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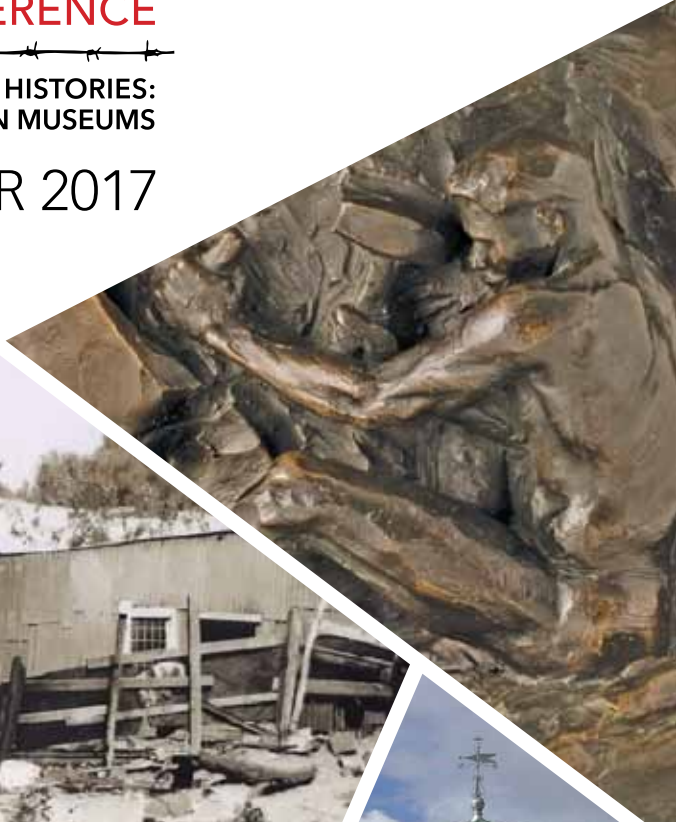
# SAMA

NATIONAL CONFERENCE



MUSEUMS AND CONTESTED HISTORIES:  
SAYING THE UNSPEAKABLE IN MUSEUMS

23 - 26 OCTOBER 2017



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South African Museums Association

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SAMA NATIONAL OFFICE  
Marianne Gertenbach  
Tel: 021 461 2315 Fax: 086 695 6595  
Email: samuseums@gmail.com

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# WELCOME

Through the 81 years of its existence, the South African Museums Association has maintained a strong regional (almost provincial) character. The annual National Conference has become the highlight on our national museum calendar. It provides an unique opportunity for a healthy dose of friendly rivalry, an opportunity to benchmark and learn from each other, but also to reconnect with museum friends.

The conference theme for this year, entitled "Contested Histories: Saying the Unspeakable in Museums" finds a perfect foothold in our much-loved region, the Western Cape. I cannot think of a better setting that will vibrantly illustrate the various facets of the topic, our contested history and past. At the same time the Western Cape region has been at the receiving end of, often turbulent, developments that have challenged the status quo and thinking in this regard. Through the work of academics and scholars alike (many of which will make an appearance at this Conference) we have seen an increase in the re-interpretation of this contested history. The important results of which should be reflected in our museum and heritage spaces. It is therefore important that we should remain open and receptive to the investigation and reinterpretation of our past. This Conference will provide the platform for such dialogue.

It is important to rejuvenate the museum and heritage sector with new and innovative notions. We need to keep abreast and work along with other sectors (entertainment and media), all trying to offer similar explanation of this history. I am excited to see passionate people with creative minds that want to bring improvements and innovation to our heritage and museum sector. The SAMA Western Cape regional committee have shown this dedicated purpose, in organising the 81st SAMA National Conference. I want to honour them for their commitment and, as we say in the Navy, give a shout-out of "Bravo Zulu!"

Welcome to the 81st SAMA National Conference and welcome to Cape Town!

**COMMANDER LEON STEYN**  
CHAIRPERSON  
SAMA WESTERN CAPE  
REGIONAL COMMITTEE



It is indeed a pleasure to welcome you to our beautiful and heritage-rich province of the Western Cape. It is our sincere honour to be the hosts of the 2017 Annual South African Museums Association Conference.

There is no better place in South Africa for museum professionals and heritage enthusiasts to gather, considering that the Western Cape is home to more than 120 museums, making it the largest network of museums in the country. This further equates to over 10% of all the museums in the whole of Africa. Our Department of Cultural Affairs and Sport provides managerial, financial and professional support to 30 affiliated museums making the Western Cape Museums Service the largest of its kind in the country. The sheer number of museums in our province is a solid testament to our unique and extremely rich heritage landscape.

Museums are uniquely positioned to bring people together, to build national pride and to bring restoration and healing. This year's conference topic: "Contested Histories: Saying the Unspeakable in Museums" is indeed relevant and should challenge and inspire us to think outside of the box. The importance of this topic becomes even more evident when we understand that museums are to be vehicles for positive change, platforms for public engagement and the driving force behind values such as social inclusion within our province.

During the Conference you will have an opportunity to experience part of our province's rich and remarkable heritage through the various presentations and excursions. I definitely recommend that you look out for the Simon's Town Museum and the Lwandle Migrant Labour Museum on the itinerary.

I trust that you will enjoy your visit to our beautiful province and that you will take some time to enjoy our world class cuisine, unique blend of culture, our breath-taking scenery and truly immerse yourself into this unique space we call home.

**ANROUX MARAIS**  
MINISTER OF CULTURAL AFFAIRS AND SPORT  
WESTERN CAPE GOVERNMENT



# Preserving a legacy of almost 100 years

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A legacy is a life's work. It is the result of years of effort, commitment and determination. At Sanlam, we are as proud of our legacy as we are of the dedicated way in which we help our clients protect theirs.

Ours is a history that stretches back over nearly 100 years. From our history of firsts when it comes to transformation, to our journey to becoming a leading financial services provider with a global footprint, it's a legacy that we are committed to safeguarding.

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## Our archive and museum

The Sanlam Archive has been in existence since 1968 when the Bezuidenhout brothers, Bill and Andries, started to collect important information regarding Sanlam's history, dating back as far as 1918. The museum exhibition has been on display since 1982.

## The role of our archive and museum

History doesn't keep us back. Far from it – it inspires us to learn from the past so that we can move forward, and drives us to build on what has already been achieved. That's why our archives help us remember our corporate history, while our museum inspires, informs and entertains visitors.

Every photo, film and document in our collection is priceless, and we don't underestimate the role of the archive and museum. They help us to:

- ① promote awareness of the use of the archive and museum;
- ① promote an understanding and appreciation of the history of the Sanlam Group;
- ① establish, expand and maintain our collections;
- ① provide a basis for historical and financial research;
- ① preserve records of enduring value, and
- ① ensure the safety and security of our records.

## Types of collections we are curating

In our museum and archives, you'll be able to view everything from our first advertisement published in 1918 to our financial results, records and journals. Our museum also showcases the Springbok men and women Sanlam has produced over the years, as well as our widely popular baby advertisements. You can even find out what a "kometers-polis" is and see an old coffee mill.

