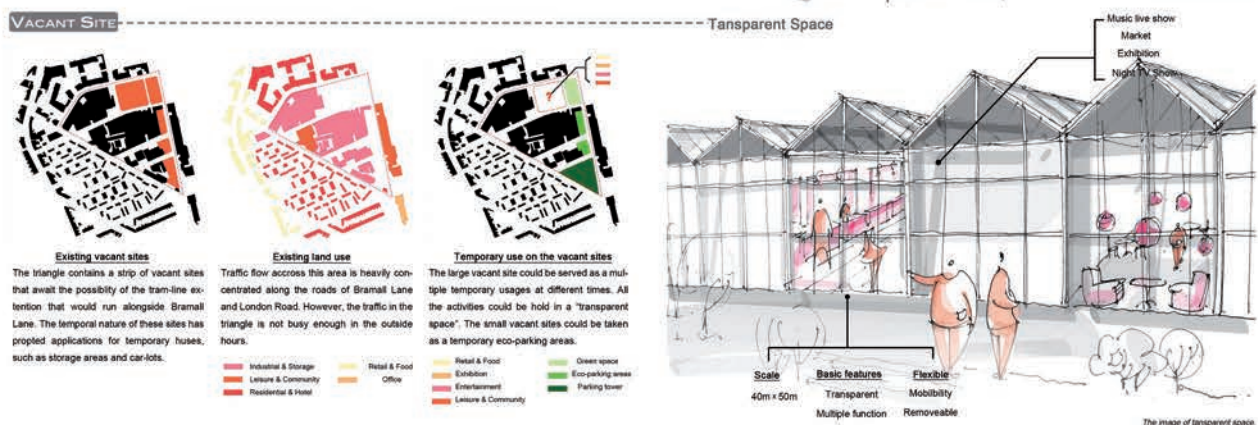
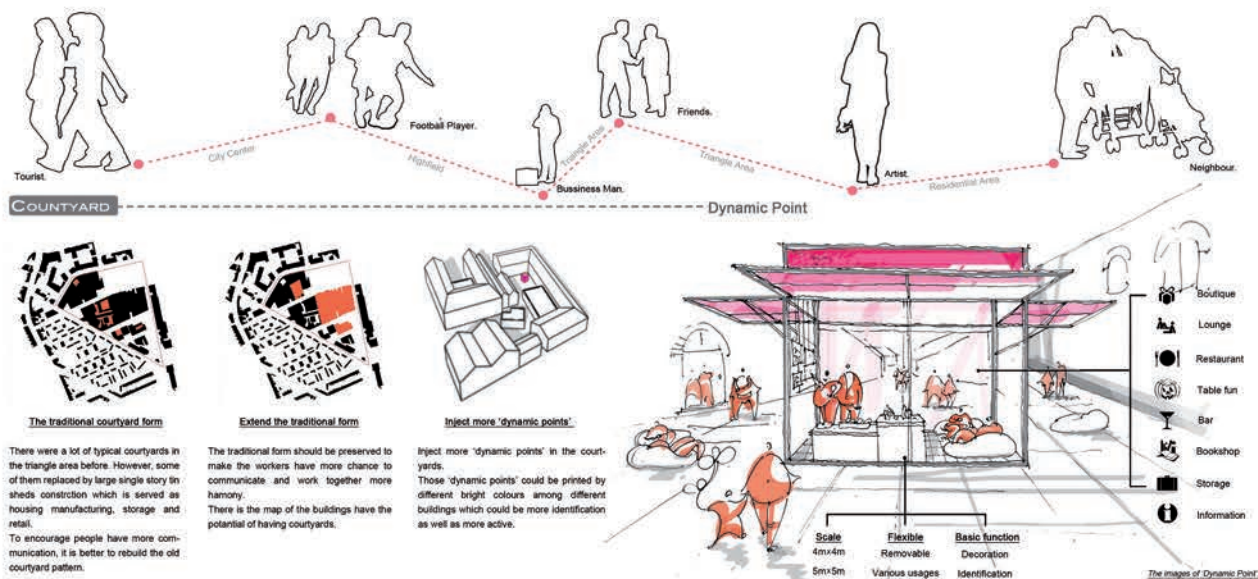
Presentation of Proposals and Project review





SYMBIOSIS II

—Creat more communication places for John Street triangle Area



Shujie Chen, MAUD

SYMBIOSIS III

---Creat more communication places for John Street triangle Area

ROAD



Existing elements of road

The roads in the triangle area are mainly about meters 8 meters width. However, it is mainly occupied by parking cars in the daytime which is rather disorder.



Existing traffic conditions

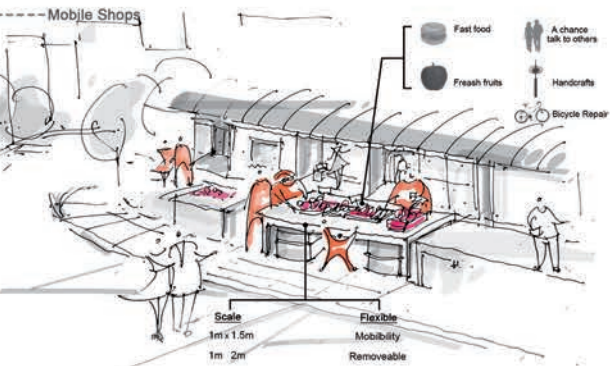
Traffic flow across this area is heavily concentrated along the roads of Bramall Lane and London Road. However, the traffic in the triangle is not busy enough in the outside hours.

200 - 500 100 - 200 50 - 100 25 - 50 100+ 0 - 25 50 - 100 25 - 50
Vehicles per hour Pedestrians per hour



'Mobile shops' on the road

It would be better if get rid of the parking cars of the roads and in the workshops (only give some space for temporary parking) in the daytime, leave the space to the pedestrians and 'mobile shops'. Small mobile shops could be located beside the road outside rush hours.



The images of 'mobile shop'

BUILDING



The connection between buildings

There is little connection between buildings within the triangle area. A lot of activities are hidden in the workshops.

Greenroof as a overlap space between buildings could used as a communal space that are shared by different buildings.



Potential to build overlap space

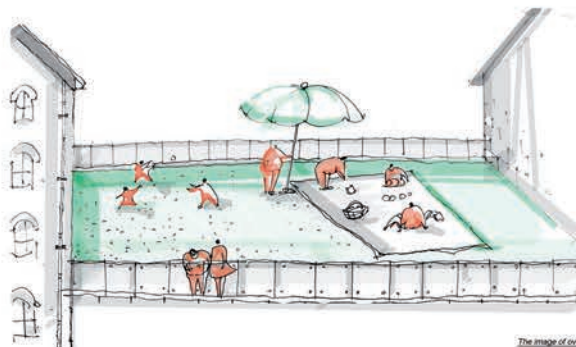
Some of the buildings existing in the triangle area have potential to build greenroof, which is better to have existing flat roof.

