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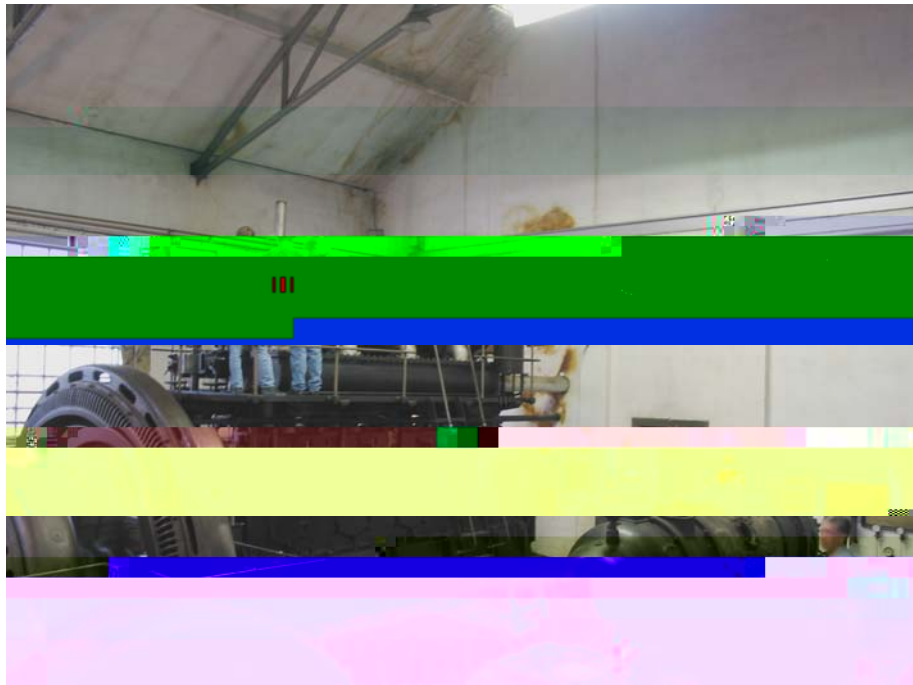
The Museums and the Industrial Heritage.
A report from a conference held at Odense City Museums
30. October – 2. November 2003

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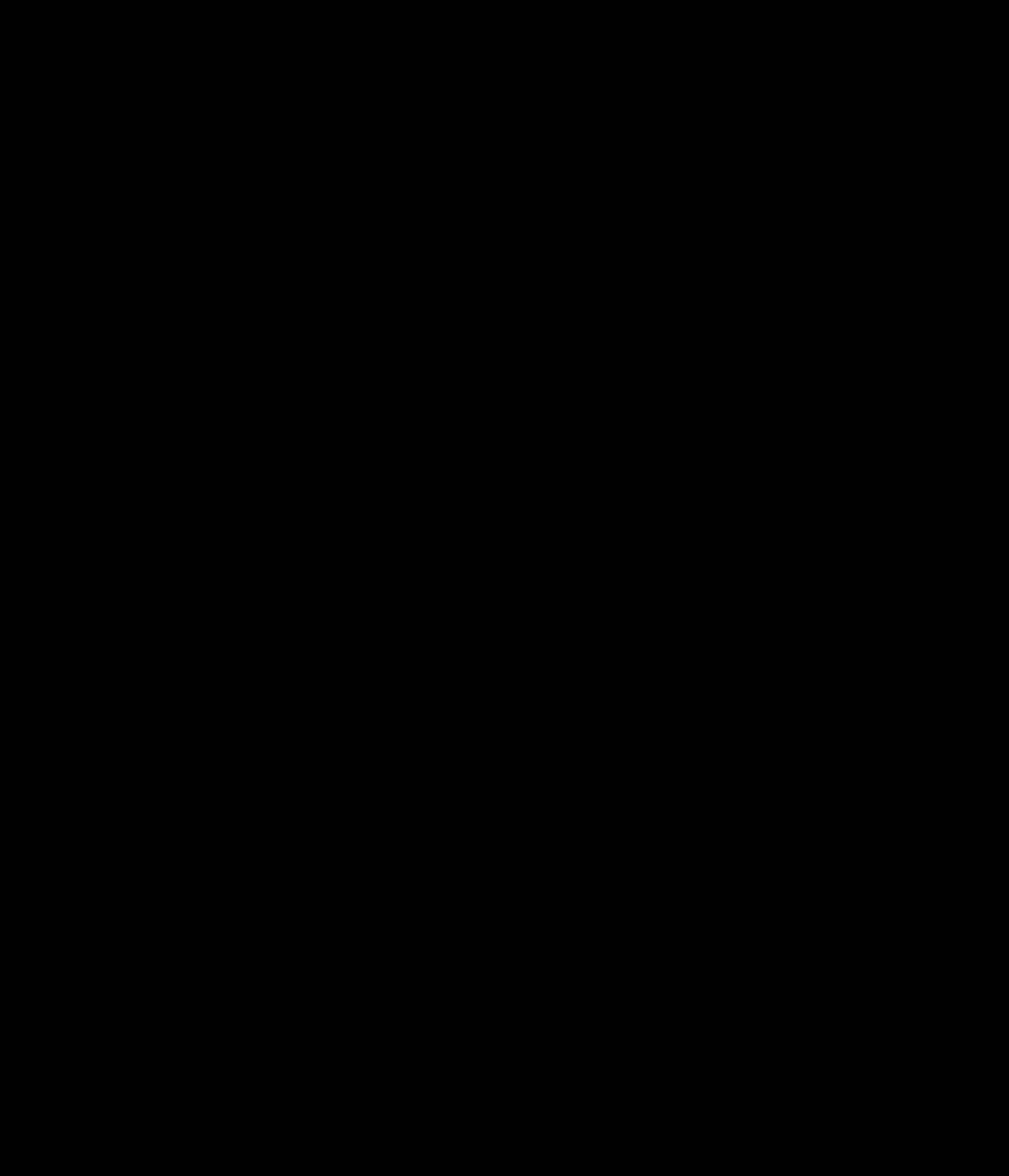
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collecting, recording, preserving, interpreting, and presenting the industrial heritage