## Contact us

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# SANLAM ART GALLERY



TOP LEFT TO RIGHT: *History of African Art II* (2016); *The Spy* (2014); *History of Art in Zimbabwe* (2016) BELOW LEFT TO RIGHT: *The sold continent* (2013); *Illusion of Freedom* (2014); *Connoisseurs of Contemporary African Art* (2014)

## MUTARA WENGUVA - "TIME LINE": PAINTINGS BY RICHARD MUDARIKI

Richard Mudariki is one of South Africa's rising stars in the contemporary art world. This retrospective exhibition drawn from private and corporate collections, presents a unique opportunity to assess the development of Mudariki's painting over time and to view new paintings produced exclusively for this exhibition.

Representative of a growing impetus towards figuration and social comment in South African painting, his works been avidly collected in South Africa and are starting to attract attention in the United States, the United Kingdom and Europe.

On the subject of his art, critic and art historian Lloyd Pollack writes, "Mudariki's art is issue-driven: it addresses the violation of animal and human rights, corporate greed, gender stereotyping, censorship and rape inter alia. Although such subject matter smacks of shrill, soap-box preachiness, the mise-en-scene proves so visually arresting that any specific political message becomes subsumed in a spectacular breughellesque pageant of infamy and transgression."

Mudariki takes on the issues we are confronted with on a daily basis in the media and presents these reinterpreted in beautifully crafted narrative paintings which, despite their sometimes grim content provide one with the opportunity to ponder yet delight in his ability to render this subject matter in an aesthetically engaging style and approach.

Born in 1985 in Harare Zimbabwe, Mudariki started drawing at young age and by his teens his interest in making art led him to make contact with artists and teachers at Gallery Delta. He was astutely advised and he has succeeded in building a career in art ever since. His immigration to South Africa in 2010 provided him with opportunities and support to launch a full time career painting. He exhibits regularly in Cape Town and is showcased at art fairs in South Africa, United States and Europe.

The exhibition can be viewed at the Sanlam Art Gallery, Sanlam Head Office, 2 Strand Road, Bellville from 22 September – 29 October 2017.

For more information and appointment to view outside normal viewing times contact: Stefan Hundt on 021 947 3359 / 083 457 269 or email: stefan.hundt@sanlam.co.za

# 81ST SAMA NATIONAL CONFERENCE 2017 PROGRAMME

<b>Monday 23 October:</b> Sanlam Head Office – Sanlam Art Gallery	
14:00 – 17:00	Council meeting: Training Centre, Room 7
18:00	Early Registration: CR Louw Auditorium
19:00	Ice breaker event hosted by Sanlam Art Gallery
<b>Tuesday 24 October:</b> Sanlam Head Office – CR Louw Auditorium	
07:30 – 08:15	Registration
<b>SESSION 1</b> Opening and Keynote Address	
08:30 – 08:40	Welcome by SAMA WC Chair – Commander Leon Steyn
08:45 – 08:55	Special word from Minister of Cultural Affairs and Sport Anroux Marais
09:00 – 09:10	Word from Consul General of the Netherlands – Ms Bonnie Horbach
09:15 – 09:25	Welcome from Sanlam representative
09:30 – 09:40	SAMA Presidential Address – Mr Victor Netshavha
09:45 – 10:15	Keynote Address – Prof. Ciraj Rassool
10:20 – 10:35	Tea break
<b>SESSION 2</b> Panel 1: How do we represent and interpret our contested past in programmes and exhibitions?	
10:40 – 10:45	Introduction to session – Steven Kotze
10:50 – 11:05	Tracey Randle – Case Study of Solms-Delta Wine Estate: Intersections of museum curation, history and land reform
11:10 – 11:25	Myra Gohodzi – Whose heritage is it anyway?
11:30 – 11:45	Khotso Pudumo – How do we represent our past: Oral history
11:50 – 12:05	Sigi Howes – History that hurts: Schools and forced removals
12:10 – 12:25	Discussion and closing of session
12:30 – 13:15	Lunch
<b>SESSION 3</b> Panel 2: Movements around Monuments	
13:20 – 13:25	Introduction to session – Helene Vollgraaff
13:30 – 13:45	Sipho Mdanda – Does destroying colonial monuments serve South Africa today?
13:50 – 14:05	Heidi Boise – In Camera...Rhodes Statue removal
14:10 – 14:25	Victor Netshavha – Memorial landscape in the capital city: A case study of Paul Kruger statue in Pretoria, Tshwane
14:30 – 14:45	Calvyn Gilfellan and Doreen Hendricks – Interpreting our colonial past: Perspectives from the Castle of Good Hope, Cape Town
14:50 – 15:05	Discussion and closing of session
15:10 – 15:25	Tea break
<b>SESSION 4</b> Panel 3: How do our collections reflect and preserve our contested past?	
15:30 – 15:35	Introduction to session – Guy Redman
15:40 – 15:55	Nessa Leibhammer – “Tribing and Untribing the Archive”: New ways of thinking about objects and the curatorial implications of the publication
16:00 – 16:15	Themba Monnye and Regina Isaacs – Repatriation of cultural objects in South Africa, which are part of the declared collections
16:20 – 16:35	Anna Tietze – Reviewing the contested collecting practices of the past: A case study of the Iziko South African National Gallery
16:40 – 16:55	Wendy Black – A change in curatorial choices: The desire for human remains reburial at Iziko Museums of South Africa
17:00 – 17:15	Discussion and closing of session
17:20 – 17:30	Announcements and closing
19:00	Social event hosted by the Castle of Good Hope Castle of Good Hope, Darling & Buitenkant Street, Foreshore, Cape Town

## KEYNOTE ADDRESS – TRANSFORMING MUSEUMS IN THE 21ST CENTURY: SOUTH AFRICAN AND INTERNATIONAL DEVELOPMENTS

Ciraj Rassool is Professor in the Department of History at the University of the Western Cape where he also directs the African Programme in Museum and Heritage Studies. In addition to researching national liberation movements and political biography, he has also published widely in the field of museum and heritage studies and memory politics.

Latest books:

- *The Politics of Heritage in Africa: Economies, Histories and Infrastructures* (International African Library; Cambridge University Press, New York 2015), co-edited with Derek Peterson and Kodzo Gavua.
- *Unsettled History: Making South African Public Pasts* (University of Michigan Press, Ann Arbor, 2017), written with Leslie Witz and Gary Minkley.

He has been on the boards and councils of the District Six Museum in Cape Town, Iziko Museums of South Africa (both of which he also chaired), the South African Heritage Resources Agency (SAHRA) and the National Heritage Council.

He continues to serve on the board of the South African History Archive as well as the Archaeology, Palaeontology, Meteorites, Burial Sites and Heritage Objects Permit Committee of SAHRA, and chairs SAHRA's Artworks Advisory Committee. Internationally, he has chaired the Scientific Committee of the International Council of African Museums, and serves on the High Level Museums Advisory Committee of the Deputy Director General of UNESCO, as well as the International Advisory Board of the Luschan Collection, Berlin.