Orange The potential buildings to have overlap space Green roof



The connection between buildings

The map above shows the green roof map of the plan. It could offer a place for people between same or different buildings have chance to talk with each other.



The image of overlap space

Follow the Historical Fabric



Follow the historical fabric

The figure-ground map of 1924 shows the old texture of building before. As can be seen there are a great many of courtyards inside the constructions. Those historic space pattern should be preserved in the triangle area.



Existing site fabric

In the 1970s, a mount of buildings were demolished and replaced by large single story tin sheds to house manufacturing, storage and retail. However, it is not successful enough.



Reform the triangle area

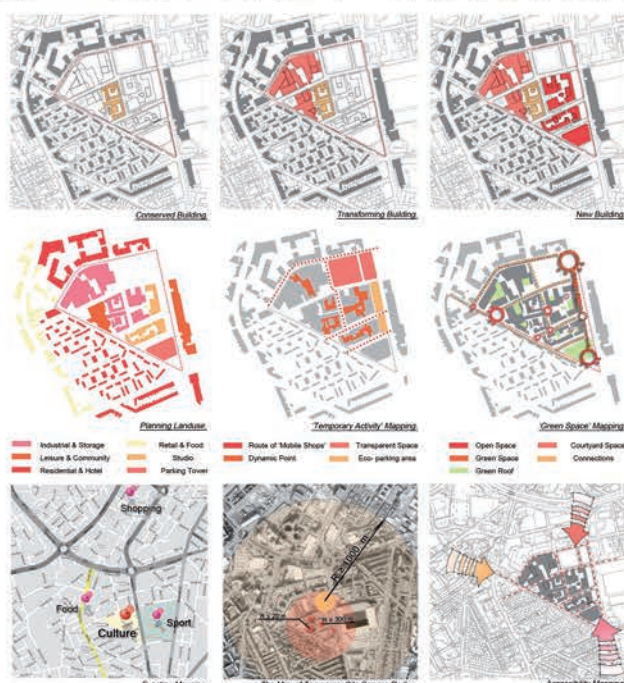
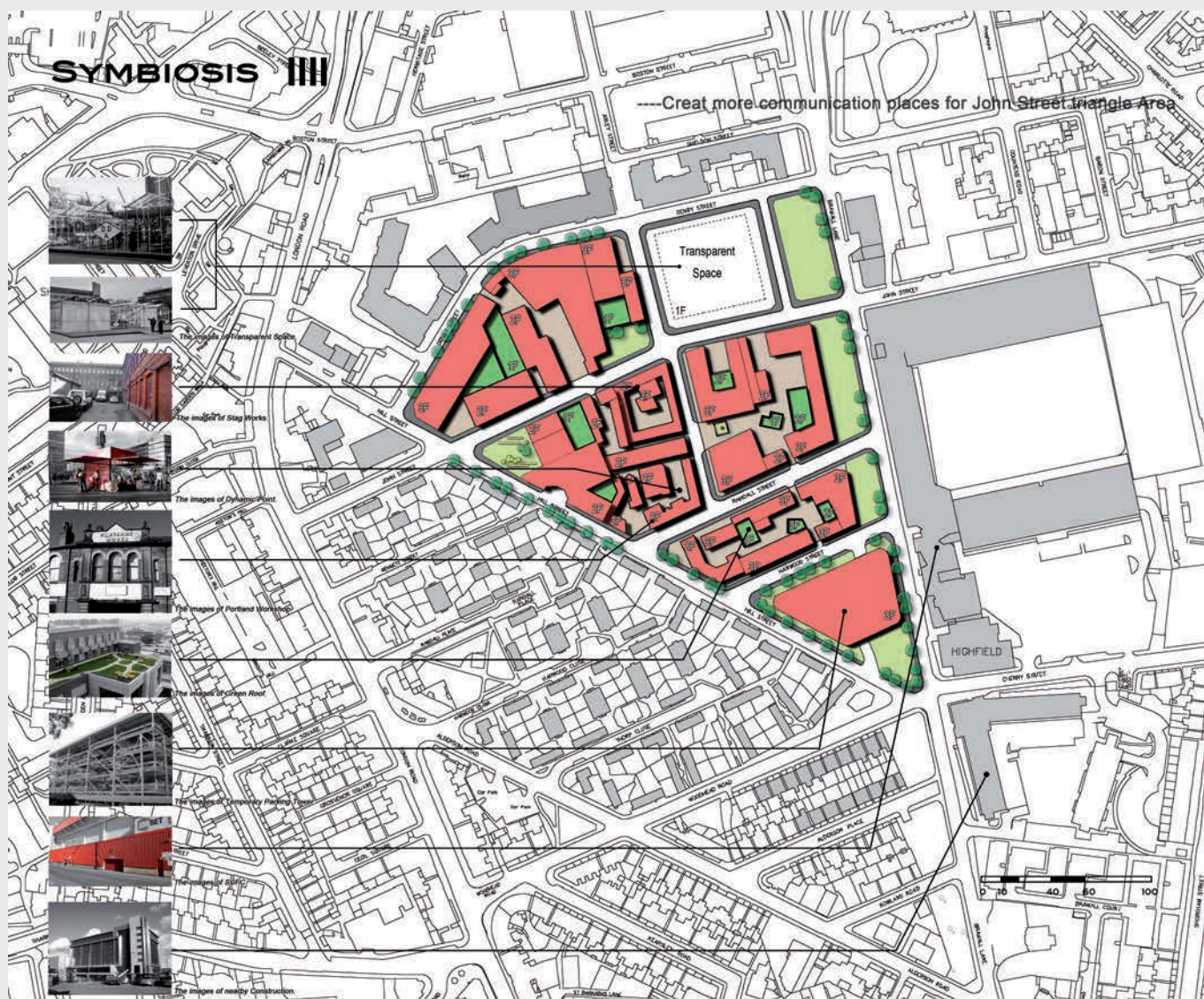
If the form of building come back to the 1920s which have lovely yards or even some better changes of the construction like create some green roof to make buildings more interesting.



Original Integration Transform Regroup
Organize the courtyard Integrate small constructions Transform into regular shapes Regroup constructions

Transform process





After planning, The Triangle Area is mainly served as culture center of Little Sheffield, which connect with London Road, Highfield as well as City Center.

The service radius of temporary site is different. Some of them only have impact around 20 meters, while Transparent Space could reach more than 1000 meters.

There are three main directions to access the site, which is London Road, City Center and Bramall Lane.

Design Illustration

The design is based on the existing legacy of the John Street Triangle Area, which is consisting largely of industrial buildings. Because the site is less dynamic day by day, the industrial buildings have a risk of being taken away by large-scale blocks of residential. As a fact, there is a great amount of precious **culture values** exists in Triangle Area, like Portland Workshops and Slag Works, which served as a place for traditional mantle work and music studio respectively.