The themes will be introduced by a number of invited keynote speakers. The conference programme will leave ample time for questions and discussions. The conference language is English and all discussions will take place in English.

The Museums and the Industrial Heritage is initiated by the National Cultural Heritage Agency in collaboration with Odense City Museums.”

Odense in November 2006
Henrik Harnow



Participants discussing the adaptive reuse of Odense Steel Shipyard from 1918 (Inger Busk fot.)

THE PROGRAMME

The conference was held at Møntergården, the city museum of Odense and a part of Odense City Museums. The conference programme for Thursday 30. October to Sunday 2. November was attended by 37 participants from Norway, Sweden, Finland, Estonia, Great Britain, The Netherlands and Denmark. The conference programme was as follows:

Thursday 30th October

18.00 Registration and welcome reception at Odense City Museums, Møntergården, Overgade 48, Odense. Welcome by deputy mayor Jørgen Lund, Odense City Council

Friday 31st October

Experiences, problems and perspectives – Industrial museums and the industrial heritage

09.00	Opening speech			
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- 15.15 Swedish industrial museums and the preservation of the industrial heritage
Ewa Bergdahl, director, Norrköping City Museum
- 16.30 Industrial Odense – excursion on foot to nearby early industrial parts of Odense
Henrik Harnow, Odense City Museums
- 18.00 Reception at Odense City Hall, main entrance from Flakhaven
Welcome by member of the City Council, architect Jess Heilbo

Saturday 1st November

Collecting, preserving, studying and interpreting the industrial heritage

- 09.00 Introduction to the second conference day
Chair: Keld Nielsen
- 09.15 The industrial heritage in Denmark
Dr. Ole Hyldtoft, Department of History, University of Copenhagen
- 10.30 Coffee
- 11.00 The Industrial heritage of Britain – a view on the preservation and interpretation of the industrial heritage during the last decades
Bob Hawkins, Listing Inspector, English Heritage
- 12.15 Lunch at Café Fyrtojet
- 13.15 Industrial open-air museums – the experience of Blists Hill
Alex Medhurst, General Manager, Blists Hill, Ironbridge Gorge Museums
- 14.30 Coffee
- 15.00 Preserving and exhibiting the industrial heritage of Catalonia – a co-operation between 16 museums
Jaume Matamala, Museum of Science and Industry of Catalonia, Terassa, Spain
- 16.15 Short break
- 16.30 Museums and the industrial heritage. What can Danish museums learn from the experience of other European museums of industry and technology and what are the prospects for the future?

Lars K. Christensen, The Danish National Museum, will chair the session and try to draw conclusions and point towards the future for the museums and the industrial heritage

17.15 Short break

17.30 Short paper session This session presents short papers by participants from the Nordic countries. We welcome abstracts from all participants. This session will end at 18.30
Chair: Caspar Jørgensen

Tuija Mikkonen: Documentation of industrial processes at a flax spinning mill – An example of a low-cost method

Jørgen Burchardt: The industrial heritage in the 21th century. New conditions for the work of preservation.

John Rendboe: On the preservation of the industrial heritage – seen from the National Tile Museum at Cathrinesminde

19.00 Conference dinner at Den Gamle Kro, Overgade 23. This will give the participants a new perspective on the preservation of cultural history! Den Gamle Kro (The old Inn) boasts the year 1683 on the facade, but let us face it: The facade was created in 1938, when it was totally rebuilt in a more brutal, medieval style.

SHORT ABSTRACTS AND COMMENTS

British Industrial Museums – experiences, problems and perspectives seen from Sheffield

John Hamshere

In the 1990s all Sheffield's industrial museums were either closed or rescued from closure at the last minute with much reduced funding from Sheffield City Council, the local authority that owned and ran them. This experience reflected what many industrial museums in Britain have been through over the last ten years and while some survived others did not.

Sheffield City Council created an independent charitable trust to take on its industrial heritage and this has proved successful in drawing in new funding and revitalising the museums.

This paper will examine the following questions:

Why did the industrial museums in Sheffield and elsewhere suffer this fate? What was the rescue and survival strategy of the new Trust? Is this a model that can be applied more generally?

The Dutch Industrial Heritage Year 1996 – an evaluation of the heritage year and its aftermath.