## PANEL 1 HOW DO WE REPRESENT AND INTERPRET OUR CONTESTED PAST IN PROGRAMMES AND EXHIBITIONS?

### TRACEY RANDLE

Heritage Consultant/PhD Candidate Centre for Curating the Archive, University of Cape Town

#### Case Study of Solms-Delta Wine Estate: Intersections of museum curation, history and land reform

Solms-Delta Wine Estate, situated on the outskirts of Franschhoek, provides a thought-provoking case study on the process of uncovering a layered history of one piece of land as part of a series of actions of restitution and transformation in its ownership. Having undergone an 'excavation' of its complex past on a public platform through processes of curation and custodianship, the pattern of land ownership has been disrupted and altered in the present. This is not a neat, finite, solution but an ongoing effort to grapple with the legacy of past (dis)inheritances and (dis)possessions on one farm through a curated investigation into its past.

### MYRA GOHODZI

Research Assistant, Department of Archaeology, National Museum of Bloemfontein

#### Whose heritage is it anyway?

The unemployment rate in South Africa has increased in 2017 to 27.7%, the highest in 13 years. With the future of the nation also looking bleak due lack of growth in the economy, South Africa is now in a recession. What does this mean for the future of museums and heritage sites in the country?

I look at the case study of heritage vs socioeconomic empowerment by examining the Wildebeest Kuil Rock Art Centre, a visitor centre on land owned by the !Xun and Khwe San situated about 16 km from Kimberley, Northern Cape. About 7000 people living in this area are unemployed and rely on government grants for survival. The centre only employs about 10 full-time staff. Several development ideas have been pitched to the community which would provide employment for many. However, the two viable developments would have a negative impact on the cultural landscape. So what should be done? The aim of this presentation is to bring these matters up for discussion. As heritage practitioners, are we serving the needs of the communities or our own? Whose heritage are we protecting, and who does it benefit? Can we favour one without harming the other?

## **KHOTSO PUDUMO**

Oral History Assistant, National Museum of Bloemfontein

### **How do we represent our past: Oral history**

Our past can be represented in many ways, whether through permanent or temporary exhibitions, and educational programmes whereby scholars are taught about how their townships have evolved through the years.

Apartheid displaced people. Apartheid killed people. Apartheid impoverished people. Apartheid assaulted people's self-esteem. The list of ways in which the apartheid system hurt people is infinite. The repetition of similar and not so similar hurts in South Africa today stresses the argument that different forms and degrees of pain need to be engaged with through analyses of the South African past.

In the National Museum there is a permanent exhibition on Batho, which is Bloemfontein's oldest existing township. Through interviews conducted with Batho residents, the history of Batho may be contested and clarity may be achieved in certain aspects that were not captured in written records. We use oral history interviews to represent aspects of the past.

In local schools, scholars from Grades 4 to 7 are taught about Bloemfontein's history. The Curriculum covers the following aspects: beginning and origin of the City's name; the oldest existing building; oldest existing township (Batho) and the royal visit in 1947 to name a few.

The information gathered from interviews is incorporated into the Batho exhibition through pictures, audio files from the interviews and texts from the transcriptions categorised according to subjects. Scholars are encouraged to interact with the exhibition in an interactive manner.

Scholars can also read the interviews that were transcribed and experience how black people lived in the past through listening or reading what the interviewees shared. Furthermore, published articles on individuals from Batho who played an important role in the liberation of the country, and who were not mentioned in other sources, are available research for assignments in the Museum's library.

## **SIGI HOWES**

Head, Education Museum, Western Cape Education Department

### **History that hurts: Schools and forced removals**

History is a vital tool for defining people's identity, and each of us defines ourselves through important and fundamental historic events. Contested histories are not isolated traumatic events; they resonate universally, as they concern and affect us all. And often the memories are repressed and the voices silenced. The poster issued by ICOM for International Museum Day resonated with us – note the lock on the mouth.

Because the Education Museum in Wynberg works mainly with schools, we simplified the theme to History That Hurts and focussed on how the Forced Removals following the Group Areas Act of 1950 affected schools. In Wynberg itself, two schools were forced to relocate when it was declared a white area: one to another 'white' area; one to a 'coloured' area.

#### **1. John Graham Primary**

This school was started in 1918 in Ottery Rd, Wynberg. Although it had mostly white pupils, it was moved because the principal refused to make his coloured pupils leave. The entire community stood by him and there was a stand-off with the authorities. In a radical step, the government built a new school in Plumstead and forced the school to move there, leaving its coloured children behind. This is history that hurts.

#### **2. Broad Road Primary**

This school had a proud history in Wynberg since 1850. It originally catered for all races, but became more coloured as the community changed. In 1966 it was evicted in terms of the Group Areas Act and forced to relocate to Lansdowne. The buildings there were considerably inferior to what they had had in Wynberg and they left behind the Hall that had been built through the efforts of the parents and of which they had been so proud. This is history that hurts.



## PANEL 2 MOVEMENTS AROUND MONUMENTS

### SIPHO MDANDA

Curator, Freedom Park/Research Associate, University of Johannesburg

#### Does destroying colonial monuments serve South Africa today?

South Africa as the geo-political space we know today was born in 1910 when both Afrikaner and British governments enacted the Union constitution, excluding the majority black people. In the second 'Republic of South Africa constitution' of 1961, again black people were excluded as citizens of this country. It was only in the third constitution of 1996 that black South Africans gained their full citizenship. This was done through a negotiated settlement reached by the majority political parties represented in the two CODESAs. The central premise of the 1996 constitution is the recognition of human rights for all South Africans. Immediately thereafter a government of national unity was formed to foster **reconciliation, social cohesion and nation building**. These three social imperatives are key to a stable and prosperous South Africa. And our museums are charged with the responsibility to educate our citizens about our past, present and with the hope of forging a future endowed with wisdom. This paper will argue that destroying statues and monuments of the past does not address the key government imperatives. Through analyzing constitutions and white papers on heritage legislation, I will demonstrate how heritage can be used to foster reconciliation and social cohesion.

### HEIDI BOISE

Heritage Officer, Heritage Western Cape, Department of Cultural Affairs and Sport

#### In Camera...Rhodes Statue removal

In the world today the notion of heritage has become a complex matter. The role of South Africans in post-apartheid and democracy has led to critical issues in heritage. The establishment of the Rhodes Must Fall movement has become a critical issue within the history of South Africa. The student representation of defying colonialism with their first public opening took centre stage at the Rhodes Statue at University of Cape Town Middle Campus. The impact of the South African youth's protest and outcry was vividly represented in their "engagement" with the Rhodes Statue. This event and reasons for the statues permanent removal became a national catalyst raising critical contentious debates around monuments depicting colonial history and the heritage management thereof.

In the heritage realm the Section 27 application in terms of the National Heritage Resource Act 1999 for the permanent removal of the Rhodes Statue within a provincial heritage site became uncharted territory for Heritage Western Cape, the Provincial Heritage Authority responsible for the management of provincial heritage resources. During the application process it became apparent that there are various views regarding the significance of the statue and its removal both nationally and internationally. Consequently the event and the removal of the Rhodes Statue represents one of the most memorable outcomes in contemporary South Africa where the entanglement of the past and future shifts notions of heritage. Heritage is what society and the individuals therein choose to retain and represent in the transition from the past while looking to the future.