In order to preserve those precious values of the site, and create a **more active, livable and communal area**, I want to draw into the concept of 'symbiosis'. The word 'symbiosis' basically means 'living together'. However, I would like change the meaning into 'working together'. That is to say, create more communication spaces for all groups of people in the Triangle Area.

The design would mainly achieved by four aspects:

Firstly, inject the 'dynamic points' into courtyard. As the existing figure-ground shows, there are some lovely yards among some of the workshops. However, it is mainly occupied by cars or has bad sanitation condition, and seldom is taken as a communal area. The 'dynamic point' might improve this condition, as it provides a small space for people to chat and show what they have. It mainly focus on improve the connection between the people work in the same workshop.

Secondly, put some 'mobile shops' on the road outside rush hours. As it is rather disorder car-parking condition on the road, I wonder if the parking cars could be put into another place like parking tower, and leave the space to the pedestrians and 'mobile shops'. The 'mobile shops' could be located beside the road outside the rush hours, and it could provide some cheap and quick food during lunchtime or a temporary place to repair bicycles and so on. Thus, the existing of 'mobile shops' would provide people from different workshops more chance to talk to each other when they join the queue.

Thirdly, build a temporary 'transparent space' on the vacant site. As there is a great amount of vacant site exists in the Triangle Area, some of them could be served as flexible temporary space, such as market, exhibition place, event space, and night TV show. It could provide a good chance for the people in and outside of triangle area to explore their interests and find friends with similar ones. Beside, the vacant site located on the north side of triangle area could be taken as temporary car parking tower, which could contain the car that used to be parking on the road, as well as the cars parking on the London Road and Bramall Lane.

Fourthly, create some 'overlap spaces' between and within building. As the connections between buildings are not close enough, some of the buildings could create green roof to improve the connection. It could provide a place for people in the same workshops or from the nearby workshops to talk to each other or have lunch together and so on.

As to the space construction and planning for green space, it also takes into account.

The existing space of triangle area always be hidden and hard to accessible. I believe it is one of the main reason of facing dynamic and popularity. In the site plan, I open up some spaces, which could provide the 'welcome' attitude. Also, I made some changes in the space construction, making it more flexible and active. When comes to the green space planning, I open up the space besides Bramall Lane into green space, which could make the whole triangle area more easy to accessible rather than strong boundary. What is more, I also plan to grow some trees between the residential area and triangle area as well as between Highfield and triangle area, in order to decrease the noise from the studio in triangle area and beauty the environment.

SYMBIOSIS IIIII

---Creat more communication places for John Street triangle Area



The People from Same Workshop.

Courtyard. (Dynamic Points)
Road. (Mobile Shops)
Building. (Overlap Space)

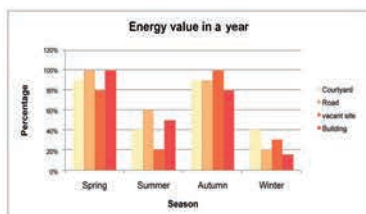
The People from Different Workshops

Road. (Mobile Shops)
Building. (Overlap Space)

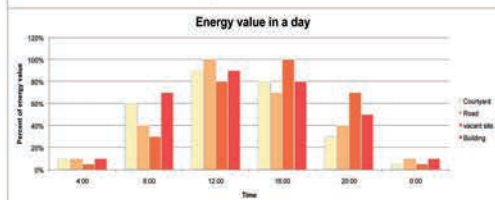
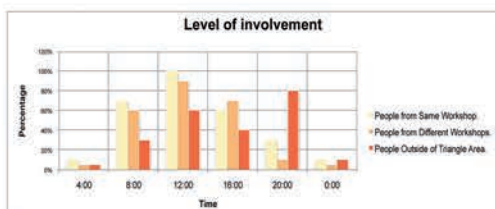
The People Outside of Triangle Area.

Vacant Site. (Transparent Sapce)
Building. (Overlap Space)
Courtyard. (Dynamic Points)

The Perspective Picture of Planning



In the four seasons of a year, the energy value is various.
In Spring and autumn, the energy value is higher than other seasons. That is mainly due to weather and the frequency of activities.



In the early morning of a day (during 4 AM to 8 AM), people all fall asleep, seldom activity happen in the Triangle Area.

In the morning of a day (during 8 AM to 12 AM), people go to workplace and begin a new day, they could grab a cup of coffee or have a quick breakfast in the 'dynamic point' or 'mobile shop'. At the meantime, some activities also happen in 'transparent space', like market or exhibition.

At the noon and afternoon of a day (during 12 AM to 8 PM), people could sit in the 'dynamic point' or 'green roof' to have a rest and chat with others or they could buy something in the 'mobile shop'. At the meantime, people outside of Triangle area also could come to the 'transparent space' to buy something they like in the temporary market or visit the temporary exhibition.

At night of a day (during 8 PM to 12 PM), the workers of Triangle go back to home, and less activities would happen in 'dynamic point' and 'mobile shop' as well as 'green roof'. However, the young people from the student accommodation nearby could join the 'Night TV Show' in the 'transparent space'.

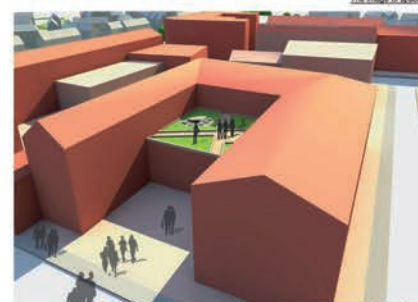
Energy analysis



Future Plan

In the future, the various functions served in temporary site, such as in the 'dynamic point' in the courtyard, 'mobile shop' on the road, and 'transparent space' in the vacant site as well as 'overlap space' between buildings, would be **lost** in a period of time. Then, the successful one could be taken as **permanent one**, and other functions also could be applied in the temporary site according to the needs of people.

In order to appealing people come to the Triangle Area and create more chances for people to communicate with each other, some of the handbook that introduce the site and culture should be print out and hand out to the citizens.



Overlap Space

Temporary Urbanism: Major Urban Design Project I

For this project coordinated by Dr Florian Kossak and Julia Udall, sixteen Urban Design (MAUD) students were asked to write their own brief for the John Street Triangle and adjacent ring road area, responding to the theme of Temporary Urbanism. This project was to be developed from the earlier work that formed the 'Live Project', drawing on their particular understanding of the site. As part of that project students worked with colleagues from the Master in Advanced Architectural Design course (MAAD), on a participation module, coordinated by Carolyn Butterworth, where they explored, developed and tested ways to engage the local communities.