Erik Nijhof

In his paper Erik Nijhof focuses on the Dutch Industrial Heritage Year 1996. He presents the ideas behind the heritage year and the projects that were carried out. Against this background he analyses the whole context of industrial society and the role of the industrial heritage in modern Dutch society.

It is arguable that regional identities were not weakened but reinforced by industrialization, and that the industrial heritage is indispensable for reaffirming regional identities.

Looking at the Dutch pattern of industrialization and regional identities, the paper points towards originally strong anti-industrial sentiments and a strong regional integration and differentiation. Dutch industrialization of the 19th century was characterized by its small scale that followed (and thus reinforced) the existing regional differentiation ("agro-industry"). The industrialization of the early 20th century was characterized by electrification that strengthened patterns of dispersion and small-scale industries.

The following period of de-industrialisation had no state policy to protect industries under threat. Instead, social security arrangements were a strategy for

exit from industrial employment and a transition to a post-industrial service economy. As a result most regions lost their characteristic industries during the post-war years.

In the post-industrial age the concern for the loss of such characteristics has given birth to a strategy of embedding the industrial heritage into regional identity. The turning point was the Industrial Heritage Year 1996, which met much unexpected support from regional policy-makers and from the population. The experience of 1996 points to the fact that industrial heritage can play an important role in creating a regional identity. Globalisation creates feelings of uncertainty and therefore acts as the basis for reinvented regional identities.

Norwegian industrial heritage and the role of museums in preserving and communicating that heritage

Gunnar Nerheim

In his paper Gunnar Nerheim will give an overview of the important industries in Norway from 1850 until 2000 followed by a presentation of what kind of industrial sites have been preserved. Against this background, the paper will present a discussion of how representative those sites are compared with the historical importance of the same industries in the Norwegian economy.

The main strategy for the preservation of industrial plants has been to make them into museums. The paper will also try to assess whether this strategy has been successful.

Swedish industrial museums and the preservation of the industrial heritage

Ewa Bergdahl

During the 1990s Swedish museums have made an increased effort to promote the documentation and interpretation of their industrial heritage. A factor of great importance has been the establishing of a professorship in industrial history at the Royal Institute of Technology in Stockholm. In combination with the courses in industrial archaeology and the research projects offered by a number of universities during the last years this has created a fruitful methodological discussion and a network of people working with the industrial heritage.

The official report "Questioning industrial society", published in 1999 at the request of the Department of Culture, resulted in a three-year governmental project focusing on the industrial heritage. In the final report published last year, the conclusions present a clear picture of the present situation. The paper will present some of the conclusions, which might serve to give a broader perspective.

Instead we decided to create a museum linked with the region's identity. A museum which explains the history and the evolution of global technology putting emphasis on things that were invented, designed or produced, or widely used in Catalonia and which profoundly influence our daily lives. The mNACTEC is not a "world cathedral museum". It is out of the ordinary in that it is spread over Catalonia with twenty different locations which, as a whole, form a picture of the contemporary history of the country.

The 20 museums explain and help people understand, through the use of their senses, the evolution and development of science, technology and industry. Twenty museums, both public and private, are working together through educational, environmental and marketing programmes to preserve our heritage. Twenty museums set in a territory of merely 32,000 km² and 6 million inhabitants located on the Mediterranean coast in the South-west of Europe called Catalonia.

In his paper Jaume Matamala gives a presentation of the mNACTEC, its background, organisation and funding and how the project deals with registration, documentation, preservation and presentation of the industrial heritage of Catalonia. He also asks whether this kind of cooperative effort could be relevant to the preservation of the industrial heritage elsewhere in Europe.

OPENING SPEECH – A SPECIAL EFFORT FOR THE INDUSTRIAL HERITAGE

Steen Hvass, director, The National Cultural Heritage Agency

I have been looking forward to welcoming you to this seminar, which we, The National Cultural Heritage Agency, are extremely glad to be able to present in collaboration with Odense City Museums.

Among a number of disciplines the interest in industrial culture has not least been rising in recent years. The interest has been rising in Denmark, too, although Denmark is still seen – I suspect – as primarily an agricultural country, where the few industries there might be, are considered to be connected with butter, bacon, beer and spirits. But in fact a wide range of industries have left their impact on Danish society for at least the past 150 years. Since the 1890's less than half the population has been employed in agriculture, a number that is down to only 4% today. And already in 1840 20% of the population was living in cities, a proportion which had risen to 84% in 1980.

The interest in industrial society is surely rising at the Danish museums. In Denmark the museums do not only have the responsibility for the moveable heritage in the form of artefacts. The new Danish museums law coming into force by 2002, place the museums as responsible also for advising the municipalities on matters concerning the built or cultural environment. On the other hand buildings, landscapes, institutions and subcultures related to the industrial period are rapidly changing or disappearing. And the industrial heritage is not commonly accepted as part of the Danish heritage.

This is the landscape for which the National Cultural Heritage Agency has been drafting a strategy concerning the industrial heritage, acting on the advice of the Agency common

The foundation on which all this must rest is documentation and research. The efforts are planned to culminate in an Industrial Heritage Year in 2007.

