

THE MUSEUM PROFESSION IN SOUTH AFRICA

1936–2016



South African Museums Association

Published by
South African Museums Association © 2016
Bellaire Road
Vredehoek
Cape Town, 8001

ISBN: 978-0-620-73551-3

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CONTENTS

Foreword	5
The Beginnings	7
A Timeline – 80 Years of the Association	10
The Growth of Professionalism in South African Museums	30
Presidents Remember... The Last 30 Years	37
Looking Forward	58
Acknowledgements	61
Appendices	62

FOREWORD

This volume has been compiled to commemorate the first 80 years of the South African Museums Association. A volume like this was published for the 50th anniversary, celebrated in Kimberly in 1986.

It is the 'brain child' mostly of Rochelle Keene, who was soon joined by others who have (or had) been in the museum business and SAMA 'family' since at least 1986, as we felt that what institutional memory still existed, it should be employed to make a record of the past 30 years of activities of the Association, spanning a very turbulent period in South Africa and its museums.

This is not a detailed history, but we hope it will serve whoever follows, sometime in the future to write a comprehensive history of the Association and of those who served and built the profession. We believe the record is well worth researching more extensively to illustrate the entire journey from colonialism to democracy.

A note must be made about the photographs. We gathered what we could in the short space of time. For quite few we were unable to identify the people, and we apologise for such omissions.

Rochelle Keene
Sylvia van Zyl
Brian Wilmot
Wouter Holleman

INTRODUCTION

In 2016 the South African Museums Association celebrates the 80th anniversary of its founding. When its 50th anniversary was commemorated in Kimberley in 1986, a publication entitled *The making of the museum profession in Southern Africa* was published for the occasion. It was compiled by Dr CK Brain and Mrs Miems Erasmus, then both at the Transvaal Museum. While not being a comprehensive history of the Association, it mapped out key highlights in the establishment and practice of the profession in South Africa, and provided information on some of the movers and shakers who worked in museums and contributed to placing them on a professional footing in South Africa.

This publication brings up to date the key moments in the history of SAMA. The records of the Association, archived at UNISA in Pretoria, tell of a complex, multi-layered endeavour to gather and work with a body of knowledge about the natural and social history of the sub-continent. Like the 1986 publication, this one records important milestones in the history of the Association.

Museums are unique workplaces, but they do not exist in isolation. In the three decades that followed the 50th anniversary of SAMA, the events which took place in South Africa leading to the dawn of democracy in the country and beyond, made it necessary for museums to reconsider their roles within society. The records of SAMA show that this was a contested, uneven and difficult process. While this document is informed by an understanding of these pivotal moments, a comprehensive history of the organisation still needs to be written.

A number of developments over this period compounded the complexity of the situation of museums. These included a proliferation of new legislation post-1994 in the areas of Arts and Culture, constitutional matters, education, environment, finance, health, labour, property and public service; increased requirements for accountability in museum administration, and digitisation and storage of information. Despite these developments, staff complements and financial resources shrank for most of the established museums.

THE BEGINNINGS

As the text written by Brain and Erasmus is no longer available, the next section which covers some of the main events relating to the foundation of the Association, is quoted directly from the original text.

Before SAMA

The birth of the South African Museums Association followed long after the establishment of many southern African museums. The oldest is the South African Museum in Cape Town, which was established in 1825, with Dr Andrew Smith as Superintendent. However, as Hans Fransen pointed out in his *Guide to the Museums of Southern Africa* (1978):

‘The history of museums in Southern Africa as professionally run and officially recognised scientific institutions, however, can be said to begin in 1855 when the old South African Museum, virtually defunct after Smith’s departure in 1837, was re-established by Government Proclamation’.

In 1855 the Albany Museum, was opened in Grahamstown. In 1857 the South African Museum Incorporation Act, which provided for the appointment of a Board of Trustees and of a full-time Curator, enhanced the status of the South African Museum and it set the pattern for most of the larger museums that followed it. Port Elizabeth was the third city to get its museum in 1856, while the Free State Republic was early on the scene with the establishment of its museum in Bloemfontein in 1877 (now the National Museum). Other centres followed: in 1884 King William’s Town was given a museum (the third in the Eastern Province, as against one in the Western Cape!), in 1887 Durban, in 1893 Pretoria (Transvaal Museum) and in 1903 Pietermaritzburg (Natal Museum).’

SAMA entered the picture just before World War II. Understandably the war saw a sharp drop in museum activity, but the pace again picked up in the 1950s and then in the sixties and seventies there was a dramatic upswing in new museums resulting largely from the creation and expansion of provincial museum services. This brief period of intense flowering subsided to be followed by a period of consolidation.

It is interesting to notice that the impetus for the formation of SAMA was not initiated locally but came from overseas, in fact from the Museums Association of Great Britain.

When the philanthropist Andrew Carnegie died he left ten million dollars to be used in various parts of the British Empire on cultural activities. In 1927 the Carnegie United Kingdom Trust invited Sir Henry Miers, then President of the Museums Association, to make an investigation of museums and art galleries in Great Britain. His survey, the results of which were published in 1928, was so successful that three years later it was decided to carry out similar surveys throughout the British Empire, with funds from the Carnegie Corporation of New York. Once again the task was entrusted to Sir Henry Miers and he was accompanied by Mr (later Sir) SF Markham, then Secretary of the British Museums Association.

Writing to the High Commissioner for the Union of South Africa in November 1931, Mr Markham explained that “the purpose of our projected visit to South Africa is to visit every museum there with a view to compiling a complete Directory of South African Museums, whether governmental, university or school museums, and to prepare a report for the Carnegie Corporation of New York indicating to them ways and means by which they might be able to assist the non-governmental museums”.

Following negotiations with the Secretary of the Interior in South Africa and individual museum directors, Sir Henry Miers and Mr Markham toured southern Africa during the first half of 1932. In their report they drew attention to the fact that although some excellent museums existed they were widely scattered and that accordingly communication and co-operation between them left much to be desired.

As a result of the Miers / Markham visit the Secretary for the Interior sent a circular to "All Museums and Art Galleries in the Union" on 3 April 1935 stating that a "Standing Committee on State-Aided Institutions, such as museums and art galleries, had been instituted and, at its first meeting, had discussed the co-ordination of museum activities".

At this first meeting it was agreed that steps should be taken to form a Museums Association on lines similar to those in Britain and the United States. It was recommended that an annual conference of this body should be held so that contact and co-operation between the museums could be promoted. Furthermore, it was suggested that the inaugural meeting of the proposed Museums Association should be held in Paarl during July 1935, immediately after the annual meeting of the South African Association for the Advancement of Science. With this first circular to all museums and art galleries in the country went a draft constitution of the proposed South African Museums Association which stated that:

The objects of this Association should be to

- 1. encourage helpful relations amongst museums of all kinds, including art galleries, and persons interested in such institutions,*
- 2. improve and extend the museum service in South Africa,*
- 3. increase and diffuse knowledge of all matters relating to museums and art galleries, and to apply such knowledge to South African conditions, and*
- 4. organise short demonstration courses of instruction for the benefit of museums and art gallery assistants.*

Regrettably there were not enough museum representatives present at the Paarl meeting in 1935 to make the formation of the Association possible, with the result that in February 1936 Mr Hoogenhout, Secretary for the Interior, wrote to Mr CJ Swierstra, Director of the Transvaal Museum, as follows:

With further reference to the question of establishing a Museums Association in the Union, I am directed to inform you that this matter was again the subject of discussion at the last meeting of the Advisory Committee on State-Aided institutions which met in Cape Town recently.

Apparently the establishment of this association has not met with any great measure of enthusiasm or success. The Committee noted with satisfaction, however, that you have been taking an active interest in the formation of such an Association and expressed the hope that you would continue your activities and that every endeavour would be made to achieve the object in view. It was suggested that you be approached with a view to ascertaining whether you would be good enough to act as convenor of a meeting for the establishment of such an Association as soon as possible.

In this connection, I desire to add that the Chairman of the Carnegie Advisory Board in South Africa has agreed to pay the rail fare of one representative of each Museum so represented at the proposed meeting. The Carnegie Board is also prepared to pay subsistence to such representatives at the rate of £1 per diem for a period not exceeding two days.

Three days later, on 18 February 1936, Mr Swierstra accepted the invitation to act as convenor of the first meeting of a museums association. He wrote to the Secretary for the Interior saying that he planned to call the meeting at Kimberley during April, since the Director of the McGregor Museum in Kimberley, Dr Maria Wilman, had proposed that this would be a convenient venue. Furthermore, he mentioned that he would like to invite representatives from adjoining territories such as Rhodesia and South West Africa to attend the meeting and asked whether this policy would be acceptable to the Secretary for the Interior. The reply came strongly in the affirmative,

indicating that right from its inception the museums association was intended to be regional in its scope, rather than purely South African. On 28 March 1936, Mr Swierstra sent all museums and art galleries in southern Africa a 'Notice to convene a meeting for the inauguration of a Museums Association for South Africa,' together with a memorandum outlining events relating to the project thus far. The meeting was scheduled for 23-24 April 1936 at the McGregor Memorial Museum, Kimberley.