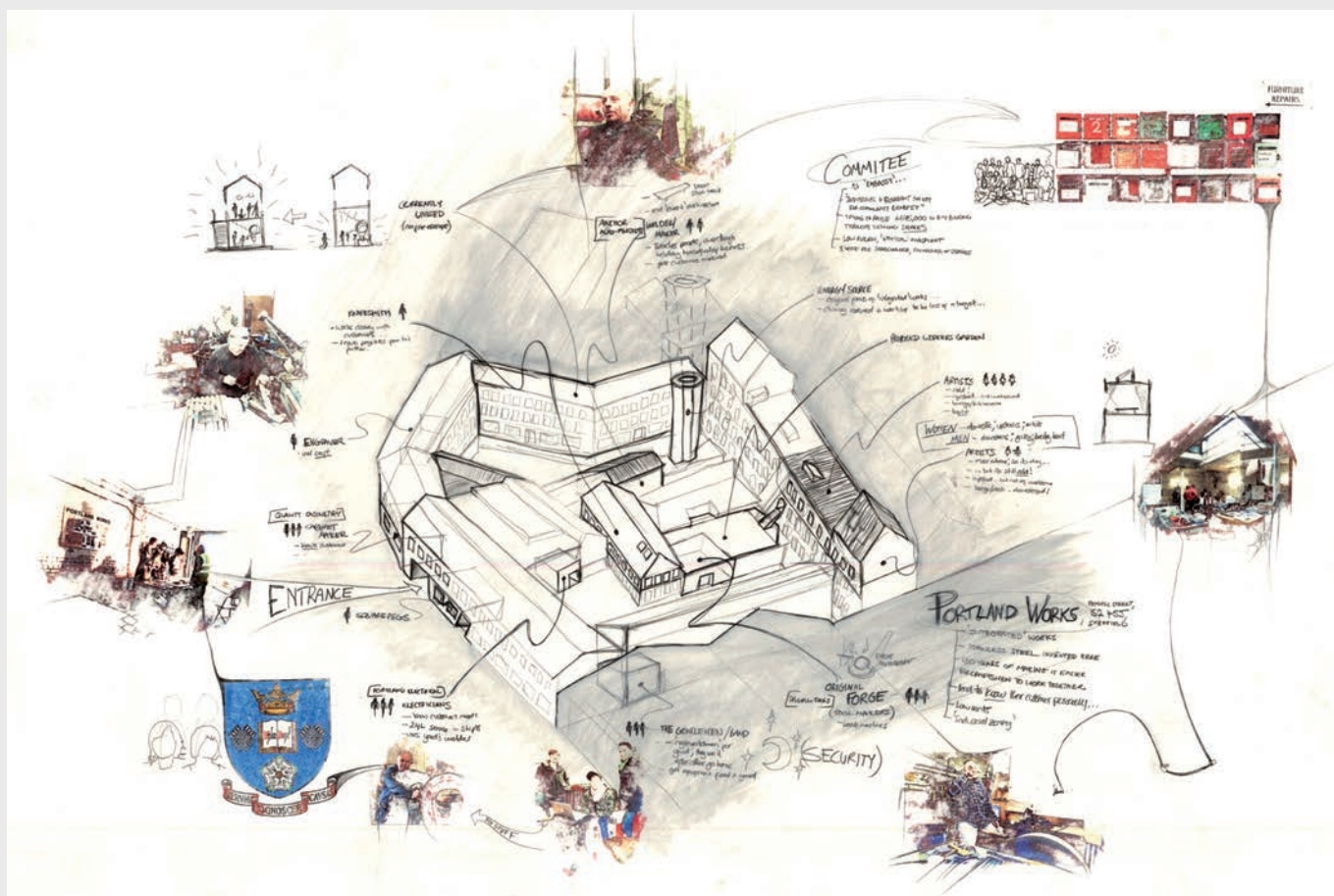
This work was then exhibited in The Old Junior School, Sharrow Community Forum (which attracts over 500 visitors each week) and in shops along the windows of the district centre. The opening of the exhibition attracted a number of local residents and councillors who discussed the projects at length with the students. This was crucial in developing alternative visions for the John Street Area and exploring the potential of Portland Works as a catalyst for development for the wider network of light industrial and heritage businesses and creative industries. The students, from all over the world, including China, India, Kuwait, Jordan and the UK each brought their experience and understanding of Urban Design to this site.

This work will be used as source material for the development of the marketing, feasibility and vision elements of the Portland Works project and in liaising with the urban design and planning departments at Sheffield City Council.

Illustration of some of the work produced for the Participation in Architecture and Urban Design: the Sharrow Industrial Triangle Garden (SIGT), by Chinese student Tian Xiuying, MAUD. SIGT was documented in the website: <http://www.sigt.co.uk/>



Tian Xiuying, MAUD



Concept Drawing of Portland Works, Sam Brown, Y5 (MArch)

Portland Works as part of student initiated and led research

A number of students visited Portland Works in the context of the open days (see page 35) and, by their own initiative, became active researchers, tying in aspects of their individual work with the Portland Works campaign.

Design Work

"I visited Portland Works as I'd heard about it via a lecture given at an urbanism seminar by Julia Udall. It sounded like a really vibrant assemblage of individuals, sharing facilities and occasionally working together on projects, which is exactly the kind of social mix I am aiming for in my studio design project. I wanted to see how the architecture of an Integrated Works afforded such a vibrant community based around making things. I was so moved by the campaign and the passion of its tenants and volunteers that I offered my time at a second open day. I was able to guide groups around and talk about my opinions of the place, getting to know the tenants in the process. I still aim to help out as and when I'm needed."

Sam Brown, Y5 (MArch)

Dissertation

One student, James Sexton, decided to focus his entire dissertation on: The story of Portland Works through an exploration of its history and occupants; 1870 – 2011+. The final work is due for submission in September 2011, but at the time of writing we have a work in progress version of the first chapter, outlining the scope of the dissertation, the methodology and theoretical stance.

“...I decided to stick with Portland Works as a research framework,... the suggestion was made that some of the ideas of ‘conflict’ are present within the themes raised by the Portland works campaign”

James Sexton



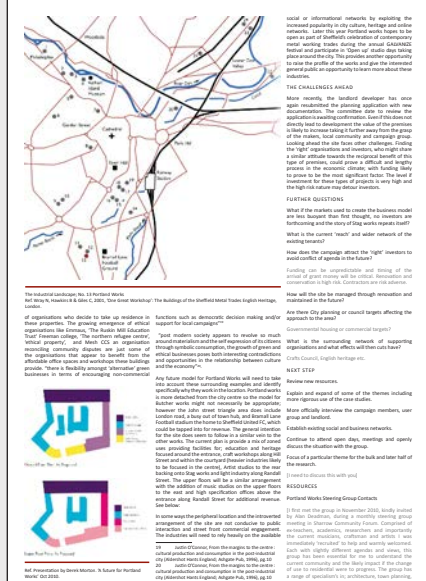
The Portland Works built in the 1930s, just before the height of Sheffield, today is the largest of its kind in the world. It was designed by the architect Sir John H. Wilson, and it was built by the Portland Works Trust. The building is a landmark of the city, and it is a testament to the city's industrial heritage. The building is a landmark of the city, and it is a testament to the city's industrial heritage. The building is a landmark of the city, and it is a testament to the city's industrial heritage.