Working with our industrial heritage is not new to Danish museums and other concerned parties. What is new is the realization of the need to coordinate and collaborate on a national scale, combined with the realization that local industrial culture must be viewed and studied in an international or North European perspective.

The first step, which we have already taken, is to ask the Danish museums and other concerned parties which parts of the industrial heritage are to be considered the most important to safeguard. Later we will involve other partners. In the first phase of the project it is n

BRITISH INDUSTRIAL MUSEUMS – EXPERIENCES, PROBLEMS AND PERSPECTIVES SEEN FROM SHEFFIELD

John Hamshere, Executive Director, Sheffield Industrial Museums Trust

Introduction

In the 1990's all Sheffield's industrial museums were either closed or rescued from closure at the last minute with much reduced funding from the local authority that owned and ran them, Sheffield City Council. This experience reflected what many industrial museums in Britain have been through over the last ten years and some survived while others did not.

Sheffield City Council created an independent charitable trust to take on its industrial heritage and this has proved successful in drawing in new funding and revitalising the museums.

The paper is in three parts and will move from a general overview to a specific analysis of the Sheffield Industrial Museums Trust (SIMT) model:

Why did the industrial museums in Sheffield and elsewhere suffer this fate?

What was the rescue and survival strategy of the new Trust?

Is this a model that can be applied more generally?

This is a personal view of what has happened in Britain and ranges beyond the confines of industrial museums to place the whole story in a wider context. Many of the comments will apply to all museums and some will be contentious particularly in reference to the national context due to the sweeping generalisations made. However, the purpose of this paper is to present the story as seen from Sheffield and therefore it is subjective and is not an impartial or neutral view.

Why did the industrial museums in Sheffield and elsewhere suffer this fate?

The Social Context

In order to place industrial museums in a social and political context as with so many issues in Britain it is inevitable that there has to be a discussion of the role of social class. There is a bias to what is perceived as 'high cultural activities' in the funding and support for the arts and culture in general. Art galleries are generally longer established, better connected and in historical terms better endowed by the great and the good. Great industrial cities have art galleries and museums endowed by local industrialists, but they did not build museums to reflect how they created their wealth. There has always been a greater social cachet to be derived from being involved in the arts. This is true locally and nationally, which means that the arts lobby has always been stronger than the heritage lobby and more funds go to it. It is higher profile with the performing arts able to command a very visible presence in all forms of media by its very nature of celebrity performers from theatre, TV, concert hall and Opera House.

The arts possess an audience drawn from the most educated and privileged elements of society. In the museum world this has always put art galleries in a strong position in the context of local authorities where the type of industrial museum that is the subject here, is generally found. Art galleries have a predominantly upper and middle class audience and it is these people who have a strong political voice. They are the complainers and writers of letters to Members of Parliament, local councilors, local press and any relevant institution or governing body. They are used to forming pressure groups and mustering support for a campaign. They often have the connections to get a celebrity name on their side.

In contrast industrial museums and industrial heritage do not seem to attract the same passion when threatened, although the visiting audience is also predominantly middle class. It is unclear on the surface why this should be but perhaps there is something in the nature and origin of industrial museums that can provide some clues. Industry in historical terms is perceived as being dirty, hard and oppressive. It destroyed beautiful landscapes and created great slum cities. Industrial history will often remind people of hard times, of economic depression and unemployment, of industrial strife, strikes and conflict. However, it can also reflect economic growth, social change, improved living and working conditions. It can generate nostalgia for a simpler slower life... "We were poor but we were happy then"....Nostalgia may not be true reflection but it is a powerful feeling and motivation for many people to visit industrial museums, particularly those presenting reconstructed villages or towns.

Another factor in the apparent comparative weakness of the industrial heritage movement in Britain during the last ten years may be that industrial museums and an interest in industrial archaeology are comparatively recent in Britain. There were examples of museums covering technology such as the National Museum of Science & Industry that grew out of Great Exhibition of 1851. Indeed one William Smith suggested an industrial museum for Sheffield in 1851, but it took until 1982 for one to open, although the industrial heritage site of Abbeydale Industrial Hamlet was rescued and restored in the 1960s having been given to the Council in 1933. In Newcastle The Museum of Science & Engineering was created in the 1930s. But true industrial Museums that encompassed the social or people's history as well as technological progress came later. The Scandinavian folk museum movement inspired some of the open-air examples created in Britain in the 1960s.

Another key feature of the growth in interest in the industrial heritage being lost during the 20th Century was that it was a movement from the grass roots. Groups and individuals had been formed to preserve canals, narrow gauge railways in the Welsh mountains, windmills and watermills. The 1950s and 60s also saw some key moments in creating a different feeling about the industrial past and recognition that Britain should be proud of being the 'First Industrial Nation' and not always look back to an imaginary world of village greens, cricket and warm beer. A key moment was the demolition of the Euston Arch in 1962, which contributed enormously to the raising of consciousness. During the same period the Beeching Report led to the closure of numerous local railway lines and stations.

The perception of change began to be reflected in

museums and ironically it worked to the advantage of some of these museums, as for the first time it brought Central Government funding into local authority or regional museums. In Liverpool, the museums were changed into the National Museums & Galleries on Merseyside with complete independence from the local authorities. In the North East the former Tyne & Wear County Museums Service became Tyne & Wear Museums Service with £1 m of central government funds, although it was run by a joint body made up of the five local authorities.