SAMA's Inaugural Meeting

On 23 April 1936, 22 delegates representing 19 institutions met in Kimberley for the Inaugural meeting of the Museums Association. In view of the number of people involved the meeting was held in the Kimberley Public Library, the "Chinese Room" being made available for the occasion. The meeting was chaired by Mr Swierstra. The Mayor of Kimberley, Councillor W H Gasson, welcomed the delegates and expressed the hope that they would be successful in launching the Museums Association. The Chairman thanked the Mayor for his welcome, indicated the object of the meeting and briefly outlined the previous efforts that had been made to form a Museums Association in South Africa. Mr EC Chubb, Director of the Durban Museum and Art Gallery, then addressed the meeting on "The advantages of forming a South African Museums Association." Among the points he made were these:

An organisation such as that we contemplate establishing should tend to broaden our outlook, to overcome our parochialism and insularity, and lead us to realise that while directing our efforts primarily towards the institution with which we are concerned, we can also have in mind its relationship to the museum service of the country as a whole.

For our institutions, whether municipal, state aided or national, are not only serving the immediate community in which they are located; they are serving the country generally, for their doors are open to all.

Dr Leonard Gill then proposed that a South African Museums Association be formed. This was seconded by Dr George Arnold and unanimously carried. The draft constitution, as drawn up by the Secretary for the Interior, was then discussed, amended and adopted. For the position of first President of SAMA, Mr Swierstra was proposed by Professor Maingard and seconded by Dr Van Hoepen. For the office of Secretary-Treasurer, Mr Chubb was proposed by Mr Swierstra and seconded by Dr Arnold, thus beginning 26 years of service in this capacity. In response to the Chairman's invitation for nominations for four members of Council, the following were elected: Dr EL Gill, Dr J Hewitt, Dr ECN van Hoepen and Mr P Thatcher. Captain Shortridge extended an invitation for the next annual general meeting to be held in King William's Town, and this was accepted. Thus began the sequence of annual conferences in different venues that has persisted unbroken for 50 years."

South African Museums Association Bulletin (SAMAB) was published for the first time in September 1936. It contained both research papers – mostly those presented at SAMA conferences – and items of news and information about to museums.

A TIMELINE – 80 YEARS OF THE ASSOCIATION

This timeline identifies the key challenges and drivers of change which have faced the sector over the past 30 years. With hindsight, it is possible to see certain events before 1986 that presage these changes and some of these are noted. SAMA initiated various interventions to guide the reforming of the museum profession. These interventions embraced the principles of a democratic society by expanding the previous boundaries of museums in society and establishing guidelines that would ensure the effective performance of the core functions of museums.

- 1972 One of SAMA's first attempts to provide training for professional officers and curators was to persuade the University of Cape Town to run a course in Museology as part of its Summer School. Mr H Raymond Singleton of the Leicester University, England, which had introduced a Post-Graduate course in Museum Studies, was invited to lead the course which laid down basics of professional training and had considerable influence on the museum community.
- 1975 Change of name to Southern African Museums Association (until 1995) in order to represent museums in the southern African region.
- Regional branches of SAMA were established to encourage museological activity at a local level. Branches were established in the Western Cape (1975) followed by the Transvaal (now SAMA North), Eastern Cape (1982), KwaZulu-Natal (1984) and SAMA Central (1991) to serve the Free State and Northern Cape. After 1994 further groups were formed in Gauteng North and South, Mpumalanga, Northern Province and North-West.
- 1978 A second *Guide to the Museums of Southern Africa*, was published by Hans Fransen.
- 1979 *SAMA Code of Ethics* was first published.
- 1983 South Africa introduced a new constitution which included a tricameral parliamentary system. This made provision for three houses in parliament divided along racial lines for representatives of the 'Coloured', Indian and White South Africans. Black South Africans were not included because they were supposedly represented by/in the Bantustans/homelands. Museums were classified into those of general interest (general affairs) and museums of special interest (own affairs) to a particular population group. SAMA consistently opposed the concept of 'own' and 'general' affairs in relation to museums.
- 1984 Potchefstroom University for CHE in conjunction with SAMA, held a Summer School in Museology, the proceedings of which were published in a volume titled: *Contact: The museum in the modern world*, edited by EA Voigt and RM Tietz, Chairman and Secretary respectively of SAMA's Education committee.
- 1985 The Education Committee of SAMA became the Training Committee.
- 1986 In January, Dr Anton E Rupert accepted Council's invitation to become SAMA's first Patron. A new category of membership, known as the Fellowship, came into being, to be awarded to individuals who have made exceptional contributions to museology and to the Association. There were five recipients of the Fellowship this year: Dr Marjorie Courtenay-Latimer, Colonel George Duxbury, Miss Margaret Shaw, Dr Reay Smithers and Dr John Pringle. (Further Fellowships were awarded in the 1990s to Dr CK Brain, Dr R Liversidge and Dr JJ Oberholzer, and in 2000 to Miss RM Tietz.)



SAMA 50 Jubilee conference photograph, Kimberley 1986.

SAMA's Jubilee Meeting was held in the Kimberley Public Library, where its inaugural meeting had taken place on 23 April 1936, at the exact time and date 50 years earlier. Among the conference gifts were white T-shirts with the conference logo in front and on the back the slogan of the conference "Museologists are exhibitionists".

During the 1980s the Gencor Development Fund offered the Association the opportunity for senior museum staff to attend its basic and advanced courses in strategic awareness and planning, which was attended by Directors and Deputy Directors of most of the state museums and the larger provincial museums, and which proved to have a healthy impact on museum management in general and on SAMA management.

1987 At the 51st SAMA Conference in Pietermaritzburg, an invited speaker, Dr John Kinard, from the Anacostia Neighborhood Museum in Washington DC, criticised the apartheid policy in an opening address. Mr Gene Louw, Administrator of the Cape Province, expressed his displeasure, prompting a walk-out by a number of members.

The ensuing debate led to the adoption of the *1987 Pietermaritzburg Declaration for South African Museums* that stated:

1. That South African museums in their various programmes purposefully direct their efforts to promote the dissemination of information to and enjoyment of museums by all South Africans.
2. That South African museums actively assist all our various communities better to understand the circumstances of both their separate and common history so as to give them a clearer view of their present relationships and thereby how they can be more harmoniously involved one with the other in the future.
3. That South African museums sincerely strive to be seen to belong to all South Africans irrespective of colour, creed or gender.
4. That all South Africans be encouraged to express openly their views as to how the country's museums may better serve the interests of all in South Africa.

Following this declaration, SAMA embarked on a process of democratisation. The constitution was amended in 1990 to make provision for election of branch representatives to Council

and objectives expanded to include encouragement of museological research, promoting the use of museums, furthering of professional training, and safe-guarding the interests of members. There followed a period of intense consultation where members discussed SAMA's mission (Port Elizabeth, 1990), a liaison strategy for museums (Pretoria, 1991), principles for a museum charter (East London, 1994), and a corporate plan for SAMA (Kimberley, 1996). It was a time when SAMA was also an active participant in the many workshops arranged to make proposals for policy and development of the museum sector in a 'New South Africa'.

1988 *SAMAB*, the journal of the Association, changed in two ways: its size was changed from A5 to A4, and the separation of journal and 'newsletter' functions, with the newsletter function being provided by a new publication, *Samantix*. The first number appeared in November (and was published until about 2009).

1989 Minimum standards for correct curatorial practice were laid down in *Professional standards: Accreditation handbook for Southern African Museums* (1989), edited by Brian Wilmot and Wouter Holleman.

Museum Education and Communication: guidelines for policy and practice was compiled by Sylvia van Zyl.

1980s This was a dynamic period for SAMA and South African museums. The Association had truly taken the lead in promoting professionalism, covering from accreditation, curation, conservation and education, to public programmes, management and marketing. To this could now be added a real and committed drive for social responsibility and accountability.

But there remained a serious problem, and this was that the organisation of museums in the country was badly flawed, not the least of the problems being the designation of some museums as '[White] Own Affairs'.

1990 The 54th SAMA AGM in Port Elizabeth in May saw an attempt to restructure SAMA and reconsider its mission statement.

Members approved in principle the establishment of two bodies to look after the interests of the Association. The National Institute of Museum Specialists of South Africa (NIMSSA), representing the employees of museums in South Africa, which would ensure that service conditions of museum employees were competitive and that the special circumstances, responsibilities and qualifications of museum personnel were recognised by employer bodies. The South African Council of Museums (SACOM), would represent Councils, Boards of Trustees and other bodies controlling museums, and would represent the interests of museums at a high level. SAMA would continue to be an umbrella organisation under which various bodies would fall.