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School of English Literature, Language and Linguistics

'Sense of Place', Local and Regional Identity. As part of their module "Sense of Place, local and regional identity", coordinated by Prof Joan Beal, a class of English Students have been working to develop projects such as oral histories, a record of how Portland has been documented throughout the city and a narrative and exhibition plan for a shop window in the city centre in the context of the Galvanize Sheffield Festival of Contemporary Metal. The content and insights developed in the context of these project will be used by the Portland Works campaign in the development of the business plan, the website, and, in particular, development of strategies for outreach to other parts of the city.

The making of Portland Works

The John Street Triangle and Portland Works

Portland Works is a Grade II* Listed cutlery factory, in the mainly residential neighbourhood of Sharrow, situated just outside of Sheffield City Centre. Known as an 'integrated works', it is a three-story courtyard building with a series of small workshops surrounding a now derelict central shared engine house and chimney. Since it was built in the 1870s, it has been in continuous use for its intended purpose and significantly, was the first place in the world that stainless steel cutlery was manufactured, nearly a century ago. Current metalworking tenants include toolmakers, artisan knife makers, engravers, silver platers, steel-product manufacturers and even a chastity belt maker. In the last forty years the works has diversified; there are now musicians' and artists' studios, and a range of small businesses as well as the more traditional "Little Mesters".

"For us artists it's about having a fantastic space with the metalwork going on, noise, dirt, the mix of makers - being here influences the kind of work we do... To think that our studio was where Def Leppard first started? - imagine the goings-on! ...It's cold, and I don't think there are any toilets that work... and we have mice and pigeons in the studio... but the light is fantastic..." Clare Hughes, Portland Works Artist

A number of the Portland Works artists' previous studios have been closed down or redeveloped and they state their concern for the dwindling affordable studio space available in Sheffield. This is echoed within the music industry:

"Portland Works is situated in the John Street Triangle Conservation area, and is part of the largest concentration of music studios in the North of England. In other cities places to record like these have simply disappeared- and that has really affected their music scene... Portland Works, Stag Works next door, and Kenilworth and Electro Works down the road are the places where Warp Records, the Arctic Monkeys, Def

Leppard, Reverend and the Makers... too many to name... all started out... and loads of others will too. Places like this feed the Cultural Industries Quarter and other more central places in the city- they're start ups and crucial to the vitality of the music industry in Sheffield...." Alan Deadman, Little Sheffield Development Trust, Stag Works

The works are all in a poor condition and facilities are few, but for this reason, they have some of the lowest rents in the city. The cheap rents mean that few improvements are made by the landlords, but tenants are able to modify the space to suit their basic requirements, often sub-letting, sub-dividing and extending the buildings.

"...we all rub up well together... I'll fix the machinery for Pam upstairs if she needs me to- and 'The Gentlemen' rang me to tell me my alarm was going off at night... we help one another out... Stu's workshop, well he lets bands rehearse there at night when he's not working... one band told me that they were complimented in having a great bass sound in their new record- and they didn't know what it was- until they realised it was my hammer, and they'd all been playing in time to it subconsciously." Andrew Cole, Wigfull Tools, Portland Works

In addition to affordability, it is the proximity to other similar businesses and makers that makes it so desirable to the metalwork and creative industries, allowing space to be shared and processes, materials and skills to be exchanged. These layers and practices that exist assert a claim to be acknowledged in any plan for the future for this part of the city and need to be represented. They also offer the potential of a richer and more sustainable future for Portland Works...

Background to this project

Last year the landlord of Portland Works submitted an application to close the works and convert it into tiny bedsit flats. The tenants and others have opposed this and are now proposing alternative futures for the site. The current plan is to purchase the building through a community share issue in order to retain it as affordable business space, whilst developing the opportunities for offering education and heritage on site.

Part of this campaign has been discovering and representing the value and richness of the place to others- be they planners, funders, local residents, or the tenants themselves. This is important not only to strengthen relationships with and responsibilities for one another, but also to determine how we should move forward and the potential this site offers. Some of this richness is hidden from view, whether because it is tentative and temporary or because it is historical and anecdotal... or in some cases it has been deliberately hidden from view. By making this public we hope to consider what places like Portland and the John Street Triangle contribute to their cities; be it socially, economically or physically.

² <http://www.galvanizefestival.com/>

Brief

Group 1: Metalworking and Heritage Crafts

To create an oral history of metalworking and heritage crafts at Portland Works that can become part of the Portland Works website, our archive and feature in our exhibition for the 'Galvanise' festival in April.

This can draw on the John Street Triangle Business Audit, the "Disappearing Acts" series in the G2 supplement of the Guardian and the upcoming metalwork and heritage crafts audit being carried out by Sheffield City Council as a starting point. There are also opportunities to interview current and past tenants of Portland including (potentially) a metalworker working at Portland in 1939 and others for whom this has been a place for work for their parents before them.

Group 2: Music and Art

An audit of the John Street Triangle has recently been carried out in order to provide the evidence for it to be designated as an area of Business and Industry in the Sheffield Development Plan, rather than an area of Offices and Housing. During this process we realised that the musicians and artists often use space informally, borrowing or sharing space.

This brief would be to map the spaces of the artists and musicians in the John Street Triangle, considering how these provisional, shared or make shift spaces are appropriated. What is the relationship between the place and those who work and create here? How do cities benefit from these kinds of spaces and informal economies?

Group 3: What does Portland Works mean to Sheffield?

There have been a number of formal and informal exhibitions, news reports, blogs, magazine articles and events about Portland Works over the past few months. Some of these have been instigated by campaign members and others have been spontaneous, instigated by people who understand the city as interconnected and this place as relating to their identity.

This group will gather artefacts, texts and images and consider the significance of the ways others have represented Portland Works. A key aspect of this will be to work with and inform filmmakers who are planning a series of short films on Portland Works and to provide the context for the other two identity groups.

Group 4: Galvanise Festival and the Portland Works Shop Window

To produce a shop window that explores the identity of Portland Works, publicises the campaign and presents the metalworking aspects of the place in a way that resonates with a city centre location and the people of Sheffield. This will be a prominent part of the Galvanise Sheffield Festival of Contemporary Metal, which runs from 25 March – 24 April 2011.

You may design a revolving exhibition which changes during the course of the display or there may be one

design which is fixed but perhaps allows the collection of further information useful to your project and the development of an idea of the identity(ies) of the Works.

The first version of the window itself must be ready by the 14th March 2011, and prior to this for review by the Portland Works Committee at a board meeting for approval and development. This may involve selecting and curating objects from the works, photographs, history and research carried out by your group, other project groups, or people at Portland Works.