However, the effect elsewhere was not so positive and the basic equation became a choice between closing schools, or other core social services or mu-

funds are to be focused on 'hubs' created from the major museums of a region. These hub museums will have specific outputs and targets relating to this funding. In 2003 the first hubs were created and significant funds were provided for those selected for a first phase with less going to the others. This is undoubtedly good news for the hub museums but it leaves the future of all the museums in the smaller local authorities as uncertain as it was before.

Within this bigger political and social context there are specific factors that work against industrial museums. The reasons leading to the creation of an industrial museum in a community are often those of decline, a desire based on wanting to show a proud but dying or lost tradition. This means that industrial museums may be established in poor buildings that are at least a hundred years old, sometimes semi derelict and hard to maintain. The location will probably be in an outlying area not easy for visitors to find or get to, rather than the centre of a city. There are many examples of this including Sheffield's Industrial Museums. The Leeds Industrial Museum at Armlet Mill and Bradford's Industrial Museum are in the same position. These locations are also out of the political heartland, out of sight out of mind, unlike the great municipal institutions of an art gallery or city museum established in the 19th or early 20th Century. These grand centrally located Victorian or Edwardian buildings are politically much harder to close.

What happened in Sheffield?

The short answer is – all the above. The end result was that after years of salami slicing of all budgets, by the early 1990s the Council decided that it had to target

gures due to the time it had taken to

The Trustees were made up of very successful businessmen, academics and representatives of the City Council. The businessmen felt that the Museum was like a badly run business that could be turned around with an underlying aim of financial independence from the Council. It took time but eventually it became clear that business logic could not be applied to museum. The analogy they understood was that it was like having a warehouse full of stock that you could

doing this. Every year the Trust matches the grant from the City Council pound-for-pound with funds raised from outside sources, earned income and donations. Over its life from 1995 to 2003 the Trust has raised 60% of its total income.

The final part of the 1995 change agenda was achieved in 2002/03 with the completion of the lottery funded Collection Management Centre Phase 1 project. This addressed both the 'Centre of Excellence' in collection care aim with the creation of new stores, research areas and curatorial accommodation and the 'Big Project' element in the 'Customer Orientated Approach' aim through the refurbishment of all the main galleries. Much else has changed and developed along the way over the last nine years with many short-term projects, the building of new education spaces and structures, and the restoration of Abbeydale Industrial Hamlet. Visitor numbers have not reached the peak of five years ago due to the increasing competition from much bigger new attractions and the

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very quickly and acted upon. There is more devolved responsibility and so less interference in the operation of the museums. This allows for a greater potential for entrepreneurial activity in both a commercial and social sense. A trust can react quickly to grant opportunities and is not driven by a changing political agenda. SIMT has been able to pursue a strategy laid down nine years ago and this has provided a structure for the successive business plans.

The Board of Trustees can be an advantage in itself, bringing business experience, private sector drive and a 'can do' attitude. Trustees from a business background are willing to take risks and back risk takers. They have high expectations of their managers and have the ability to remove them, but can offer performance incentives. They can open doors to sponsors, help secure 'in kind' support from companies, offer links to other charities through personal knowledge and some may have family connections amongst the 'great and the good' either in the locality, regionally or even nationally. The Trustees on a Board can be drawn from many backgrounds bringing knowledge and experience from a very broad spectrum, including other museums, academia, particular communities and interest groups.

There are political and administrative advantages in the freedom from party politics and from interference by politicians with pet interests. They can exert pressure but it has to be from the outside and through channels without the same direct leverage to cause disruption to plans. There is also freedom from the unending re-structuring of local authorities where museum responsibilities can be reallocated on apparently arbitrary grounds between departments.

There are significant financial benefits particularly in the freedom from the absurd annual budgetary round that afflicts UK local government. Council departments may not know what budget they have until 31st March when the new financial year starts on 1st April and then all the sections beneath the top will have to wait until well into the new financial year to know what they have to spend. SIMT works on three year cycle so even if the settlement at the beginning of each three year period is not what was requested or bid for from the Council, at least the Trust knows how little cash it has and can plan accordingly. The pattern has been to budget for a surplus in year one, break even in year two and a deficit in year three that matches the surplus of year one. Admittedly it has never quite performed to that precise outcome.

A key benefit is access to more sources of funding, such as charitable trusts and foundations. These are numerous in England and many will only give to other charities. The business sector is never comfortable giving to local authority institutions, particularly if they are run by councils where there may be political differences. The public may not wish to support appeals as they feel that as a Council Tax payer they have already paid once for the service.

The disadvantages of a Trust model

Perhaps the most important disadvantage has been referred to as the democratic deficit. The elected councillors do not control or manage the institutis-

from the Council has been multiplied by drawing funding from other sources, but the core funding that enables the Trust to exist still comes from the City Council. The Council do have a set allocation of seats on the Board, but the Councillors are not there as delegates of the Council, they are expected to act as Trustees in the same way as all the others.