### VICTOR NETSHIIVHA

Chief Curator, Freedom Park

#### Memorial landscape in the capital city: A case study of Paul Kruger statue in Pretoria, Tshwane

Theoretically, public statues are politics on pedestals. They are often used to play to emotions of people in driving political agendas. The fact that they exist does not mean that they are liked by all and sundry. The August 2017 protest in Charlottesville, during which hundreds of ultra-rightists rallied to protest against the planned removal of the statue of Confederate General Robert E Lee, the recent call and subsequent removal of the Rhodes statue which was extended to the "Paul Kruger Must Fall" campaign, are example enough to show that some public statues are not just heritage but "contentious or dissonance heritage".

This paper is part of a research report to be submitted for the fulfilment of a MA Philosophy in Conservation of Built environment at UCT. It is an empirical enquiry into the discourse on how the Paul Kruger statue, which is seen by some as representing the dual legacy of Colonialism and Apartheid, should be dealt with 23 years into South Africa's democracy. The purpose of this paper is to showcase the depth of complexities with regard to statues of past regimes as shown in the manner in which the denizens of Pretoria feel and make meaning about this contentious piece of so-called "heritage". It therefore does not advance a particular argument but rather shares with the audience the findings with regard to how the Pretoria citizens feel about the Paul Kruger statue.

**CALVYN GILFELLAN** Chief Executive Officer and **DOREEN HENDRICKS** Marketing Manager, Castle of Good Hope

### Interpreting our colonial past: Perspectives from the Castle of Good Hope, Cape Town

Our understanding of history is influenced by many factors especially in South Africa with its complex and atrocious history. How does one address the glaring gaps and what is the call to action to ensure that everyone has a voice? The foci of this paper, in the context of the Castle of Good Hope's progressive and radical heritage philosophy and strategy, are: Who was first? What is the direct and indirect impact of colonialism on modern South Africa? How does the public perceive the Castle as the most conspicuous relic of our colonial past? What is the role of heritage now and in the future? How do we expand the narrative of this painful symbol of colonialism to become one that is inclusive and constructive going forward? This presentation will try to clarify the Castle's critical heritage philosophy, its approach to inclusivity through the democratization of audience reach, confrontational and controversial exhibitions and re-imagining the Castle brand to be representative of a truly shared heritage.

Finally, how do we pass on this baton to the next generation, a generation consumed by the virtual world, an equally contested and controversial space? What are the next steps to ensure that the expanded narrative is communicated effectively and more importantly received positively by all to ensure its longevity? Although all the answers might not all be obvious at this stage, dialogue around these issues are important to craft a new way forward.

## PANEL 3 HOW DO OUR COLLECTIONS REFLECT AND PRESERVE OUR CONTESTED PAST?

**NESSA LEIBHAMMER**

Research Fellow, Archive and Public Research Institute, University of Cape Town

### "Tribing and Untribing the Archive": New ways of thinking about objects and the curatorial implications of the publication

The recently published *Tribing and Untribing the Archive* goes to the heart of finding new curatorial approaches to the hundreds of thousands of objects collected in southern Africa in the late 19th and early 20th century. Firmly snared in conceptual frameworks laid down in the colonial and apartheid eras, and set in opposition to what is considered modernity, the material presents seemingly insurmountable problems to anyone wanting to release it from these racialised traps. Found largely in ethnographic and archaeological collections or, more recently, art galleries, the objects are marooned out of time and denied a history. Documentary evidence has systematically been separated from objects – the written archive in libraries and objects in museum stores. In order to spring the identity trap, *Tribing and Untribing the Archive* positions objects as archive – a status previously denied them. With this conceptual shift comes the task of reuniting the objects with history and reading them across disciplinary silos.

Reuniting these bodies of knowledge with objects in personal, political, and historical contexts is a mammoth task and only possible in certain cases – with much information irretrievably lost. But, once achieved, successful instances present alternative curatorial possibilities. The publication offers new ways of thinking about the objects today and this presentation considers the curatorial implications of the publication.

**THEMBA MONNYE** Heritage Officer and, **REGINA ISAACS** Manager  
South African Heritage Resources Agency

### Repatriation of cultural objects in South Africa, which are part of the declared collections

The concept of repatriation evokes conflicting views among stakeholders when it is identified that South African objects form part of international collections and displays, more so, when it is known under what circumstances the objects may have left South African shores. The National Heritage Resources Act, No. 25 of 1999 makes provision for the repatriation of heritage objects removed from South Africa under questionable circumstances. The National Heritage Council developed a Policy on Repatriation that as far as is known has not yet been implemented. The converse of this is that there are many objects from various foreign countries in South Africa. Some of these objects form part of Specifically Declared Collections most of which are State-owned and the repositories could be universities, museums or other forms of State property. If the country from where that object originated, wants to repatriate that object, does South Africa have the instruments and mechanisms in place towards that end and what would be the implications for that object that forms part of the declared collection as well as for the declared collection itself?

This paper attempts to ascertain the legal framework both inside and outside South Africa that would inform the process of repatriation from South Africa, identify gaps as well as systems, procedures and potential ramifications in the event that a country requests repatriation of an object that forms part of a specifically declared collection.

## ANNA TIETZE

Cultural and Art Historian, Michaelis School of Fine Art, University of Cape Town

### Reviewing the contested collecting practices of the past: A case study of the Iziko South African National Gallery

Based on my recent publication *A History of the Iziko South African National Gallery: Reflections on Art and National Identity* (UCT Press, 2017), this paper will consider the historical collecting practices of the Iziko South African National Gallery (SANG) in the light of calls to redress the omissions of the past. It will open with a general consideration of the internationalist nature of many of the early national art collections, which collected actively from nations other than their own, in the view that the function of a national art collection was to preserve a canonical international tradition. The paper will consider this issue in the case of the SANG's history and will look at the slow uptake of acquisitions by black artists (and white artists too) in the early 20th century. Noting that, by the postwar period, this problem had become particularly acute in the case of black artists, it will look at the efforts, post-apartheid, to address the omissions of the past. In doing this, however, it will consider the problematics of classifying visual artefacts, as 'art' or, variously, as 'folk', 'ritual', 'ethnographic' object. How have these classificatory problems been resolved, or not, at Iziko SANG?

## WENDY BLACK

Curator of Archaeology, Iziko Museums of South Africa

### A change in curatorial choices: The desire for human remains reburial at Iziko Museums of South Africa

Since its establishment in 1825, Iziko South African Museum has been one of the primary national collectors of archaeological and ethnographic objects. Over the years the museum's presentation and management of these heritage objects has been assessed and changed, largely dependent on political climates and community views. Archaeological artefacts and anthropological displays have been both praised and reviled at various times in our recent history. The most well-known of these is the controversy of the Khoesan diorama and the removal of this display from public view. Museum collections not on display are also being assessed, including unethically collected human remains collections. These hold the bones of individuals obtained by illicit means in the early 1900s for the purposes of racially based studies. Iziko Museums of South Africa has had prolific involvement in the development of policy regarding human remains curation, access, restitution/reburial and research. It is now spearheading the possibility of reburying a number of unethically collected individuals and has made initial strides in engaging traditional leadership nationwide in human remains consultation in the hopes that other museums and institutions will follow suit.