Technical and festival information

The window will be directly opposite Debenhams corner entrance in what use to be Samuels Jewellers. The window is 2.5 metres long by 1.7 metres high and the depth is about 50-60cm. The window pane has a join strip of wood down the middle because the area is so large it needs two pieces of glass but the display area is one whole window. There is a slightly smaller window adjacent to it.

You must include "In association with Galvanize Sheffield, Festival of Contemporary Metalworking smaller underneath title" and also use the Portland Works branding which has been developed by the campaign.

The festival organiser suggests "I think it is very important to personalise this. The place is as much about the people and what they do there. The public get bored of another piece of Archaeology, but your Works is a lively vibrant place."

In addition to the brief set out by the Portland Works Committee the students are asked to keep a diary and reflective diary and portfolio case study of the project. It should be submitted as a portfolio which may include audio-visual material, photographs, clippings, brochures and leaflets, etc., but should include a written account of up to 4,000 words.

“As part of our research we conducted a survey of people who attended the open day. We had around 48 responses and collated all of these into graphs to represent the data. This graph shows the amount of people who had heard of Portland works before the open day. As we can see most people had heard of Portland works, and so we would assume are there to find out more and show support for the campaign. When we asked people how they had heard of PW. Most heard through friends and family, (word of mouth) and a similar number heard through either the website or through some part of the media campaign. The thing we found the most interesting about this graph is that PW is still best known for its cutlery trade, which is of course its original heritage.

We feel this graph is one of the most revealing in terms of the perception and what the building means to the people of Sheffield. After the open day people were more excited and interested than they were before the open day which is a testament to the kind of place it is. The ‘other’ section also rose a lot. This was our particular favourite. Many people expressed some kind of comment about being outraged that it was threatened, but most said it made them feel really proud of Sheffield. The other thing we liked was that no one was bored at any point!!!

This set of graphs really shows how successful the open days are, everyone was made aware of the campaign, and everyone wanted to help.

This is the most interesting outcome of our questionnaire. The question was, what does PW mean to Sheffield. This image shows all the responses we were given, the bigger the word, the more it was mentioned.”



The School of Journalism

Students from the MA in Broadcast journalism, with course leader Marie Kinsey, chose to feature the Portland Works campaign, as part of their thesis project. The interviews, with tenants, campaigners and local politicians were edited, compiled and posted on YouTube and have contributed to raising the profile of the campaign. They were also embedded on the Sheffield University Journalism website, JUS News in March 2011, with a written piece leading to further interest from the University Newspaper, Forge Press.

Students involved included; Emma Wass, Ruth Etherington, Tom Wright and Caroline Nicque.

“JUS News is the place where postgraduate students post up stories. A mix of web, broadcast, print and magazine student journalists learn to use Wordpress, practice writing for the web and add value to their stories using multimedia”

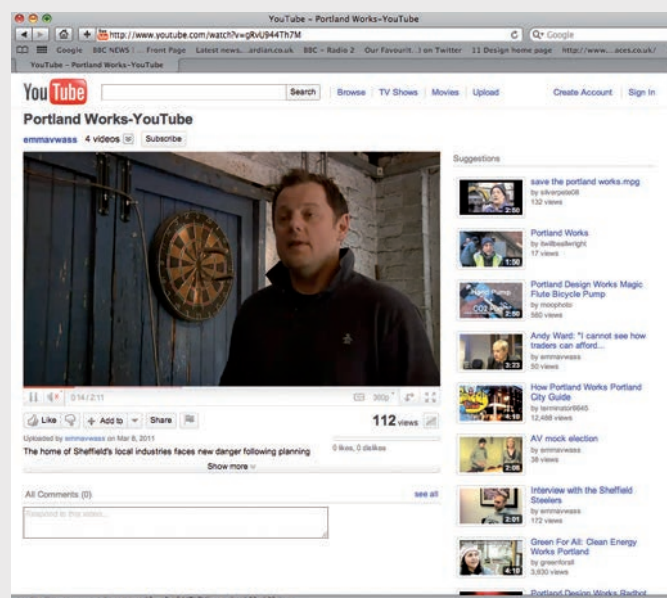
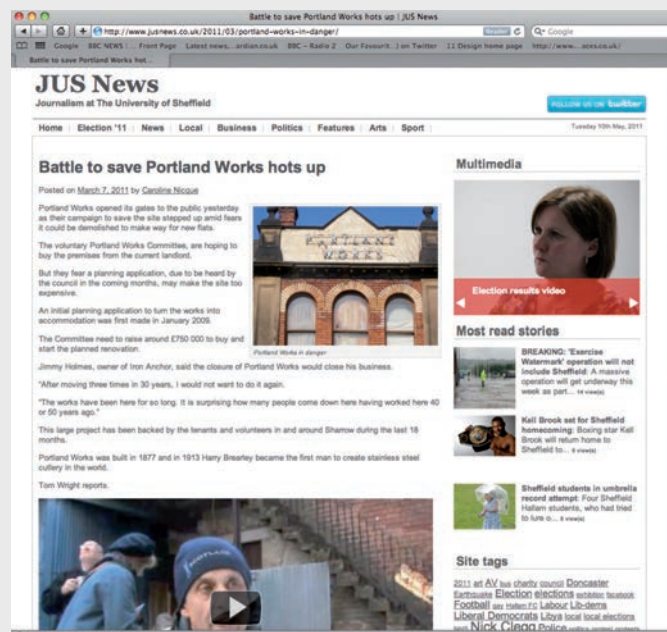
JUS News

<http://www.jusnews.co.uk/about-us/>

<http://www.youtube.com/watch?v=gRvU944Th7M>

<http://www.jusnews.co.uk/2011/03/portland-works-in-danger/>

http://www.youtube.com/watch?v=jiLp_rNr5bM&feature=related



Faculty of Architecture: Building History, Building Archaeology and Heritage Conservation, TU Munich

Tangible and intangible heritage: a Workshop with undergraduate students

This exchange workshop and site visit with students from TUM aimed to discuss the future of the building in terms of conservation of tangible and intangible heritage. Outcomes included discussion around the evaluation of a number of approaches for possible for the future of Portland Works, including reconfiguring the Works as a residential development, an industrial museum and as a working museum. Ideas for outreach and finance were also discussed, with an emphasis on conservation.

Despite the limited duration of this project, a valuable input to the research was brought by this cohort of students catapulted into the context of Portland Works for one day; this project, in particular, was helpful to critically review (and make a case for) decisions made and assumptions developed at earlier stages of the campaign. The workshop also broadened the vision of the project – the students immediately considered Portland in a European and even global context.