Linked to the above is the issue of accountability. The democratic deficit leads to questions of accountability for the expenditure of public funds. SIMT is held accountable through the Scrutiny Board of the City Council. A sub committee of Councillors visits the sites and inspects the progress made and the Trust has to make an annual presentation explaining what it has done and future plans. However, it is also an opportunity for the Trust to raise issues particularly if the Council has not performed well in delivering its side of the responsibilities, or there are financial problems for the Trust, or to flag up issues that will form part of the funding negotiation for the next three-year period.

A major problem for the trust model is a tendency to financial fragility. A trust must be set up with adequate funding. SIMT was not and has had to fight for its survival. As stated earlier it has been said that if a trust is kept hungry it will fight harder for external funding. This may have a grain of truth in it, but SIMT would have moved forward much faster if so much effort had not had to be expended in fighting for additional funding from the Council.

There are also the underlying problems from cuts made before the Trust was created. For example the Trust's Museums are only open five days a week and this was a result of staff and budgets cut made 11 years ago. The Trust has never had the budgetary flexibility to address this within its own resources as the funding uplift each three years addresses the conditions of the present and not the past. Therefore if a Trust is to be created it should be for positive reasons, for the advantages laid out above and fluff o save money. The difference in the establishment of the two Sheffield Trusts is a clear example of this.

SIMT was established to rescue first Kelham from closure and then to reopen Abbeydale, but more than half the staff had gone and only a third of the funding remained. There was no flexibility at all and no room to restructure. SGMT was established to spend £1.5m of Arts Council Stabilisation funding and benefit from £6m Millennium Commission Funding to build the Millennium Galleries. The sites comprising SGMT had suffered from cuts in the 1980s and 1990s alongside the industrial museums, but had been saved from the biggest hits and Abbeydale was closed to protect the Art Galleries budgets at the time the applications to the Arts Council and Millennium Commission were made. Grant giving bodies are unlikely to support an organisation that is subject to cost cutting by its local authority.

The most important conclusion from this is that trusts should be created for positive reasons and for not budgetary savings.

There is an issue regarding the longevity of trusts, as ultimately a trust is the creature of the body that

body could precipitate a cash crisis if it chose not to increase the funding at the end of a three-year cycle. The agreement SIMT has requires at least two years notice if the Council is going to withdraw funding, but by not raising the funding at least in line with wage inflation then a Trust would be forced to dissolve itself returning the assets to the Council or face insolvency. Therefore a political change could precipitate a crisis. However, it is an unlikely scenario in Sheffield as the costs of running the museums would be far more back in the hands of the Council.

Independent bodies are vulnerable to market conditions and Councils have been faced with hard decisions as to whether to rescue attractions set up with capital funding from bodies such as the various lottery distributing bodies. Government agencies may become involved with larger scale problems. Scottish industrial museums have been subject to several years of crisis and have had to receive some rescue funding to keep them open. In Wales a large botanical garden with a beautiful and huge greenhouse designed by Sir Norman Foster has not attracted the numbers predicted under its business plan and has recently closed due to the failure of a rescue package.

In Sheffield there is a very good example of this problem, the National Centre for Popular Music. This was a £15m project, which included a radical building design but was based on a misguided business plan. The location was in the heart of Sheffield, which was good. It was virtually next to the railway station, which was also good. But it did not have a car park and visitors were expected toted parking at the various public parking places, which of course add considerable cost to any visit. It also expected 400,000 visitors but it did not have the floor area to accommodate the crowds necessary to achieve that number. Visitors come in lumps during weekends and holidays and ratio a steady stream. It was full of interactives, which broke down. The Centre knew t did not want to be a museum of rock & roll memorabilia but could not decide what it wanted to be. It was accused of being the most expensive local arts centre ever'. In the end it attracted 100,000 and folded within 18 months. The creditors got virtually none of their investment back and eventually the buildings were sold to Sheffield Hallam University for a nominal amount to become a new Students Union.

This is straying from the world of industrial museums but the lessons are the same in creating a Trust. One of the pioneering working museums, Quarry Bank Mill at Styal in Cheshire, was taken back into the direct management of the National Trust having been run by an independent trust. The changing market place can undermine the most cautious and carefully drawn business plan. In Kelham's case the opening of the enormous Science Discovery Centre, MAGNA, within the former Templeborough Steelworks only a few miles away in Rotherham has damaged the numbers of family visits. More recently the Government decided to make national museums free and within an easy drive from Sheffield are the National Mining Museum, the National Museum of Film

Conclusion

Sheffield is an extreme example of what has happened to industrial museums in the UK over the last twenty years. The general picture applies to all local authority museums and industrial museums are not a special case apart from the social context with which we began. That picture is changing with the creation of the 'hubs' and those industrial museums that are located within a hub should benefit with the whole service from central government funding as long as it continues. The lottery funds have assisted numerous museums and heritage sites all over the country with capital investment, although the major problem of inadequate revenue funding persists. The Sheffield trust model for all its museums and art galleries is seen as one way forward and the 'Renaissance in the Regions' Report favoured a change of governance to this form.

However, in spite of the disadvantages and difficulties of being an independent trust, it is the advantages of the model that have saved the industrial heritage of Sheffield. If a Trust had not been created then Kelham Island Museum would have closed and maybe never re-opened and Abbeydale would have remained closed for many years. The survival strategy exploited the unique features of being a trust, but some of the lessons of that strategy could have been applied earlier within the local authority and perhaps prevented the crisis. Ultimately it is often the will to succeed of an individual or group of people that is the determining factor and not a particular structure, it is their passion for what they are trying to do and what they believe in that defines the future.