Castle of Good Hope  
Cnr Darling & Castle Streets  
Cape Town, 8001  
South Africa

[www.castleofgoodhope.co.za](http://www.castleofgoodhope.co.za)



# EXCURSIONS

HELDERBERG	SIMON'S TOWN	CITY CENTRE
8:00 Depart from Sanlam Head Office, Parking Block D		
9:00 - 9:30 Arrival at various hosting museums		
Session 5 – Presentations of papers		
9:30 – 12:20 <ul style="list-style-type: none"> <li>• Introduction to Helderberg area and Vergelegen Estate – Marianne Gertenbach</li> <li>• Sheik Yusuf's Kramat – Ebrahim Rhode</li> <li>• Lwandle Migrant Labour Museum – Masa Soko</li> <li>• Tour of Lwandle Migrant Labour Museum</li> </ul>	10:00 – 12:00 <ul style="list-style-type: none"> <li>• <i>Possibilities for curating the contested and silenced histories of Simon's Town</i> – Dr June Bam-Hutchinson</li> <li>• Forced removals of Simon's Town – Joline Young</li> <li>• SA Naval Museum – Commander Leon Steyn, Curator</li> <li>• Tour of Simon's Town Museum</li> </ul>	10:00 – 12:00 <ul style="list-style-type: none"> <li>• District Six Museum – Mandy Sanger</li> <li>• Cape Town Holocaust Centre – Michal Singer</li> <li>• Prestwich Memorial – Antonia Malan, UCT Archaeology</li> <li>• Tour of District Six Museum</li> </ul>
12:25 – 13:00 Lunch at Lwandle Migrant Labour Museum	12:00 – 12:45 Lunch at Simon's Town Museum	12:00 – 13:00 Lunch at District Six Museum
13:10 – 16:15 <ul style="list-style-type: none"> <li>• Guided tour of Vergelegen Estate</li> <li>• Visit - the Kramat of Sheikh Yusuf of Macassar</li> </ul>	12:45 – 14:15 Guided walk with Joline Young along the Historic Mile and visits to <ul style="list-style-type: none"> <li>• Heritage Museum</li> <li>• SA Naval Museum</li> </ul>	13:00 – 16:00 <ul style="list-style-type: none"> <li>• Guided walk through the Company Gardens to the Cape Town Holocaust Centre</li> <li>• Self-guided tour of Cape Town Holocaust Centre – Linda Hackner, Michal Singer, Lesley Cushman</li> <li>• Guided tour of Prestwich Memorial – Fagmee Jacobs, City of Cape Town</li> </ul>
14:30 - 15:00 Simon's Town to Muizenberg via MetroRail	15:15 Tour of SAPS Museum, Muizenberg	
16:20 Bus departs	16:00 Bus departs	16:00 Bus departs
Arrival at SANLAM Head Office, Parking Block D		



## EXCURSION

WEDNESDAY 25 OCTOBER 2017

### THE CITY'S HISTORY THAT HURTS

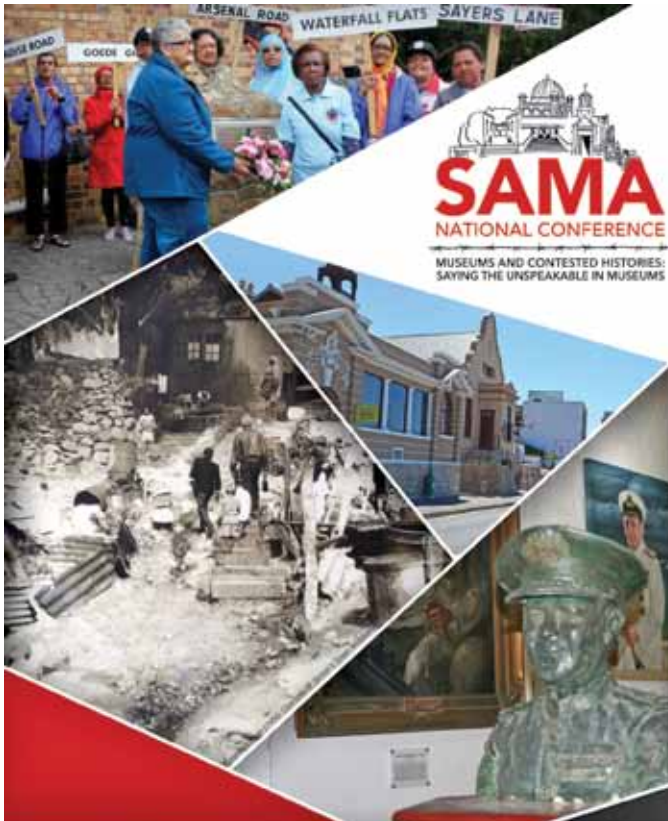
This excursion to the centre of Cape Town will start at **The District Six Museum** which deals with forced removals and the destruction of this vibrant area. Delegates will then take a guided walk through the Company Gardens to the Cape Town Holocaust Centre where the exhibition on the Holocaust lays bare the consequences of prejudice and racism. The day will end at **Prestwich Memorial** which was built to commemorate the unnamed dead from the 18th and 19th century unearthed during building development in the area.

A paper linking each site to the Conference theme will be presented at the District Six Museum in the morning. Delegates will then be guided through each site.

**DEPARTURE** Sanlam Head Office, Bellville, strictly at 8am.  
**RETURN** Sanlam Head Office, Bellville, 6pm.  
 Delegates are obligated to make use of the bus transport provided.

**INQUIRIES**  
 Eliz-Marie Schoonbee  
 SAMA WC Secretary  
 021 876 8850 / 072 1498 430  
 samawc.secretary@gmail.com

**Note:** Please have your ID (drivers licence or ID) on hand for a security check. **The guided walk through the Company Gardens linking two sites - 1.6 km, about 20 minutes.** The following costs for the day are included in your conference fees: transport, lunch, snack box and entry fees. Anything else will be for the delegates own account. Spaces for this excursion is limited to 30 and works on a first come first served basis. If your first choice is full, you will be asked to choose from what is still available.