Outline of one-day workshop: University of Sheffield School of Architecture and TU Munich (Faculty of Architecture: Building History, Building Archaeology and Heritage Conservation)

Date: Tuesday, April 05, 2011

Venue: Sharrow Community Forum, Main Hall, Old Junior School, South View Road, Sheffield

9:30

Welcome and introduction: Jo Lintonbon and Florian Kossak

9.40–10.15

Exhibition viewing (John Street Triangle and Portland Works: MAUD project work) and MAUD student-led presentation of course through project work.

10.20–11.05

Case Study TU Munich: Student led presentation of the historic industrial quarter in Augsburg, Germany

11.05–11.15

coffee break

11.15–11.40

Presentation by MAUD studio leader Irena Bauman: 'Conflicts and synergies between urban design, regeneration, and conservation'.

11.40–12.00

Discussion

MAUD students break away for tutorials.

12.15–12.50

Building visit to Portland Works with TUM students

13.00–14.00

lunch and transfer to School of Architecture SR 01

14.00–14.20

Presentation by Julia Udall: Portland Works Campaign 'Tangible and Intangible Heritage'

14.20–14.30

Introduction to workshop for TUM students

14.30

Workshop: scenarios for managing intangible and tangible heritage. Students to prepare arguments

16.15

Debate/presentation of results and summing up

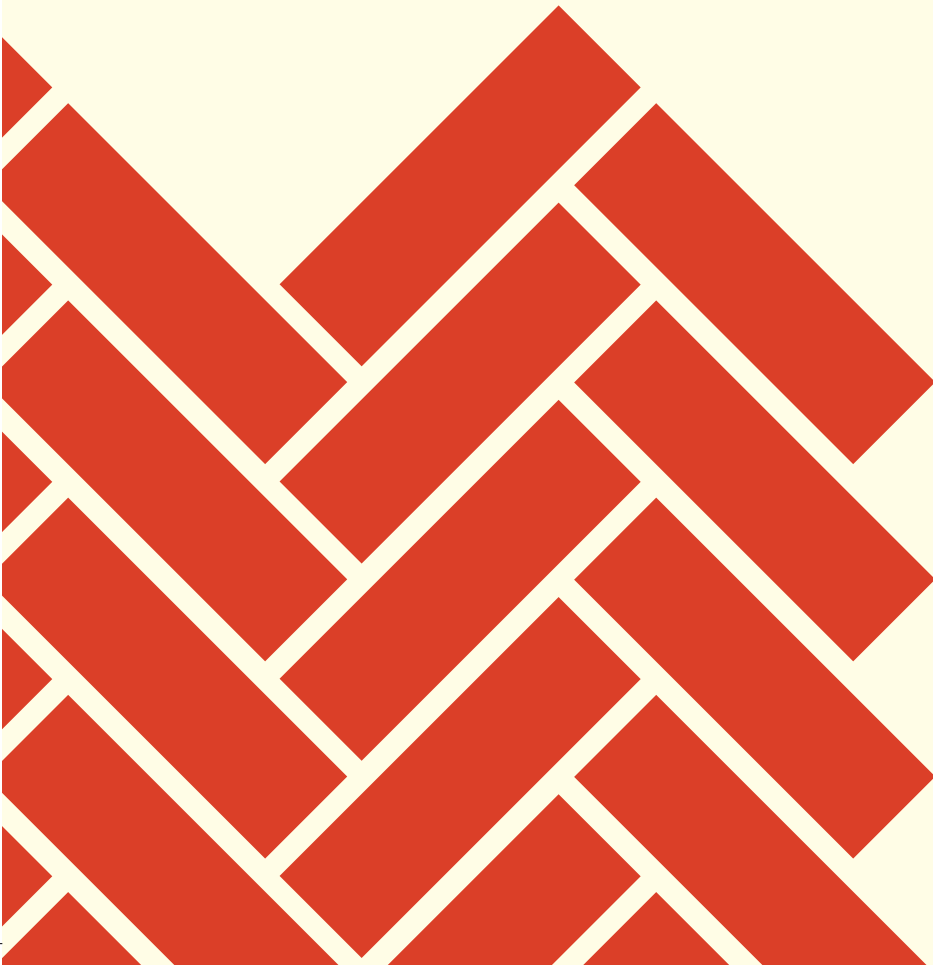
17.00

End of session





Academic dissemination



Conferences

Transformative Knowledge Production the case of Re-imagining Portland Works KT Project, presented by Cristina Cerulli at the conference:

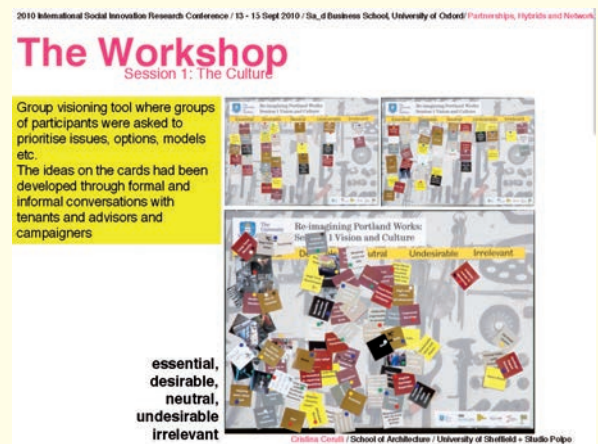
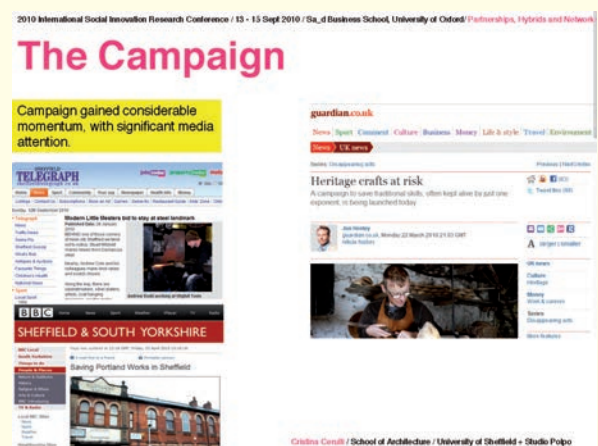
Partnerships, Hybrids and Networks - International Social Innovation Research Conference, Sa_d Business School, University of Oxford, 13 - 15 Sept 2010

Abstract

This paper will provide a critical account of the Re-imagining Portland Works Project, a Knowledge Transfer project concerned with helping the local community to imagine a future that is environmentally, socially and economically sustainable for Portland Works, one of the outstanding examples of Sheffield's industrial heritage threatened by redevelopment. The project set out to facilitate the exploration and appraisal of organisation types, business models, legal structures, ownership and management options that are available to small business communities based in industrial heritage (or historical) sites. Thanks to activities generated by this project, tenants felt empowered to organise themselves in Industrial Provident Society for the Benefit of the Community and embarked in a journey to purchase the building.