All this came to nothing as the committee driving the initiative tried to cater for too many interests, each with a membership base too small to get it off the ground, and negotiations came to a halt.

A Code of Ethics for Conservators, applicable to those involved in the conservation of museum collections, was accepted at the meeting.

1990s The National Diploma in Museum Techniques run by the Cape Technikon gave way to the National Diploma in Museum Technology, a distance-learning qualification offered by the Technikon RSA. SAMA was heavily involved in developing the curriculum and the syllabus. Members of SAMA were involved in compiling lectures and setting and moderating

examinations. Lectures were given in museology, conservation techniques and design with an art option in third year. The Technikon itself ran basic courses in chemistry, laboratory techniques and photography, which SAMA had requested.

In the early 1990s there was a strong drive to redefine SAMA's role as it responded to the massive changes that shook the political environment. With a view to a fundamental restructuring of the Association, it commissioned Katherine Mathers to carry out an analysis of its current position. She devised a range of questions to be inserted into an Omnibus Survey, conducted by the Human Sciences Research Council. The resulting report was published in 1993. *SAMA beyond 2000: A survey of the role played by the Southern African Museums Association in the 1990s*, included the results of a detailed survey of the needs of museums and museologists at the time.

In her conclusions, Mathers confirmed the concerns of SAMA Council that membership levels were dropping, and stated that this was partly because of uncertainty about the looming transformations in South Africa. She also noted that the majority of existing members tended to be lethargic and uninvolved.

She concluded that major issues concerning the professionalism of museologists needed to be addressed. The membership at that time consisted of a disproportionate number of highly educated museologists in management positions. Other museum workers felt that they were not represented and could not benefit from membership. Training, both formal and informal, was a pressing need in the field of museology, but was relatively unavailable in South African educational institutions.

Natural scientists were moving away from SAMA at this stage, because they felt that the Association did not have much to offer them in their disciplines, and small, local museums indicated that SAMA neglected their needs.

Respondents to the questionnaire felt that *SAMAB* was either irrelevant and boring, or that it was full of "introspective academic gibberish". Mathers emphasised the importance of producing a brochure about the Association to attract new members, and to be used as a marketing tool.

As could be expected, politically members were deeply divided, with some complaining that the Association had aligned itself with the existing Nationalist Government, and that it was too conservative, and others saying that it was too left wing. There seemed to be "confusion about the difference between party politics and political lobbying" on behalf of museums, an important aspect of any professional organisation.

The sense was that museum professionals increasingly found more supportive havens in their specific disciplinary professional bodies. This mirrors the pattern that was in evidence in international organisations, thus leaving SAMA without the participation of key role-players in vital museum disciplines.

1991 In January Christopher Till (President), Dr Mike Raath and Dr Udo Küsel met the Minister of National Education, Mr Louis Pienaar and Deputy Minister, Mr Theo Alant, to request the formulation of a national policy for South African museums. The outcome was a joint working group with SAMA to look at museums and the museum profession and their future (see MUSA under 1992).

The theme of the 55th SAMA conference, *New Initiatives: Museums for a Future South Africa*, was relevant to developing an overarching national policy for museums, providing a more consolidated approach to the administration of museums at all levels.

In November the International Council for Museums (ICOM) arranged a historic meeting in West Africa: the first continental meeting of people interested in African museums.

1992 A negotiating forum, Convention for a Democratic South Africa (CODESA), was set up in 1991 after the National Peace Accord was signed by the government and 18 other political organisations. CODESA 1 held its first session in December 1991. SAMA Council suggested compiling a statement from the Association for submission to CODESA.

At this time, and in response to the Government-engineered division of the Declared Cultural Institutions into 'General' and '[White] Own Affairs', the heads of these institutions formed the Association of Directors of National Collections (ADNC) so that they could speak as professionals with one voice.

Following a protracted delay after the January 1991 meeting of senior SAMA office-bearers with the Minister of National Education, the first meeting of the Pilot Committee for the Investigation of a National Museum Development Policy was held in Pretoria in May. The meeting, under the chairmanship of Dr JC Pauw, Deputy Director-General of National Education, was attended by 20 representative of South African and TBVC governmental and provincial departments, as well as museum organisations.

The latter included SAMA, represented by Dr Hannes Oberholzer, Dr Udo Küsel and Brian Wilmot, and the two Committees of Heads of Declared Institutions (National Education and Education Culture, House of Assembly). Subsequent additions were representatives of the Association of Directors of National Collections and certain extra-parliamentary groups. The name of the Committee was Museums for South Africa / Museums vir Suid-Afrika (MUSA).

The Committee, which had 36 members, met both in plenary sessions as well as four working groups over a period of some 18 months and its report was completed a few months before the historic April 1994 general election.

1993 Dr Mike Raath, Director, Port Elizabeth Museum, and President of SAMA, talked about the success of the portfolio-driven SAMA Council: a major new departure in the operations of SAMA which gave Councillors a specific focus during their terms of office.

Brian Wilmot, President-elect of SAMA, and incoming Vice-President, Udo Küsel, attended the ANC's Culture and Development Conference held at the Johannesburg Civic Theatre in April 1993. A paper entitled: *ANC Policy for Transformation and Development of Heritage Resources (Museums, Monuments, Archives and National Symbols) for a Democratic South Africa* was presented by Prof. GT Sirayi of the University of Fort Hare and Chairman of the Conference. A full review of the paper by Brian Wilmot was published in *Samantix* No.15.

1994 When the MUSA Report was completed in early 1994, the ANC's Commission for the Reconstruction and Transformation of the Arts and Culture (CREATE) strongly criticised it and demanded that it not be published, nor that its implementation be proceeded with before a broader process of consultation, which included museum workers and the democratic movement, had occurred.

SAMA responded by inviting both CREATE and MUSA to present their views at the Association Conference in East London in May, 1994. The special session was titled *Current Initiatives on the Structuring of South African Museums*, and the speakers were Dr JC Pauw, Deputy-Director General of the Department of National Education, Prof. Andre Odendaal of CREATE, and Dr JJ (Hannes) Oberholzer of SAMA.

In November the Minister of Arts, Culture, Science and Technology, Dr Ben Ngubane, established the Arts and Culture Task Group (ACTAG) and mandated it to make recommendations for a new arts and culture policy, and as part of this process to show how the arts and culture could promote the Reconstruction and Development Programme (RDP). ACTAG set up 11 working groups to cover the different arts and cultures genres. These included the Heritage Working Group where museums together with national monuments, archives and living culture were represented. Dr Udo Küsel, then Vice-President of SAMA, was appointed convenor of the museum subcommittee.

In this capacity Dr Küsel drew up a national policy for museums, plus other proposals, and, through the offices of ACTAG's Heritage Subcommittee, incorporated these in a document entitled *Draft Policy Proposals for Heritage*.

The SAMA School of Conservation was launched in Pretoria on 5 December. It was registered as a non-profit company under Section 21 of the Companies Act.

The first draft of *Towards a Museum Charter*, was produced at the 58th SAMA Conference in May, but the matter was not pursued.

SAMA formally joined both the International Council of Museums (ICOM) and South African Development Community Association of Museums (SADCAMM). A South African National Committee of ICOM was established. The first board took office in 1995 with Glynn Balkwill as the first chairman. This was disbanded some time later and revived in 2006.

The **SAMA School of Conservation** was launched in Cape Town on 5 December 1994. It comprised a number museum conservators as well as the archaeologist, Dr Janette Deacon, who undertook to register it as a non-profit company under Section 21 of the Companies Act. The School liaised with conservators like Emmeke van der Meulen, and held talks with the newly established Institute for Objects Conservation at Joubertina. Marianne Gertenbach was the first Chairman, before moving to Worcester Museum. The school was disbanded in the early 2000s.

Mr Aggrey Klaaste and Dr Conrad Strauss accepted invitations to become patrons of SAMA.

1995 A *SAMA Tourism and Marketing Plan* was workshopped and published. The workshop was facilitated by Professor Ernie Heath of the University of Pretoria.

Mrs Val Viljoen, a Member of Parliament in the Eastern Cape with a particular concern for museums, raised the alarm that no submission had been made on behalf of museums regarding the new tax structure recommended by the Katz Commission. As a result SAMA made an oral submission on 2 February to the parliamentary Standing Committee on Finance.

In September the Association hosted a visit of delegates of the Commonwealth Association of Museums (CAM).

Official contact was made with the Western African Museums Programme (WAMP) and Museums Australia respectively, and at the 59th SAMA Conference the Convener, Owen Kinahan, ensured that the Association's international horizons were further widened by the invitation of several prominent, overseas guests.

At the AGM in Cape Town, the name of the Association was formally changed back to the *South African Museums Association*. This change, which was initiated by the Council at the 58th Conference, was made both in the spirit of the new democratic South Africa and to align SAMA with the Southern African Development Community Association of Museums and

Monuments (SADCAMM) and the International Council of Museums (ICOM).