**SAMA**  
NATIONAL CONFERENCE  
MUSEUMS AND CONTESTED HISTORIES:  
SAYING THE UNSPEAKABLE IN MUSEUMS

**EXCURSION**  
WEDNESDAY 25 OCTOBER 2017  
**THE FORCED ROAD ALONG THE SOUTH PENINSULA COAST LINE**

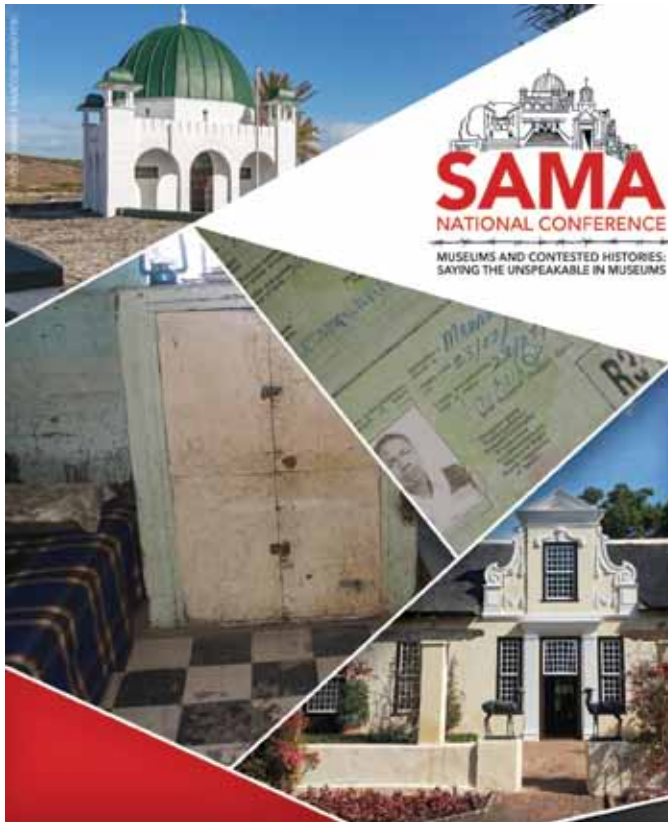
This excursion to the South of the Peninsula will start at The Simon's Town Museum which deals with the forced removals of various cultures during the 1960s. Delegates will then walk along the Historic Mile to visit The Heritage Museum before changing route to the reinterpreted histories of the SA protective services by visiting The SA Naval Museum and SAPS Museum, Muizenberg.

A paper linking each site to the Conference theme will be presented at the Simon's Town Museum in the morning. Delegates will then be guided through each site and offered the opportunity to enjoy a coastal train ride the afternoon from Simon's Town to Muizenberg.

**DEPARTURE** Sanlam Head Office, Bellville, strictly at 8am.  
**RETURN** Sanlam Head Office, Bellville, 6:30pm.  
Delegates are obligated to make use of the bus transport provided.

**INQUIRIES**  
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SAMA WC Secretary  
021 876 8850 / 072 1498 430  
samawc.secretary@gmail.com

**Note:** Please have your ID (drivers licence or ID) on hand for a security check. **The walk along the Historic Mile linking the visiting sites - 2.5 km, about 30 minutes.**  
The following costs for the day are included in your conference fees: transport (bus and train), lunch, snack box and entry fees. Anything else will be for the delegates own account. Space for this excursion is limited to 50 and works on a first come first served basis. If your first choice is full, you will be asked to choose from what is still available.



**SAMA**  
NATIONAL CONFERENCE  
MUSEUMS AND CONTESTED HISTORIES:  
SAYING THE UNSPEAKABLE IN MUSEUMS

**EXCURSION**  
WEDNESDAY 25 OCTOBER 2017  
**HELDERBERG BASIN**

This excursion to the Helderberg Basin will start at the Lwandle Migrant Labour Museum, which deals with the system of migrant labour, single sex hostels and the control of black workers through the pass book, all features of the Apartheid system of government. 16,5km further delegates will visit the Kramat of Sheikh Yusuf, regarded as the founder of the Islamic faith in the Cape. He was sent into exile at the Cape by the Dutch East India Company in 1694 and was placed on a farm in Zandvliet, today known as Macassar. His house became a haven for refugee slaves. In honour of his legacy, a kramat was established and became a place of pilgrimage ever since. Ending with a visit to the historic Vergelegen Wine Estate established by Willem Adriaan van der Stel in 1700. Resources of his employer, the Dutch East India Company, was used to improve the estate. In 1706 a number of free burghers at the Cape drew up a formal memorandum complaining about van der Stel's illegal activities. This led to the sacking of van der Stel and other officials.

A paper linking each site to the Conference theme will be presented at the Lwandle Museum in the morning. Delegates will be transported to each site and offered the opportunity to wander at the end of the day through Vergelegen's Cape Dutch homestead, gardens and a walk under the vast Camphor laurels planted around 1705, a declared and protected provincial heritage site.

**DEPARTURE** Sanlam Head Office, Bellville, strictly at 8am.  
**RETURN** Sanlam Head Office, Bellville, 6:30pm.  
Delegates are obligated to make use of the bus transport provided.

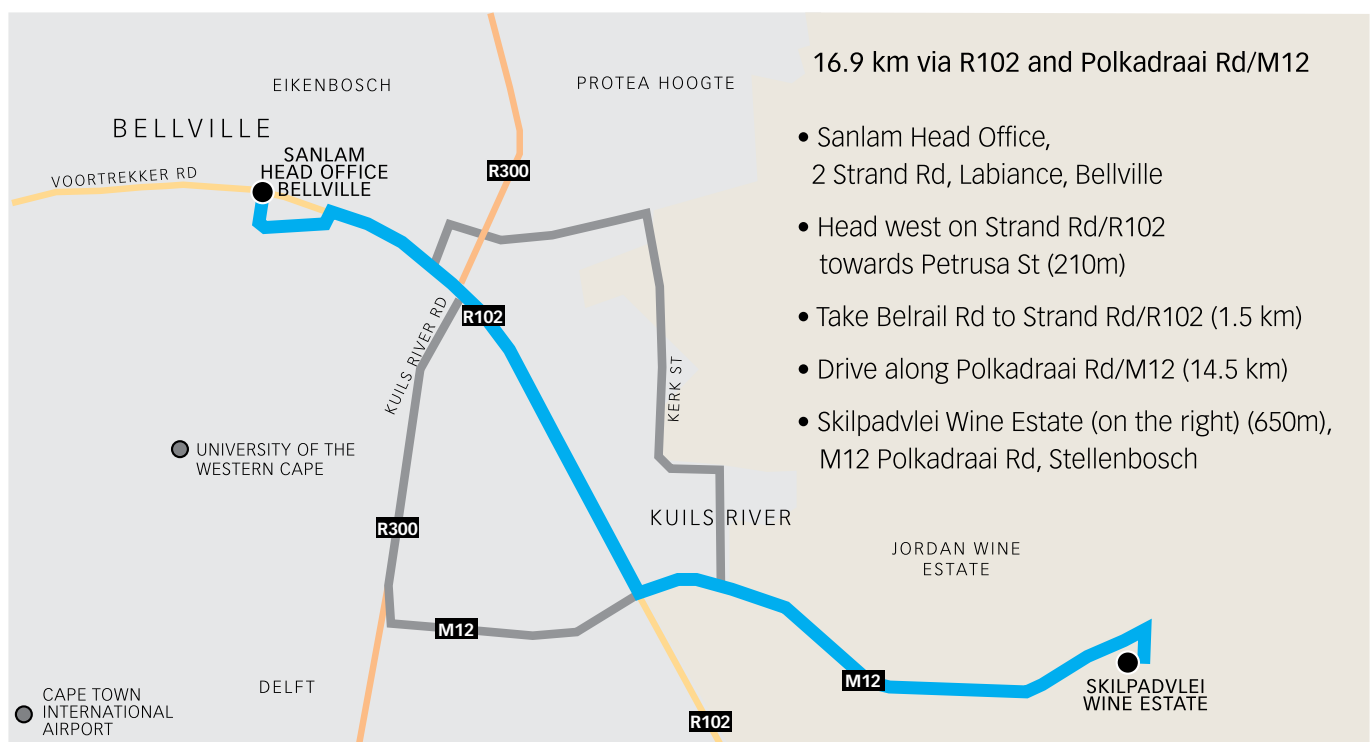
**INQUIRIES**  
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samawc.secretary@gmail.com

**Note:** Please have your ID (drivers licence or ID) on hand for a security check. **Comfortable shoes required for terrain specific visits.** The following costs for the day are included in your conference fees: transport, lunch, refreshments and entry fees. Anything else will be for the delegates own account. Space for this excursion is limited to 50 and works on a first come first served basis. If your first choice is full, you will be asked to choose from what is still available.