SWEDISH INDUSTRIAL MUSEUMS AND THE PRESERVATION OF THE INDUSTRIAL HERITAGE

Ewa Bergdahl, director, Norrköping City Museum

Dear colleagues,

The title of my contribution on this conference might be a bit wrong. It might be my own fault. I will not describe Swedish industrial museums, but I will try to give you an overview over the last 20 years of work with protection, researching and recording industrial Heritage and history of the 20th century society in Sweden.

And I will do this from the museum's viewpoint.

Today all local, regional and some national museums in Sweden are involved in one way or another in interpretation of industrial heritage. During the last five years there has been a growing interest in contemporary questions and a growing consciousness of the force of heritage in creation of society. There has also been interesting and important discussions going on among curators and antiquarians concerning their roles in this process of creating cultural values.

But let me start in the late 60s.

An innovative meeting was held in May 1968 at the Museum of Technology in Stockholm. The purpose was to start an inventory of buildings and sites connected to industrial work in society. All over Europe workers were protesting and striking together with students and left wing peoples. It was a period of new radical thoughts and strong political movements with revolutionary ambitions. 1965 about 1 mill persons in Sweden worked in industries, but the numbers of crisis and reductions had then started and many factories and workshops were closed down or had to reduce their numbers of employers. Branches like textile, steel, mine factoring, shipyards and wood were struck by competition from companies in the third World. The great strike in 1969-70 at LKAB:s mines in Kiruna-Malmberget in the upper north of Sweden was an important symbol for the ongoing changes in society. It also focused on the workers conditions and lives.

In the 70s the county museums were created in order to strengthen local and regional democracy and to increase local citizen's accessibility to cultural heritage. Many museums – both local and regional started recording contemporary life and focused on industries and factories. Interviews and photos concerning ordinary and contemporary life and work completed the collections of objects.

The network, SAMDOK (Contemporary Documentation) started 1977 in order to redefine the museums fields of activity, their role in society and their assignments. This network has been of great importance for the orientation of the museums towards a more active role in the public life and in the every day's political and ethical discussions.

Another important milestone, which has had impact on the interest in industrial heritage in Sweden, is the book, "Dig where you are" by Sven Lindqvist. The book initiated several hundreds of local study groups at working sites in Sweden.

Though these study groups did not manage to focus on contemporary questions, their records are still valuable.

During the next decade more efforts were put on official inventories made in the local municipalities in order to create instruments for social and economic planning. Local authorities initiated the work but it was directed by the regional and local museums. In some regions – like in Värmland – industrial heritage was looked upon as a resource and something valuable to preserve for the future. But in the whole industrial heritage was something complicated to deal with. The inventories were often made up in a traditional way. Industrial sites were seldom mentioned. The criteria's of cultural values were slowly changing and other aspects such as local peoples experiences and preferences were taken more in account in the planning of social changes in the physical environment.

The Swedish Association of Industrial History was launched in the beginning of the 80s and pointed at the industrial Heritage, but merely was concentrated on the history of technology. This association represented Sweden in the international Committee of Conservation of Industrial Heritage (TICCIH). It connected individual members with this international global organisation.

The journal *Technology and Culture* was published twice a year during the 80s and presented industrial preservation projects of dignity both in Sweden and in an international perspective. Though it was a very simple and humble journal its impact in the discussions was notable.

The new museology has in the 70s reached Sweden through international debates and participation in conferences arranged by international organisations

was a former steel- and coal producing area where the industrial heritage was overwhelming.

The concept of ecomuseum brought up a lot of questions about recording and collecting remains of the modern industry society. To collect, move and even to reconstruct industrial sites are very difficult or nearly impossible. Especially

nister of Culture called on Professor Erik Hofrén to propose government measures to further protection of industrial heritage. 1999 Hofrén's proposal was published as a departmental report (SOU 1999:18) with the title; Questions to the industrial society. This was an unusual approach to the task, which instead of offering a concrete programme, indicated areas and aspects of concern formulated in 21 questions.

A committee was set up for three years with the task to invest 24,5 mill SEK in projects and programmes aiming to develop new methods of protecting, recording and interpret industrial heritage. Last year this committee submitted a report on its activities. 142 applications were presented to the committee, but only 49 of them were granted. Few of these project were innovative and many of them were conducted by established national organisations and museums. The committee's work could hardly be characterised by a bottom-up method. There is an obvious gap between the ambitions and the results.

Still the committee's work has increased the consciousness of the complexity of industrial heritage in Sweden and opened up for further discussions involving also the difficult aspects of i.e. environmental destruction, which are linked to industrial heritage. Many manufactured sites and contaminated and derelict landscapes have been left by past industrial activities. In what way can we protect and preserve the historical values of these places, when they must

CONCLUSION AND PERSPECTIVES

Looking back on the conference and trying to draw some conclusions one has the advantage of hindsight and it is as always tempting to see connections and draw conclusions that are now obvious but maybe were not then.