The *SAMAB* editorial office moved to Grahamstown. A change was made from primarily publishing conference proceedings to include relevant events and news.

1996 Dr Amareswa Galla facilitated three national workshops in January and February and from the results produced a discussion document entitled *Shifting the Paradigm: corporate plan of the South African Museums Association*. The workshops were held in Pretoria where a two-day session on 'Mindshift' was held for senior managers in heritage institutions; in Durban where a Cultural Planning workshop was held, and in Cape Town where there was a Symposium on Cultural Heritage in South Africa, followed by a four-day workshop looking at the critical issues in South African heritage management.

The document was presented to the membership at the 60th SAMA Conference in Kimberley. It was SAMA's corporate plan which set out strategic initiatives within ten key performance areas, such as heritage resources development, service in a diverse society, membership, communication, training, marketing, cultural advocacy and managing change.

During this Conference, in addition to presenting the discussion document, Dr Galla gave a keynote paper entitled *Creating cultural spaces*, and was part of a panel discussion at the Humanities sectional meeting, where the issue of the repatriation of sensitive materials was discussed.

From 1996 *SAMAB* was published twice a year, in April and September. The April issue would feature short articles about developments in museums, transformation that was happening and how museums were being rethought in a new South Africa. The September issue was to contain conference proceedings.

Six *Accreditation Handbooks*, compiled by Myra Briedenhann and Elizabeth Voight, were also published.

Handbook 1 – *Introduction to the grade system*

Handbook 2 – *Permanence and administration*

Handbook 3 – *Collections and collection management*

Handbook 4 – *Public service*

Handbook 5 – *Research and libraries*

Handbook 6 – *Accreditation for Grade 4 museums*

In keeping with the new provincial boundaries, SAMA branches were reconfigured to represent the new provincial structure. Those provinces which had few museums were linked in with Gauteng North, and Gauteng South Branches. Each Branch or Region was represented on Council as the Chairman automatically became a member of Council.

The SAMA Archives were lodged within the Archive of the University of South Africa (UNISA). These holdings include documents from SAMA's inception in 1936. There was a hiatus for the period 1995-2009, when archiving of SAMA documentation resumed.

SAMA held a workshop on Illicit Trafficking in Cultural Property on 20 and 21 November 1996 at the Old Court House Museum in Durban.

The Association also arranged a Planning Workshop on Sensitive Materials, which was held in Cape Town on 3 and 4 May 1996. It was a pro-active continuation of the SAMA 'Shifting the Paradigm' process, aimed at facilitating the transformation of museums. The issue of sensitive material had been raised previously by SAMA and the South African Association of Archaeologists, but discussions revolved around ethics rather than policy development which was the remit of the South African Heritage Resources Agency (SAHRA).

- 1997 The new SAMA logo was presented to Council, developed and designed by Imagination Corporation.
- The training portfolio was driven by Gerard Corsane who worked on the establishment of the Robben Island Training Programme (RITP), which commenced in January 1998. The initiative was funded by SIDA, and three consecutive one-year postgraduate programmes were offered. The programme was to provide fast-track training for museologists and heritage practitioners working in, or at the point of entering, the heritage sector.
- The RITP was to provide the practical anchor for the establishment of a National Heritage Training Institute as outlined in SAMA's working document entitled *The National Strategy for Heritage Training*. This did not materialise.
- The *Tshwane Declaration for Heritage Tourism* which set out guidelines for sensitive, sustainable and proactive use of heritage resources was published.
- Through *Samantix* members of the Association were informed of the plight of certain museums, threatened closures and confusion as a result of the first democratic elections and the new dispensation, and SAMA representatives were frequently included in these discussions.
- Two new brochures were published by the Association:
1. *Guidelines for Deaccessioning*, covering collection policy, deaccessioning procedures and criteria, repatriation and dealing with loan collections, compiled by Gillian Berning.
 2. *Affirmative action: towards a policy for South African Museums*, compiled by Rochelle Keene, a guide to this emotive and much debated issue.
- South Africa hosted the SADCAM conference in Durban.
- 1998 The previous voluntary secretariat of SAMA was replaced, for the first time, by a paid Administrator, Futurserve, represented by Marc Cattaneo who was responsible for maintaining the records and the administration of the Association.
- The spelling of the name of *Samantix* was changed to *SAMANTICS* with the publication of No. 30 dated July 1998. In No. 28 (September, 1997) notice was given of the impending change that it was being made on the recommendation of Imagination Corporation which had produced SAMA's new logo and corporate image.
- At the 62nd SAMA Conference, held in May, a challenge was put to SAMA by new, enthusiastic heritage workers who questioned past organisational methods and concepts. The challenge to transform was channeled into a very positive and proactive initiative for SAMA: a national committee was established to coordinate information to and from transformation committees that were established in each region to identify indices of transformation and suggest projects and programmes to promote these aims. In addition, the core set of SAMA documents, such as the Constitution and *Shifting the Paradigm*, were revisited and revised by each region.
- A Transformation Task Team (TTT) was established to determine transformation indicators for change in the museum sector.
- A Postgraduate Diploma in Museum and Heritage Studies was established through a partnership between Robben Island Museum and the Universities of the Western Cape and Cape Town. This diploma, which included the Robben Island Training Programme modules, was certified jointly by the two universities.
- Restructuring of national cultural institutions into flagships took place in the Western Cape

(Iziko Museums of Cape Town) and Gauteng (Ditsong). This did not happen in the Free State, Northern Cape and KwaZulu-Natal. The name of the JLB Smith Institute of Ichthyology in Grahamstown was changed to the South African Institute for Aquatic Biodiversity and was made a research facility of the National Research Foundation.

New heritage legislation was being proposed and circulated for comment. This included the National Heritage Council Bill and the National Heritage Resources Bill creating the South African Heritage Resources Agency (SAHRA) and the National Heritage Council (NHC). Legislation dealing with local government museums, the Local Government Municipal Structures Act, 1998 (Act No. 117 of 1998) was gazetted which raised the issue of the lack of legislative competence to run libraries, museums and archives at local government level. Added to this were various Acts within the education sector, whereby the South African Qualifications Authority (SAQA) set up SETAS and SGBs (Standards Generating Bodies) and other such agencies with which SAMA became involved.

1999 The African Council of Museums (Africom) was founded when 75 museum professionals from all over Africa met in Lusaka, Zambia, on 3-9 October for the Constituent Assembly of AFRICOM, the International Council of African Museums. The meeting was organised by the National Museums Board of Zambia and ICOM, under the patronage of Alpha Omar Konare, President of the Republic of Mali. The theme of the conference was 'Building together with the community: a challenge for African museums'. Mrs Shaje'a Tshiluila of the Democratic Republic of the Congo was elected as President for the first three-year term of office.

2000 The 64th SAMA Conference was held on Robben Island. Dr Ben Ngubane, Minister for Arts, Culture, Science and Technology, noted in his opening address the tensions between SAMA and his department which, he believed, were manifestations of resistance in some quarters to change.

It was noted that while SAMA membership numbers had dropped (from 598 in 1998 to 389 in 1999), the diversity of attendance at conferences had changed. At the 1994 SAMA conference in Cape Town, only 3% of delegates were black South Africans. At this conference the attendance of black delegates was close to 40%.

2001 *South African Museums Association Deaccessioning Guidelines* was published.

South African Museums Association: a brief history, was published.

The revised SAMA Constitution was published. It had been unanimously adopted by postal vote in 2000. The SAMA **Mission Statement** read:

As a professional body concerned with South African's heritage, the South African Museums Association will provide leadership in the management of the country's diverse natural and cultural heritage for the enrichment of all people so as to:

- Develop and support an inclusive South African heritage practice
- Build the capacity for an effective South African heritage industry
- Address and advocate critical concerns for the future of South African heritage management.

SAMA Definition of a Museum

Museums are dynamic and accountable public institutions which both



Cathrynne Salter-Jansen, Mark Sole, Fleur Way-Jones and Ciraj Rassool, 2003 Conference, Pine Lodge.

shape and manifest the consciousness, identities, and understanding of communities and individuals in relation to their natural, historical and cultural environments, through collection, documentation, conservation, research and education programmes that are responsive to the needs of society.

Through lack of support from museums the Technikon RSA diploma course was closed after the last examinations in Museology III and Conservation Techniques III were written in 2001.

2003 On 1 April SAMA President Rooksana Omar addressed the Parliamentary Portfolio Committee on Arts Culture, Science and Technology, with the purpose of creating understanding by parliamentarians of some of the central issues impacting on the museum sector. The presentation covered a diversity of issues pertinent to museums and cultural heritage.