## PROGRAMME DAY 3

<b>Thursday 26 October: Sanlam Head Office – CR Louw Auditorium</b>	
07:15 – 07:50	Registration
08:00 – 09:30	Session 6: Practical workshop (session 1)
09:35 – 09:50	Tea break at workshop venues
10:00 – 11:30	Session 6: Practical workshop (session 2)
11:40 – 13:00	Session 7: SAMA AGM, CR Louw Auditorium
13:05 – 13:45	Lunch
<b>SESSION 8: Governance, CR Louw Auditorium</b>	
13:50 – 13:55	Introduction to session – Thomas Jeffery
14:00 – 14:15	Robyn Gruijters – The new SAMA website
14:20 – 14:35	Mxolisi Dlamuka – Dismantling the Empire: Constitution, museums and legislation
<b>SESSION 9: Show and Tell</b>	
14:40 – 14:45	Introduction to session – Talita Fourie
14:50 – 15:00	Tebogo Mhlakane-Mafereka – A guide to making your institution/museum visible in the community it is supposed to serve
15:05 – 15:15	Daniel Rankadi Mosako – Curation of the Anton Van Wouw archives
15:20 – 15:30	Allison Ruiters – Natural Science Collections Facility for South Africa
15:35 – 15:45	Questions and comments
15:50 – 16:05	Treat break
16:10 – 16:20	Mlungisi Ronald Shangase – The use of digital imaging technology in exhibitions to represent and interpret museum content
16:25 – 16:35	Tiffany Caesar – Educational Programming in museums and International collaboration
16:40 – 16:50	Questions and comments
16:55 – 17:00	Announcements and closing
19:00	Conference dinner hosted at Skilpadvlei Wine Estate Skilpadvlei Wine Estate, Polkadraai, Stellenbosch



# WORKSHOPS

## EDUCATION

presented by The Western Cape Museum Educator Group

### What a Blooming Good Question!

So you know it is a good idea to ask lots of questions in your education programmes, right? You know it encourages participation and active learning, right? But have you ever looked closely at the kinds of questions you are asking and where they lead your visitors? Do they encourage the kind of higher order thinking skills that a successful nation needs? Let us take you down the garden path and past the “who”, “what”, “when”, “how” and “why”! You will emerge being able to take your questioning skills to the next level! This will be a practical session with lots of fun and activities. Why not come and join us? Now that is a blooming good question!

Venue: Training Centre, Room 18

## EXHIBITIONS

presented by Carol Brown

### 12 Steps to Setting up an Exhibition

Carol Brown is a Museum Consultant who was formerly Director of the Durban Art Gallery and has run a Curatorial Consultancy, Curate.a.Space, for the past 10 years. She has curated many exhibitions throughout South Africa and several international countries and will be sharing her experience in a seminar which takes the participants through the process of curating an exhibition in 12 easy steps. This is an introduction to curating and also a refresher for those who have been following the same path for many years and need a refresher on current trends and techniques.

Venue: CR Louw Auditorium

## MARKETING

presented by Marjan Otter, Reinwardt Academy, Institute for Heritage Studies (Netherlands)

### Your audience is your best marketing tool

“Direct contact with your (potential) audience is rare but when it happens it is very rewarding and stimulating.”

Quote from a famous Dutch museum marketer

How do Dutch museums connect to audience segments that are difficult to reach and attract? The integration of social listening in their marketing campaigns helps them to determine the best approach to the new and existing public and to develop the best product-market combinations. Innovative Dutch museums try to improve their audience segmentation by focussing on needs and interests. Cultural heritage institutes work on a sustainable relation with the audience they would like to attract, by integrating into communities and organizing mix and match meetings.

During the workshop I want to connect to and involve my audience while analyzing examples from Dutch museums, connecting it to relevant literature and relating it to the South African situation. Together we will take into account the cultural differences (in The Netherlands and in South Africa) and discuss the challenges and opportunities of cultural marketing in a multi-ethnic, multi-cultural and multi-religious society.

Venue: Training Centre, Room 5

## CONSERVATION

presented by Alexandra van Kleef and Hanna Pennock, Dutch Cultural Heritage Agency

### The Art of Preventive Conservation

In this workshop the basics of preventive conservation will be discussed, including: Risk management, Storage facilities, inventory control, Handling and moving objects.

Key Questions to be addressed:

- What can you do with limited means to make sure your cultural heritage will be safe for the future?
- And how can you recognise possible damage and make sure that more damage will be prevented?

Venue: Training Centre, Room 19

curate.a.space

 **Reinwardt Academy**  
Amsterdam University of the Arts



**Cultural Heritage Agency**  
Ministry of Education, Culture and Science

## GOVERNANCE

### **MXOLISI DLAMUKA**

Director, Western Cape Department of Cultural Affairs and Sport

#### **Dismantling the Empire: Constitution, museums and legislation**

Since 1996, museums in South Africa have been battling to interpret the shifting of constitutional functions and its implications. In certain instances, this has set up the provincial and local spheres of government against each other as they attempted to deal with issues of ownership of museums, defining fiscal authority/accountability and legacies. In the meantime, no province, except the Eastern Cape, has been successful in writing a new museums law in a post-apartheid South Africa. Does this suggest that criticisms that were raised about apartheid museums evaporated after 1994? This paper engages with some theoretical approaches that have stifled the evolution of the museum law in South Africa at national and provincial spheres of government. I argue that the Western Cape Museums Policy and a draft Museums Bill provides a pragmatic approach to dismantle the empire. The draft Bill, based on extensive consultation with the industry, provides a legal mechanism to empower the provincial government to assign or delegate museum functions to local authorities, as empowered by sections 126,156(4) and 238(a) of the Constitution of the Republic of South Africa, 1996. Furthermore, the draft Bill fulfils the provisions of the National Heritage Resources Act through enabling communities to establish their own mechanisms to commemorate heritage.

## SHOW AND TELL

### **TEBOGO MOHLAKANE-MAFEREKA**

Assistant Director, KwaZulu-Natal Department of Arts and Culture

#### **A guide to making your institution/museum visible in the community it is supposed to serve**

Why aren't your visitor statistics/numbers improving/growing? If you are trying to survive month after month, you will not be doing what it takes to increase your visitor statistics/numbers, but rather what it takes to scrape by each month. This is a downward spiral and does not propel you to success. Solution: Get out and learn new ideas and techniques to help increase the visitor statistics/numbers of your institution.

In this presentation, I will be sharing fundamental working turnaround strategies that I have gathered in my professional life. These will include experiences from countless outreach programmes conducted as well as one-on-one interactions with professionals in the sector.