As the arrangers of the conference we find that the conference was a formal success in attracting around 40 participants from mainly the Nordic countries. What we see as very important and maybe the most direct result from the con-

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John Hamshere, *Executive Director, Sheffield Industrial Museums Trust*

John has a BA Honours degree in History and Politics, a Masters degree in Industrial Archaeology and is an Associate Member of the Museums Association (AMA). He began his career at the Museum of Science & Engineering in Newcastle. In 1989 John became the first Museums Officer for Allerdale Borough Council in Cumbria building up the Museums and Heritage Service to nine varied sites.

In 1994 he was appointed as the first Executive Director of Kelham Island Museum Ltd, a charitable trust set up to rescue Sheffield's industrial museum from closure. The success of the Trust led to its expansion in 1998 to form Sheffield Industrial Museums Trust (SIM1), with the addition of Abbeydale Industrial Hamlet, which had been closed by the Council in 1997. This is a very important water-powered scythe works with well-preserved crucible steel furnace. The Trust has re-opened the site to run on a seasonal basis and attracted grants from many sources to enhance cultural interpretation and to

Ewa has lectured at a number of universities and has been active on a number of boards both in Sweden and internationally.

Ole Hyldtoft

Ole Hyldtoft is an associate professor at the Department of History at the University of Copenhagen. His doctoral thesis (dr. phil.) "Københavns Industrialisering 1840- 1940" (The Industrialisation of Copenhagen 1840-1914) of 1984 was a major contribution to Danish industrial history. Since then Ole has been a leading figure on the Danish scene. He has written a number of books, both general syntheses such as "Technological Change in Danish Industry 1870-1896", 1996, and studies of single branches such as the gas industry in "Den lysende Gas" (Illuminating Gas), 1996. Since 1988 he has been the chairman of the Danish Society for the Preservation of the Industrial Heritage, a member of the board of TICCIH since 1994 and chairman for the Danish Society for Economic and Social History since 1996.

Bob Hawkins

Bob Hawkins is a Historic Buildings Inspector with the Designation Team of English Heritage, which has special responsibility for industrial buildings and monuments. His work is primarily concerned with advising the Government on the listing of buildings of special architectural or historic interest in the North-west of England, including the industrial cities of Liverpool and Manchester. He began his career as a museums professional, and worked at Abbeydale, in Sheffield, and later at The Silk Mill Industrial Museum, as keeper of Industry and Technology. These are both important site museums, using historic buildings as both artefacts and as museum complexes. Bob later became an Historic Buildings Adviser working for the County administration for Derbyshire, and dealing with the conservation and management of historic buildings and areas within the planning system for England, dealing with planning proposals affecting historic buildings.

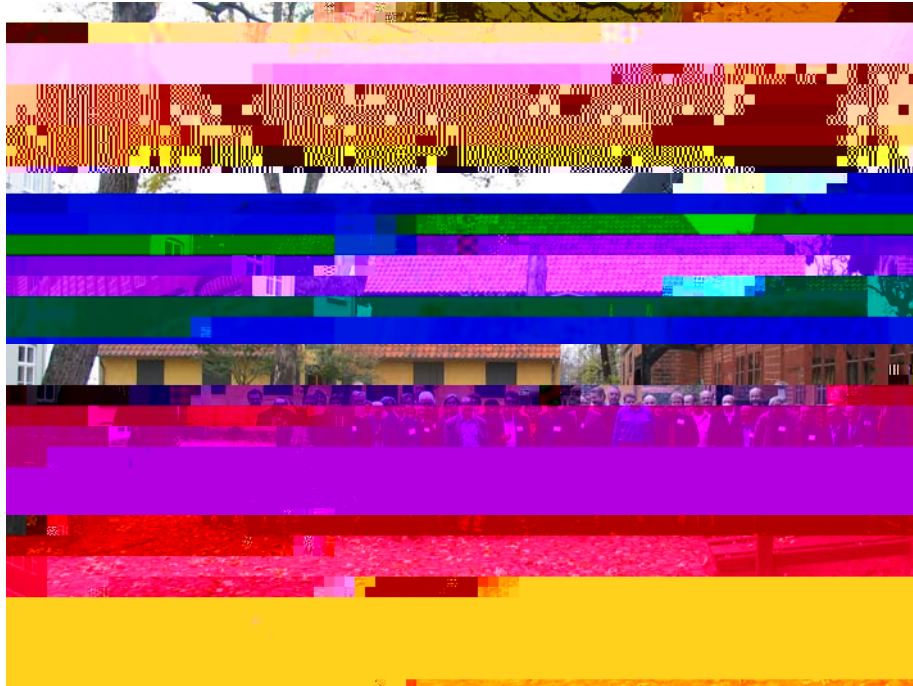
As well as dealing with listing casework, much of his current work is project based, dealing with the thematic study of historic industrial building types and distinctive historic industrial communities. This has recently extended into collaborative European projects, and, on behalf of English Heritage and under the Culture 2000 E.C. programme, he is currently leading a project in collaboration with partners from France, Italy and Catalonia entitled "Working Heritage – a future for historic industrial centres", on the European industrial Heritage.

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The participants at Odense City Museums, The City Museum Møntergården, where the conference was held (Inger Busk fot.)