The President also introduced the Portfolio Committee to the South African Museums Association and what it stood for: a body of professionals and institutions, SAMA's Declaration of Intent, its Mission Statement, with links with AFRICOM, the CAM, SADDCCAM, PMDA, ICOM and UNESCO. The President talked about the achievements of the Association, including its Code of Ethics, and Deaccessioning Guidelines. She addressed fundraising issues, and the importance the Association attached to training, the survey into training needs and establishing a training programme, which eventually became the Robben Island Training Programme. The issues facing museums included no systematic annual funding from government, despite the importance of the Association's resources and expertise, its shrinking membership, and the absence of formal links between Department of Art and Culture and SAMA, or between the National Heritage Council and SAMA, where representation on the NHC Board should have been automatic.

The first International Conference and AGM of African Museums (AFRICOM) was held in Kenya. It was attended by Khanyile Jezi, the newly elected President of SAMA, and five other SAMA members. The theme of the conference was *Museums in Africa: challenges for the 21st century*.



Delegates at the 2003 Eastern Cape Regional Conferences, Somerset east. Front left to right: Christina Reeve, Marijke Cosser, Topsy Beukes, Hermi Baartman; 2nd row: Deon Smit, Ann Torlesse, Khanyile Jezi (obscured), Patricia Mafu, George Monahadi, Sithembile Haya (?), Sydney Norman, Alice Nesbit (?); 3rd row: Lloyd Wingate, Fleur Way-Jones, (?), Stephanie Victor, (?), Fezile Cindi, Cindi, Mawethu Kondile; Standing: Dimitri Paizis, Emile Badenhorst, Lewis Matiyela, Charmaine Wynne, Hayley Marques, Jenny Bennie, Hannes Botha, Mathilda Kleinhans, Nielan Schaefer, Jonathan Valentyne (?), Moose van Rensburg.

2004 Under the presidency of Khanyile Jezi SAMA was granted R5 million by the Department of Arts and Culture to 'design and implement a training programme for museums' over a three-year period. This was a major scoop for the Association and a Transformation Training Programme (TTP) was set up with this grant.

Training workshops were developed under the leadership of Sylvia van Zyl (Museum Ethics); Beverley Thomas (Museology made easy, and Managing museology), Helene Vollgraaff (Conservation training programme); Rob Luyt (exhibitions); Henriette Ridley (Professional Standards Transformation Indicators) and Christina Jikelo (Employment opportunities and career development). Though most of the workshops were targeted at less experienced museum staff, the programme included workshops aimed at managers and more advanced conservation training. The workshops were available to staff of all museums whether SAMA members or not.

As a result of the grant several museological booklets were produced. *South African Museums Association Guide to the ICOM Code of Ethics* was published.

2005 The publication *Professional Standards and Transformation Indicators* was workshopped at the Bloemfontein Conference. It was revised in 2006 after consultation with members and others including trustees, experienced professionals, new recruits and people from outside the heritage sector, and went into a 2nd edition in 2007.

2006 The AFRICOM Conference and General Assembly was held in Cape Town in October with SAMA as an organising partner, at the ICC. The theme was *Intangible Heritage: African museums and living cultures*.



Delegates to the 2007 Conference at the Maropeng Visitor Centre, Cradle of Humankind, World Heritage site.



Prof. Michael Godby speaking to delegates, Maropeng Visitor Centre, 2007 Conference.

It also saw the re-establishment of ICOM-SA in October 2006 with the administrative support of SAMA for over a year. Futurserve had been running the SAMA office for almost a decade when it moved to the South End Museum in Port Elizabeth. At the time Futurserve was assisting ICOM-SA and managing SAMA's Transformation Training Project. Council had taken the decision to make SAMA office responsible for project management instead of leaving it in the hands of a professional steering committee. As the Transformation Training Project drew to a close in 2007, questions were being asked about the effectiveness of the project and the way funds were being spent.

2007 The SAMA National Conference was held in Cape Town. The theme was: "Sacred and Sensitive Collections".



Gift Sibanda showing visitors around the Sterkfontein site, 2007 Conference.

The TTP should have been completed at the end of March as there was provision for administrative support only until that date.

The South African Heritage Resources Agency (SAHRA), the South African Police Services (SAPS) and SAMA held a meeting regarding the destruction of illegal firearms. It was agreed that SAPS may only destroy a firearm if both SAHRA and SAMA, evaluating the firearm, declare that it does not have any heritage value. In addition, the request to destroy firearms must also be signed two experts, and SAMA was tasked to nominate these experts.

Firearms deemed to have heritage value would be distributed to government-funded museums. The SAPS gunsmith would mark home-made weapons with heritage value in order for them to be licensed and therefore be owned by museums.



Eastern Cape 2008 Regional Conference (not in order): Lewis Matiyela, Sylvia van Zyl, Fleur Way-Jones, Bonke Tyhulu, Anziska Kayster, Denise van Wyk, Nomonde Sibawu, Ras Mpho Molapisi, Similo Grootboom, Nomonde Sibawu and others.



Delegates, 2008 Conference, Stellenbosch University Business School, Cape Town.



Glynn Balkwell dishing out fines at the 2008 Conference.



Ras Mpho Molapisi and Melinda Backer at the 2008 Conference.



Bertdene Loubser and Tessa David at the 2008 Conference.

The Redefining SAMA document was drawn up in May of that year, in order to evaluate past practices, identify and analyse strengths and challenges and to propose strategic as well as specific changes to meet challenges. This document emphasised the role of standing committees in enabling Council attain its objectives.

Council considered the possibility of developing an award for exhibitions that take design, content and public programmes into consideration.



The 2009 Conference organising committee: Ras Mpho Molapisi, Beverley Thomas, Rachel Williams, Ricky Brecht, Sakhumzi Dhlovo and Fleur Way-Jones. Front: Geraldine Morcom and Marita Venter.



Cecilene Muller, Catherine Snel and Regina Isaacs in centre, 2011 Conference.



Delegates in festive mood, 2011 Conference.





Azola Mkosana, Bongani Mgijima, Bongani Ndhlovu, the museum Manager of the Dias Museum, and Ras Mpho Molapisi, at the 2011 Conference.



(?), Pam McFadden, Mark Sole, (with chain of office?), Riana Mulder (?), Vivienne Garside, (?), 2011 Conference, Robben Island.

2008 ICOM-SA was able to establish its own office with Marianne Gertenbach as administrator in 2008. The relationship between SAMA and ICOM-SA was formalised with the SAMA President serving on the ICOM-SA Executive Board as an *ex officio* member and likewise the ICOM-SA Chairperson serving on SAMA Council. ICOM-SA was also given a session at the 2008 SAMA National Conference with the theme was: “Sacred and Sensitive Collections”.

Subsequently SAMA National museum conferences have been organised by the regions, which is indicative of the strong regional base that SAMA has developed since the 1980s. However SAMA’s reputation as professional body was dented by negative perceptions about its handling of the Transformation Training Project.

2010 When Ishmael Mbhokodo became President, measures were taken to rectify the situation that SAMA found itself in. During 2010 a backlog of audits for the financial years 2007-2009 was completed. At the same time the Transformation Training Project 2004-2008 was audited and these reports were eventually submitted to DAC.

By this time SAMA was struggling with its finances and administration. The SAMA contract with Futurserve was ended. SAMA approached ICOM SA and an agreement was reached whereby its administrator, Ms Marianne Gertenbach, assisted with managing the SAMA Office as an interim measure. This gave SAMA time to rethink the structure of its office. The memorandum of agreement was signed on 19 February with a contractual period of 11 months. On completion of the contract with ICOM SA, SAMA contracted Marianne Gertenbach to manage the SAMA Office with reduced responsibilities.

The National Conference 2010 Durban with the theme ‘Museums in Action: 2010 and beyond’.

A new SAMA website was up and running, managed by Mr Rob Luyt. A comprehensive list of museums in South Africa was also compiled and uploaded onto the website.

2011 After the TTP debacle it took SAMA several years to regain members’ confidence but numbers slowly increased. SAMA finances also started improving, particularly under the guidance of Glyn Balkwill as treasurer. His untimely death in August 2014 was a great loss to SAMA.

SAMA National Conference 2011 Pretoria, with the theme ‘Museums & Memory: onduct tell a story’. The SAMA Guidelines for conference organization were revised and continue to be updated with input from each year’s conference organizers.

2012 The Department of Arts and Culture launched a **Heritage Human Resources Development Strategy** with little reference to museums as a specialized sub-sector of heritage. In response to this, a training framework was developed by Helene Vollgraaff for SAMA and ICOM SA. A first draft of the framework as well as the DAC HHRD were presented at a joint SAMA / ICOM SA workshop. A revised framework was submitted to DAC on 12 November 2012. A meeting was held with the CATHSSETA in the KwaZulu-Natal Museum on 12 July 2012 to share information. The Training Framework was again presented for the benefit of the CATHSSETA, while in turn the Seta representative informed those in attendance about the Organizing Framework for Occupations, an exercise which remains outstanding for the museums sector.

The 76th SAMA National Conference was held in Paarl with the theme 'Museums in a changing world'.