The project is really about exploring how an informal group of 'makers' can become empowered to take on the organisation/financing/management of their workspace, to avoid eviction (which for many would mean the end of their current practice/activities), but also how an hotbed of unique local skills could survive creating its own economy.

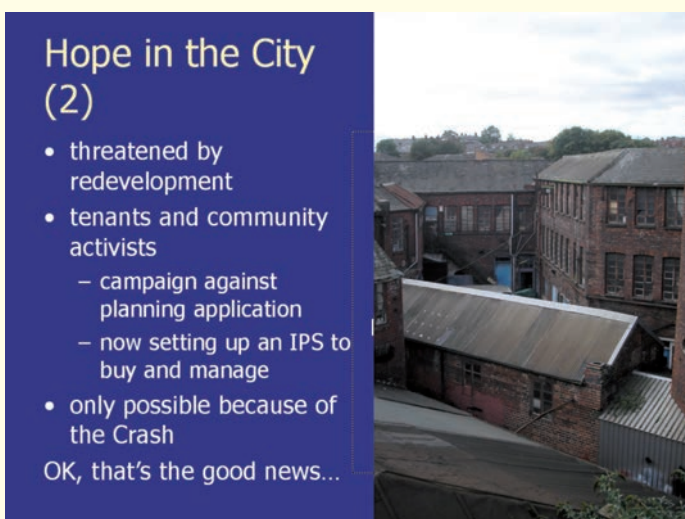
The paper will discuss the active and transformative role of this 'knowledge transfer' project and discuss lessons learnt, findings and insight that might be transferrable in similar contexts.





“Don't mourn, organise!” Presented by Steve Connelly from the Department of Town & Regional Planning, University of Sheffield at the conference:

Working Together: Partnerships, Regeneration and the Common Good in the Arts and Beyond, CADRE School of Art & Design Conference, The Public, West Bromwich, 9 October 2010
<http://www.blackcountrycreativeadvantage.org>



MAUD
MA in Urban Design

Symposium

Temporary Urbanism

23rd November 2010_10am- 1:30pm_Open to everyone
Crookesmoor Building_Seminar Room 3

Speakers - Public Session

Irena Bauman

Bauman Lyons Architects_Leeds

Mary Clear / Pam Warhurst

Incredible Edible_Todmorden

Lin Skaufel

Jan Gehl Architects_Copenhagen

Doina Petrescu

atelier d'architecture autogérée_Paris

Andreas Lang

Public Works_London

Julia Udall

Portland Works_Sheffield

For further information
contact: f.kossak@sheffield.ac.uk

University of Sheffield
School of Architecture.



Portland Works_Sheffield, presented by Julia Udall in a public session within the context of the:

Temporary Urbanism Symposium, organised for the Master of Arts in Urban Design, School of Architecture, University of Sheffield, 23rd November 2010.

Knowing Common Grounds, presented by Anna Holder and Julia Udall from the School of Architecture, University of Sheffield at the conference:

'Social Change': Different disciplinary perspectives within the Faculty of Social Sciences; The Faculty of Social Sciences Postgraduate Research Student Conference, University of Sheffield, 4th April 2011.

Abstract

This paper discusses the processes and outcomes of 'Common Grounds' a student-led colloquium for PhD and early career researchers in architecture and associated disciplines, held in January 2011. The event aimed to explore the specificities of architectural research, including research by design, performative and activist research, with particular focus on methodologies. The intention is to build capacity, develop thematic clusters and ongoing working relationships in order to support high-quality research. Participants came from four UK universities, researching within departments including architecture, civil engineering and geography, and spoke across disciplines including art, sociology, theatre, computing, and history.

Through a series of presentations, discussions and workshops a number of themes emerged, reflecting a shift in architectural concerns and strategies towards a more socially engaged and critical research practice in the built environment. These included:

Approaching research from a design background: valuing and legitimizing design research

Reflecting, critiquing or making the world? The role of the researcher/practitioner

Design as solution, design as proposition, design as desire? Ontological positions and conflicts between disciplines and traditions

Unwieldy work with borrowed tools? Epistemological differences within and across disciplines

Reflecting further on this final category, the authors consider knowledges of spatial practices and architectural production, referencing practice theory, power knowledge, feminist and activist ways of knowing.

These will be discussed with relation to two PhD projects: 'Initiating architecture: values and agency in transformative design praxis and the role of the architect in socially motivated projects', and 'Architecture by Other Means: representation and transformation', with reference to the development of an alternative future for Portland Works.

Collective Production and Action: the Re-imagining Portland Works Project to be presented by Cristina Cerulli and Julia Udall at the conference:

Sustainable Futures: Enterprising Landscapes and Communities, 34th Conference of the Institute for Small Business and Entrepreneurship (ISBE), 9th and 10th November 2011, Sheffield

Keywords: collective; activism; empowerment; coproduction;

Abstract

Objectives/ This paper will reflect on the aspects of collective production and action to create a shift towards more sustainable business, cultural and civic communities. This reflection is situated within the context of the Re-imagining Portland Works Project, a Knowledge Transfer project concerned with helping the local community to imagine a future that is environmentally, socially and economically sustainable for Portland Works, one of the outstanding examples of Sheffield's industrial heritage. In particular the complexities and the mutual interplay of actors and networks will be discussed in the context of a collective production that encompasses the cultural, business and civic spheres. Furthermore the strategic role that academia can play, through research and research led teaching, in facilitating the emergence and successful establishment of collectively powered social innovation will be discussed.

Prior Work/ Collective production and action will be discussed in relation to literature from the domains of management, psychology, sociology and architecture.

Approach/ The KT project set out to facilitate the exploration and appraisal of organisation types, business models, legal structures, ownership and management options available to small business communities based in industrial heritage (or historical) sites, working, in particular, with Portland Works. A number of activities were designed to achieve this objective, but the research was also deliberately left open to allow meaningful engagement and active contribution from all actors involved. The KT project explored how an informal group of 'makers' can become empowered to take on the organisation/financing/management of their workspace, to avoid eviction (which for many would mean the end of their current practice/activities), but also how a hotbed of unique local skills could survive creating its own economy. Despite the rhetoric of the funding programme, implying a transfer of knowledge from the University to the outside, the approach was very much one of collective authorship and horizontal production.

Results/ Thanks to activities generated by the KT project, tenants and supporters felt empowered to set-up an Industrial Provident Society for the Benefit of the Community and embarked on a journey to purchase the building through community share issue.

Implications and Value/ Awareness of the dynamics of collective civic production and action can enable and support social innovation and resilience by strengthening the signal of bottom up initiatives, creating significant changes and results even in the context of general scarcity of resources. It is crucial that policy recognises this to enable strategic and informed allocation of support.

Acknowledgments

The research described in this book was very much a collective effort, made of many hours of voluntary engagement and input. A collective thank you to all on behalf of everybody.

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