The presentation will focus on a survival mindset, during these tough economic transitions. Aspects such as working hard versus working SMART (Specific, Measurable, Achievable, Realistic & Timely) will also be highlighted. The online platforms available to us now are so amazing and effective, for finding clients/customers that anyone not using them is sorely losing out. Most small and medium-sized institutions have cash flow problems, most of which could be avoided if they implemented the right systems.

Keys to successful educational programmes are: linking your displays to the curriculum/CAPS as well as showing its relevance to the community your institution is supposed to serve; using the uniqueness and fostering of relationships/partnerships for sustainability and creating networks and forging potential partnerships.

Travelling displays as well as community involvement should be of high priority. Visibility of your institutions in Career fairs/Expos as well as community events of note is of utmost importance. Funded institutional visits and safari visits seem to be enjoyed by most members of the communities. Accessibility of your institutions by previously marginalized communities will also increase the credibility of your institution.



## DANIEL RANKADI MOSAKO

Curator, Villa Museum, University of Pretoria

### Curation of the Anton Van Wouw archives

This paper forms part of a research article that is to be published at in the SAMAB journal. It also makes commentary on matters pertaining to the decolonization, conservation, preservation, cataloguing, and digitization of the Anton Van Wouw (AVW) archives. The curatorial part of the archives is in accordance with fundamental principles of archival management. Since their collation and inception, the AVW archives have been accessible and available to the public for various purposes that include academic and scholarly research, mapping socio-political and socio-economic backgrounds and for shared knowledge on South African heritage influences and its discontents.

As a researcher and museum curator it has been disconcerting to index, catalogue and categorise AVW historical documents mainly due to the tone of the language and vocabulary used in these documents. However, on the flipside it is very comforting to be a role player towards the decolonization of these archives for intellectual and general conversation purposes. Thereby reconciling perceptions and perspective to comply with the post 1994 democratic society expectations.

It is therefore an appropriate curatorial role to standardize the archives as historical documents by means of refined index captions and provide moderated decolonised introductory phrases and concepts since archives are important to inform current and future generations.

Decolonisation of the AVW archives may provide critical ramifications for future archive end-users, due to refined cataloguing index phrases and introductory texts.

## ALLISON RUITERS

Director, Durban Natural Science Museum

### Natural Science Collections Facility for South Africa

South Africa is considered a "megadiverse" country, and its biodiversity is an asset that sustains life and presents economic and scientific opportunities. Natural science collections can be considered as a "reference library" for the country's more than 100,000 species, with over 30 million preserved plant, animal and fossil specimens held in more than 40 museums, science councils and universities in the country. These collections have been built up over almost 200 years and they continue to be expanded with new exploration and research. The collections provide materials and data that will have relevance in increasingly broad ways as new questions about sustaining life arise and as new technologies emerge. Globally such collections are becoming recognised as essential research infrastructure.

An assessment of natural science collections in South Africa in 2010 highlighted the need for an integrated and cohesive approach to ensuring that the full potential of collections is realised through strategic research that addresses questions of global and national significance. In order to achieve this aim, the collections and their associated data need to be secured and accessible, and appropriate capacity needs to be developed.

The Natural Science Collections Facility (NSCF) is one of 13 projects being implemented by the Department of Science & Technology as part of the South African Research Infrastructure Roadmap project, comprising a central co-ordinating hub based at the South African National Biodiversity Institute (SANBI), and is a network of museums, universities and research institutes (existing collections institutions) across South Africa that together hold more than 30 million natural science specimens collected over almost 200 years. Together, these institutions will collaborate and contribute to achieving the objectives and associated targets of the NSCF.

The overall aim of the NSCF is to ensure that collections and associated data are used for high quality research and decision-making to address issues of socio-economic importance. In the next three years (2016/17-2018/19), the main focus will be on establishing the NSCF, including the Co-ordinating Hub, Working Groups and governance structures and ensuring that the new approach for a single Facility is operational. There will also be a focus on developing policies, procedures, standards and workflows across institutions, and establishing mechanisms for monitoring implementation of policies, procedures and standards, and monitoring use of the collections and the associated outputs and outcomes.

The purpose of this presentation will be to introduce the museum community to the NSCF, and to communicate some of the processes followed, strategies employed and lessons learnt (and still learning!) to establish a cohesive network for natural science collections.

## **MLUNGISI RONALD SHANGASE**

Photographer, Durban Local History Museums

### **The use of digital imaging technology in exhibitions to represent and interpret museum content**

Museum information and knowledge is persistently understood and communicated according to Eurocentric concepts and provides only a limited account of the experience of the museum environment as place. In this paper we examine how Digital Imaging Technology (DIT) can change the situation to an inclusive, less hegemonic approach. This paper is a case study that explores the use of digital imaging technology at the Port Natal Maritime Museum (PNMM) to enhance the function and purpose of the museum, to meet the changing visitor experience demands, and to discover the use of DIT in exhibitions as a technological mediation intervention to represent and interpret museum content.

Findings show that museums are using digital technology to disseminate information. The aim is to encourage visitor involvement and interaction and not just information-sharing since museums provide formal and informal educational opportunities that are driven by free exploration, discovery, curiosity, and the sharing of experience with companions. To achieve greater museum experience, the paper describes a potential dynamic from environment through space, to place as activated by human involvement for utilization and human experiential involvement. The role of technology in this dynamic is one of mediating the potential of experiencing a museum place on both the micro-perception level, which regulates the unlocking of the dimensions of sensory perception, and on the macro-perception level which regulates the contextual dimension of experience.

## **TIFFANY CAESAR**

Michigan State University Fellow, Nelson Mandela Museum

### **Educational Programming in museums and International Partnerships**

For almost 10 years the Nelson Mandela Museum has engaged in an international partnership with Michigan State University through the Nelson Mandela Museum/Michigan State University Curatorial Fellowship Program - NMM/MSUMCFP. Nelson Mandela, the first democratically elected president in post-apartheid South Africa, and Nobel Peace Prize recipient, received an honorary degree from the Michigan State University in 2008. In 2009, the NMM/MSUMCFP was created. The collaborative program advances the documentation, preservation, and interpretation of history and culture in post-apartheid South Africa.

Tiffany Caesar, a second time fellow, specialises in educational programming and Women Leadership in American and South African Education, will discuss her experience as a NMM/MSUMCFP fellow. For the Nelson Mandela Museum based portion of the fellowship, she joined the Public Engagement Department. She helped to create supplemental educational material concerning the life and legacy of Nelson Mandela. She assisted with public relations at the Nelson Mandela Museum through her collaborative activities on press releases and visual content for the museum website. For the MSU Museum based portion of the fellowship, she worked on Ubuntu Dialogues and activities associated with the MSU Alliance for African Partnership initiative. During her presentation, Tiffany will advocate for the continuation of international partnerships with South African cultural heritage institutions.



**South African Museums Association**

The 81st SAMA National Conference  
thanks the following sponsors



University of Cape Town Press for a copy of  
*A History of the Iziko South African National Gallery*

University of Cape Town's Archive and  
Public Culture Research Initiative for a copy of  
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South African Naval Museum, Simon's Town for a copy of  
*Here Comes the Alabama "Daar kom die Alabama"*

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