2013 On 30 May, SAMA and ICOM SA representatives was held a meeting with DAC where Helene Volgraaff, Sylvia van Zyl and Mark Sole (then SAMA President) and others presented a request for DAC to fund the necessary research needed to populate the Organizing Framework for Museums and to draft the standards for training needed by Universities and



President Catherine Snel addressing delegates, 2013 Conference.



Mark Sole, Regina Jansen van Vuuren, Catherine Snel, Riana Mulder, Victor Netshiava, Glynn Balkwill and Ricky Brecht, 2013 Conference.



(?) in pensive mood, 2013 Conference.



David Morris and Colin Fortune, 2013 Conference.



(?) collecting fines ?, 2013 Conference.



Ridwan Lahar and Mark Sole, 2013 Conference.



Regina Janse van Vuuren, 2103 Conference.



Sipho Mdanda receiving the FitzSimons Award from Dolly Khumalo for the best paper at the 2013 Conference.



Ann Wanless, Helene Vollgraaff, Rochelle Keene and Sylvia can Zyl paying close attention, 2013 Conference.

other training providers for the compilation of curricula relevant to museums. (In 2014 and 2015 SAMA representatives attended meetings called by the CATHSSETA in Grahamstown and Cape Town respectively and again presented the training plight of museums.)

The Training Task Team had made good strides and further meetings had been held with DAC in terms of a Human Resources Framework for Museums. Further meetings with DAC explored issues of training and accreditation while a survey of existing museum training courses was completed.

Efforts were made to revive *SAMAB* as a fully accredited journal. Dr Bernadine Benson, the Research Chair on SAMA Council, negotiated an agreement between SAMA and SABINET to host the journal on-line. While SAMA members have free access to SABINET, there is a charge per article for non-members.

An editorial board consisting of skilled professionals from various academic and museological institutions was established with the prime function of peer reviewing articles submitted to *SAMAB* for publication. A smaller editorial team was also formed consisting of Dr Benson, Sian Tiley-Nel from the University of Pretoria Museums, and David Morris from the McGregor Museum. Their role was to attend to editing, approve submissions, liaise with authors and peer reviewers, process recommendations and finally accept articles for publication. The team also drafted standard editorial and referencing guidelines.

By this year SAMA had built up an excellent relationship with the South African Post Office. A sponsorship of R20 000 per annum for the next two years from the SA Post Office Museum and Archive was given to SAMA through the offices of Talita Fourie.

A new SAMA structure with a reduced Council was introduced. It consisted of the President, Vice-President, immediate Past-President and Treasurer and elected councillors. The following committees were established: Finance, Training, Research/*SAMAB* and Policy Matters and Marketing and Fundraising.

2014 *SAMAB*'s status as an accredited journal was being reviewed by the Department of Higher Education and Training while back issues had been uploaded on SABINET.

SAMA Council noted that discussions with CATHSSETA (Culture, Arts, Hospitality and Sports Sector Training) regarding the development of unit standards for the museum sector had progressed, but were far from concluded. Furthermore the Commonwealth Association of Museums (CAM) Distance Education Programmes (which had been used in KZN) was proving too expensive for local people; on the other hand it was acknowledged that it would be a lengthy process to develop similar courses in South Africa.

Council had also noted that several policy matters had been raised at previous AGMs. In order to address the discrepancies in legislation, Helene Vollgraaff, who served on a standing committee on Museum Policy, held a workshop during the 78th SAMA Conference in East London, to address the conflicting and confusing definitions and roles of museums as reflected in the draft National Policy Framework for Museums, the provincial museum policies of KwaZulu-Natal, Gauteng and Western Cape and those of ICOM and SAMA. The workshop report entitled, *Affirming Museumness*, which emphasised the need to focus on the core functions of museums (research, conservation and communication) as the means to leverage benefits for society. Regarding a Policy Structure, the workshop recommended:

1. SAMA form a joint lobbying forum with related associations, e.g. International Council of Museums South Africa (ICOM-SA), International Council of Monuments and Sites South Africa (ICOMOS-SA), Association of South African Professional Archaeologists (ASAPA), Association of Professional Heritage Practitioners (APHP).

2. SAMA set aside time at national and regional conferences for workshops and commissions to deal with policy and other professional issues.
3. SAMA create “pockets of interest” consisting of members who volunteer to develop proposals on policy and professional issues for further input by SAMA members. These “pockets” will consist of interested members in close proximity to enable regular contact.
4. SAMA create communication channel using internet or social media in order to keep members updated.

These recommendations were not taken forward; this is reported here as an important matter that still remains to be addressed.

Another set of proposals arising from a workshop at this same conference, on *Career Paths and Remuneration for Museum Professionals* were:

1. A unified system of Job Descriptions and Salary Levels using the EQUATE system which is used by Government be explored to arrive at an equitable framework for remuneration and career paths for professional staff.
2. Short courses in museum work should be identified that would satisfy immediate and medium term requirements of museum personnel, while simultaneously finding ways to expand the limited range of accredited training programmes at Institutions of Higher Learning.
3. Such courses must include Distance Learning and E-Learning Programmes. The SAMA Standing Committee on Training should engage with the Department of Arts and Culture (DAC) and UNISA in this regard. DAC and the CATHSSETA also to be consulted regarding the review and expansion of the Organizing Framework for Museum Occupations (OFOs) in partnership with SAMA.
4. The Department of Public Service Administration (DPSA) be approached to explore and created understanding of the Occupational Specific Dispensation in order to identify ways to ensure that all Museum Specialists, with appropriate qualifications and experience, are equitably remunerated. Advice also to be obtained from the SA Council for Natural Sciences Professionals and the Association of Heritage Practitioners.

A Memorandum of Agreement was drawn up in 2014 to clarify SAMA and ICOM SA’s separate roles; the two organisations had distinct but complementary mandates. A Memorandum of Understanding was concluded between the two organisations confirming their respective roles in supporting and advancing the profession in South Africa.

2015

SAMA entered into MOU with ICOM SA with the purpose of encouraging cooperation between the two organisations in attaining their mutual goal of promoting and developing museums and the museum profession in South Africa. The MOU became active March 2015 – March 2016. SAMA undertook to support ICOM-SA’s International Museum Day programmes and to market ICOM SA events. ICOM SA undertook to support SAMA’s initiatives regarding South African museum policy development, *SAMAB* as the accredited journal for museology and SAMA’s training initiatives. It would also promote SAMA events. As part of this cooperation, SAMA was an organising partner with ICOM SA and ICOM International Committee for Exhibitions and Exchange (ICEE) in organising a workshop on exhibition exchange on 15 November held at the District Six Museum, Cape Town.

The 79th SAMA National Conference took place in Durban, KwaZulu-Natal and was preceded by a strategic planning workshop, facilitated by James van Vuuren of Amafa. A great deal was done to re-think SAMA strategies. The task now is to turn the outline into a concrete plan that will take SAMA into the future.

THE GROWTH OF PROFESSIONALISM IN SOUTH AFRICAN MUSEUMS

Compiled by Sylvia van Zyl

Museums evidence an extraordinary range of occupations and disciplines that collectively span the ambit of cultural and natural heritage. These occupations could be viewed as a base-line for museum work, which is augmented and supported by an equally diverse set of supporting occupations that are geared to manage, administer, process and preserve, the various outputs of museums to society at large.

It is this wide spectrum of occupations that has challenged SAMA to provide the necessary education, professional and technical training to ensure that a museum-specific skills-set is developed and supported. Zoologists, archaeologists, palaeontologists, anthropologists, historians, geologists, to mention some, and the technicians that support these disciplines, all require training additional to the basic degrees or diplomas that form the foundation of their careers. The nature of the work requires being placed in context within the museum environment, which includes professional standards for management of heritage assets that are collected and researched; museum specific ethics; a responsibility to serve the public through educational programmes, publications and exhibitions; facilitating public access to information; giving attention to community participation; management of public relations and marketing of services; fund-raising and grant applications; and the administrative functions that go with all of the above.

Although individuals may be appointed to museum positions with a basic qualification (a higher degree and/or a diploma in a related discipline), additional and continuous education and training are required through in-service training, short courses and postgraduate programmes.

Developing and advancing performance by museum personnel is therefore the key focus of SAMA, employing all means available to build and sustain the existing and changing skills-sets that support the evolving roles and functions of museums. The annual conference remains the main vehicle through which SAMA promotes professional development, where conferences for technical and other sectional groups have addressed the needs of those museum functions that deal with collections management and public service.

During the first 40 years of the Association's existence, annual conferences were general in nature, based on the availability of knowledgeable speakers on relevant topics and on papers volunteered by members. In the 1970s themes were introduced to focus attention on current challenges to and new ideas for museums.

For many years it was traditional for sectional meetings to be held during the annual conferences, originally for the Arts, Anthropology, Cultural and Natural History and Library sections, and later Exhibitions, Education and Museum Management were added. The inclusion of these sectional meetings in the programme has been discontinued in recent years.

Standing Committees

Standing Committees appointed by Council carried out considerable work between conferences to develop policies, guidelines and standards for the profession. Under the guidance of committee chairs, work on specific conference resolutions or Council agendas was undertaken. The chairs of standing committees were council members and formed the conduit between the Council and its committees. As needs changed, committees were created and others fell away. The chairs of these committees delivered reports on the progress of their projects at the Annual General Meeting or, when appropriate, made presentations in the main programme. These committees were:

- Accreditation
- Documentation
- Ethics
- Training (originally the Education Committee, the first and longest surviving committee)
- Editorial
- Publicity

- Finance and Membership
- Research

This last was originally a 'Research grant committee' which processed research grants to natural scientists working in museums. These grants ended with the inauguration of the Foundation for Research Development (FRD, later replaced by the NRF, the National Research Foundation).

In earlier years the Association was small enough to arrange for individuals to train in particular museums where they could get hands-on experience. As staff numbers expanded SAMA sought the assistance of the British Museums Association for training support. Several members of SAMA were nominated to serve as tutors (Marge Courtenay Latimer and Dr John Pringle amongst them) for the Association's Museums Diploma. Dr Clayton Holliday was one of the first students to be awarded the Museums Diploma. This Diploma was recognized in Rhodesia for salary purposes but not in South Africa. There was a great need among museum technicians for training that would lead to a qualification that would be recognized for salary purposes, and with this in mind the Training (Education) Standing Committee of SAMA, introduced the Technical Certificate.

It was after the meeting of technicians in Port Elizabeth in 1963 that foundations were laid for the Technical Certificate with a rating of Junior Certificate + 1 or Std 9 (the now Grade 10). A tutor at the same institution as the student was appointed to keep the student on track with his / her studies and to see that opportunities were provided for the candidate to attend training courses and source recommended literature via inter-library loans. Brain & Erasmus 1986 summarised the work of the SAMA Education Committee in *Making of the Museum Professions*.

By the 1980's members of the Association were agitating for museum-specific professional qualifications. The Education Committee together with SAMA Council successfully negotiated for a Diploma in Museum Techniques at the Cape Technikon. A first 3-year course was carried out, taught by museum professionals at the museums in Cape Town, but there were no recruits for a second intake. The Education Committee then started negotiating for a distance learning (correspondence) course. The National Diploma in Museum Technology was inaugurated at Technikon RSA in Johannesburg in the early 1990s, with accredited museum staff lecturing in topics such as Museology, Conservation, Exhibitions, and a 3rd year course specialization in Natural Science, Human / Cultural History, and Art. The course was discontinued after 12 years because of lack of support from museums. By this time the SAMA Technical Certificate had also been discontinued. One of the last students to qualify with the Certificate was Cecil Nonqane from the Albany Museum, and who later was appointed Deputy Director this Museum.

The Education Committee together with council negotiated with various universities for the introduction of a post graduate diploma in Museology for professional as opposed to technical staff and succeeded with the University of Pretoria and the University of Stellenbosch.

In the early 1960's a technical bibliography was produced to assist technical certificate candidates source the literature they needed. In the 1990's a booklet was produced on careers in museums also at this time the name was changed Education Committee to Training Committee. The committee also issued guidelines on the organization of conferences, workshops and short courses, a document that was updated regularly until 2004, initially by Nielen Schaefer and later by Sylvia van Zyl.

An important task of the Education committee was to organize the biennial conferences for Museum Technicians and Museum Education officers as they were requirements for completion of technical training.

Technical and Education Officers Conferences

A technical sectional group of SAMA was inaugurated at the PE conference in 1963 where it was decided to organize conferences of a technical nature and to introduce training that would be recognized by museum funding authorities. The first Technical Conference was held in Pietermaritzburg in 1964 and thereafter biennially up until 1986. These conferences addressed the interests of exhibition designers, display artists and technicians, taxidermists, research technicians and conservation officers. (Note: there

were issues around conservation being seen as a technical function, as such personnel should be trained at a university).

The first Education Conference was also held in Pietermaritzburg, in 1972, and thereafter biennially and in alternate years to the Technical Conference. The Education Conferences focused on teaching strategies and methodologies, alignment with educational trends, networking with other educators operating outside museums, but in response to, formal educational and recreational needs.

The last Education Officers conference was held in Durban in 1993, and the last Technical Conference was held in Worcester in 1994. Many members have complained about this vacuum, often because they were not delegated to attend the main SAMA annual conference, which in some institutions was (and still is) the preserve for managers only. Some of the reasons articulated by Council members for suspending these conferences were:

- Council was awaiting the recommendations of the commissioned survey on *Career Opportunities and Perceptions on Training in Museums*.
- Regional conferences were seen to be more accessible and affordable for practical training.
- Some members of Council believed that the national conference should be attended by representatives from all the sectional groups in museums, because many new issues that arose had implications across the spectrum of museum activity. Managers, curators, educators and exhibition staff should therefore all be aware of current trends, opportunities and challenges.
- It was also proposed that parallel sessions be held at national conferences so that sectional interests could be addressed, while general matters are covered in plenary sessions.

(See list of Technical and Education Conferences in the Appendix)

SAMA Council and Branches participated in and offered a range of *ad hoc* training opportunities that included:

- 1994 The SAMA School of Conservation was launched in Cape Town on 5 December 1994.
- 1997 SAMA KZN branch held a workshop on “Building Partnerships in Cultural Tourism”.
- 1998 A Robben Island Training Programme, (RITP) was established to provide an introduction to the various functions and activities of museum work. SAMA played a leading role in the development of this programme, represented by Gerard Corsane who held the Training Portfolio on Council at that time. This training programme has evolved and continues successfully to date.
- 2001 Kwa Muhle Museum and the North Durban Department of Education and Libraries, embarked on an innovative “outcome-based educational programmes” that made use of museum facilities.
- 2002 A Workshop on Exhibition Design was held at Durban Museum.
- 2003 A workshop offered on Robben Island. Subjects covered included: Management of heritage resources; Memories, information and Archives and Communicating with the public.
- 2003 A graduate programme in Cultural and Media Studies, was established at the University of KwaZulu-Natal with funding from the Nature Research Foundation. Bursaries are offered for one MA and one PhD degree focusing on Cultural Tourism and Visual Anthropology.

Regional Conferences and SAMA Branches

Branches of SAMA were established in the late 1970's and early 1980's and were then known as the 'engines' of the Association because they were responsible for getting SAMA to museum people and to centres of recruitment. Originally there were branches in the Western Cape, Transvaal and Natal. Several efforts were made to establish a SAMA Central Branch comprising Northern Cape and OFS, but these efforts failed. A branch was established in the Eastern Cape and Transvaal was divided into a Southern and Northern Transvaal branches. All followed the model set by the Western Cape, which was launched in 1975.

Their main purpose was to facilitate networking and to provide regional conferences, training workshops and educational events at a local and regional level, and making attendance more affordable and accessible to museum employees of all levels. The Eastern Cape, Western Cape, Gauteng and KwaZulu-Natal branches have been most active in arranging annual conferences as well as various local workshops at

museums, to which members from other provinces were also invited.

Museum Ethics

The Code of Ethics of the Southern African Museums Association was published in 1979, with an Appendix on *Collecting Policy for Biological and Earth Sciences*, which had been prepared by the Natural Sciences Section of SAMA. In 1990 a *Code of Ethics for Conservators* was produced.

The theme for the 2000 SAMA Eastern Cape Branch conference was ethics, with the title of *Hayi bo! Shu! Eina! Ouch!*, suggested by the late Jenny Fabbri. Sylvia van Zyl initiated proceedings by speaking on the importance of ethics, and the conference the addressed ethics and fund-raising, copyright, salvage from shipwrecks, re-burial and human remains.

At the time SAMA was moving towards a new code of ethics more appropriate to circumstances in the “New South Africa”, as ethics were deemed to be essential to the transformation process. To this end SAMA EC organized four workshops in Port Elizabeth, King William’s Town, Somerset East and Queenstown during February and March 2001 to introduce the concept of museum ethics to all museum stakeholders (staff, trustees, friends, municipalities ...). Another purpose was to garner opinion as to what was needed in a new code.

Consequently, SAMA EC selected *ethics* as a major topic for the 65th AGM and Conference in Port Elizabeth in 2001, with the same title of *Hayi bo! Shu! Eina! Ouch!* An ethics workshop was held at this conference and a copy of the 1986 ICOM Code together with a glossary of terms (compiled by R M Tietz as a guide for use in South African context) was tabled and approved for adoption.

The process was forestalled by ICOM with the publication in 2001 of a new edition of its Code, which followed the same pattern as the original, but contained many more clauses. SAMA Council formally adopted the 2001 ICOM Code.

In 2004 SAMA published a set of companion booklets comprising the ICOM *Code of Ethics* (2001) and *The SA Museums Association Dictionary Guide to the ICOM Code of Ethics*. SAMA immediately adopted the 2004 edition of the ICOM Code, and so unfortunately the *Dictionary-Guide specially compiled for South African conditions* has not been used or updated. The Dictionary Guide was truly excellent having been researched and alphabetically correlated by RM Tietz.

Important Publications

- 1989 Minimum standards for correct curatorial practice were laid down in *Professional standards: Accreditation handbook for Southern African Museums* (1989), edited by Brian Wilmot and Wouter Holleman.
- 1989 SAMA published “Professional Standards: Accreditation Handbook for Southern African Museums”.
- 1993 “The basis of accreditation – a re-think”, presented by Elizabeth Voigt, on how to promote the concept of accreditation in South Africa.
- 1996 Publication of the *Accreditation Handbooks* 1 to 6, compiled by Myra Briedenhann and Elizabeth A Voigt
- 2006 *Professional Standards and Transformation Indicators*. Draft document for discussion and adoption at the 68th AGM of SAMA, Bloemfontein, 26 May 2005. Compiled by the National Working Group, Pietermaritzburg 4–8 April 2005. Project Manager: H Ridley, SAMA. Transformation Training Programme in association with the Department of Arts and Culture. PS&TI was launched at the Africom Conference a year later and went into a 2nd edition.

Public Relations, Tourism, Transformation

A SAMA ‘Public Relations and Marketing’ Workshop was held in February 1994, hosted by the National Cultural History Museum, Pretoria, at the Willem Prinsloo Agricultural Museum. This workshop addressed issues of branding, visitor surveys, strategic analysis and effective public relations strategies.

- 1995 Tourism and Marketing Plan: workshopped and published. Facilitated by Prof. Ernie Heath in

Pretoria offering insights on the potential of museums for tourism in South Africa and a strategy for implementation by museums.

1996 *Shifting of the Paradigm*, published as SAMA's corporate plan, setting out strategic initiatives within ten key performance areas including heritage resources development, service in a diverse society, membership, communication, training and marketing.

1997 The *Tswane Declaration* for Heritage Tourism was published – setting out guidelines for sensitive and sustainable and proactive use of Heritage Resources.

A booklet entitled *Deaccessioning Guidelines* was prepared by Gillian Berning and Rochelle Keene and made available to all members.

2005 Transformation Training Programme (TTP)

In response to an application for financial support for training in the museum sector, the Department of Arts and Culture gave SAMA a grant of R5 million with the simple brief: design and implement a training programme for museums. The grant application and related lobbying by Council had been in place for some time. SAMA Council jumped at this opportunity and developed a training programme that comprised training workshops, research projects and capacity building initiatives.

One of the most important and successful training groups was the Professional Standards and Transformation Indicators National committee. A very tangible result was a publication of a booklet which remains in circulation and is used in various ways to promote and defend the standards of museum practice. The booklet was officially launched on 4 October 2006, in Cape Town.

During 2003-2005, ten curricula were developed and 36 workshops were presented, attended by 707 delegates. Sixty bursaries were awarded for delegates to attend workshops outside their provinces.

A SAMA member from KwaZulu-Natal, Neela Dullabh, was selected as a beneficiary for a bursary to attend a three-week workshop in Rome, on Managing Risks to Collections, organised by ICCROM (a committee of ICOM). Following this she developed and presented a two-day workshop on the same topic in Durban in November 2005. Six further bursaries were awarded for delegates to attend training workshops at the Institute of Object Conservation. The workshops included the *Introduction to Ceramic Conservation* and *Conservation of Earthenware and low-fired ceramics*.

Other training workshops included:

- Museum Ethics – 9 workshops
- Museology Made Easy – 7 workshops
- Managing Museology – 2 workshops
- Conservation Training:
 - Preventive Conservation – 6 workshops
 - Curatorship of Natural History Collections – 1 workshop
 - Chemistry for Conservators – 1 workshop
 - Managing Immovable Heritage – 3 workshops
 - Textile Conservation – 1 workshop
 - Paper Conservation – 2 workshops
 - Metal Conservation – 1 workshop

One research project was conducted with the involvement of the University of Stellenbosch, on the perspectives on museum careers and training opportunities, by people already in museums and by registered university students.

The research was concluded in September 2007 with a workshop in Cape Town where the researchers presented a strategy to SAMA. The strategy included raising the profile of museums as a potential career and also highlighted the problems so often discussed, such as inadequate career progression for employees. It was argued that part of the problem regarding museum careers was twofold. First, there is no single voice lobbying for museums and second, the fragmented models and systems used in different museums administered by different authorities. Copies of the research report were submitted to DAC.

At this time SAMA Council's finances were depleted and nothing was done in response to the research

recommendations of Stellenbosch University's research on "Perspectives on Museum Careers and Training" referred to above.

2006 Professional Standards and Transformation Indicators

One of the hallmarks of a profession is that it sets and upholds standards for its service to society. Processes in the 1970s largely focused on collections management, while the post-apartheid period and new democratic approaches led to expanding these to address libraries and research, and placed emphasis on public services, equity and multi-culturalism.

Standards are the foundation of museum professionalism and are accepted requirements for the responsible operations and best practice. They bring attention to the different factors involved in fulfilling the museum's duty and obligations as custodians and service providers in the heritage sector. Established standards also provide a uniform system of delivery among museum workers which can be evaluated for bench-marking and the accreditation of a museum.

A set of professional standards also form an indispensable tool for training, correction and re-training. Indeed setting standards and transformation indicators underwrites and underscores the transformation of museums in the 21st century.

As part of the Transformation and Training Programme (TTP) Workshops were facilitated in all SAMA regions to consult with a wide range of people representing the demographics of each region as well as all aspects of museum work and included trustees, experienced professionals, new recruits and people not yet formally associated with museums or the heritage sector. Reports from these workshops containing regional proposals for minimum professional standards as well as the indicators of transformation in the museum / heritage sector were then considered by a national working group. While membership applauded the steps that had been taken and the guidelines for best practice that had been compiled, they believed that as it stood the standards were not attainable by the majority of museums and that transformation indicators were not sufficiently emphasised. The national working group was tasked with reviewing their first proposal and to produce a more achievable one, comprising essential standards and transformation indicators that would be attainable by all museums. The national working group completed this phase of the work and the booklet was officially launched during the 2nd AFRICOM Conference and General Assembly on 4 October 2006.

SAMA / ICOM Relationship

After 1994 SAMA re-connected with the international museum community by renewing relationships with the International Council of Museums (ICOM) and AFRICOM. SAMA, assisted by SAMA Western Cape, was the host organisation for the AFRICOM Conference and General Assembly in 2006, held at the International Convention Centre in Cape Town. The theme of the conference was "Intangible Heritage: African Museums and Living Cultures".

The Department of Arts and Culture launched Heritage Human Resources Development Strategy. This was done without reference to SAMA. Many SAMA members attended the launch of the strategy but were disappointed in the manner that the needs of museums were treated in the document. The strategy was thus a 'stand-alone' strategy.

In response to this, a training framework was developed by Helene Vollgraaff for SAMA and ICOM SA. A first draft of the framework as well as the Department of Arts and Culture's Heritage Human Resources Development Strategy were presented at a joint SAMA / ICOM SA workshop. A revised framework was submitted to DAC on 12 November 2012. A meeting was held with the Culture, Arts, Tourism and Sport SETA (CATHSSETA) in the KwaZulu-Natal Museum on 12 July 2012 to share information. The Training Framework was again presented for the benefit of the CATHSSETA, while in turn the Seta representative informed those in attendance about the Organizing Framework for Occupations, an exercise which remains outstanding for the museums sector.

On 30 May 2013, a meeting of SAMA and ICOM SA representatives was held with DAC where Helene Volgraaff, Sylvia van Zyl and Mark Sole (then SAMA President) presented a request for DAC to

fund the necessary research needed to populate the Organizing Framework for Museums and to draft the standards for training needed by Universities and other training providers for the compilation of curricula relevant to museums.

In 2014 and 2015 SAMA representatives attended meetings called by the CATHSSETA in Grahamstown and Cape Town respectively and again presented the training plight of museums. As this history of SAMA goes to press, the absence of accredited training opportunities in the essential work of museums remains unaddressed.

In 2014 a workshop on “Research in Museums” was convened by ICOM SA in Durban to address the challenges experienced by researchers in museums, including the lack of recognition by government authorities of the contributions made by museums research outputs to various environmental and health management issues in South Africa.

Other Training Initiatives

- 2003 Seminar on Preservation of Paper and Photographs facilitated by SAMA-East Cape at the Albany Museum, in collaboration with George Eastman house and SA Paper Conservation group. 35 participants; 17 East Cape institutions attended.
- 2003 Workshop held at the Voortrekker Monument, in May, and repeated again in October, with the theme ‘Access for the Physically Disabled’.
- 2004 Representatives from all SAMA branches convened to start working on a Training Program for Conservators. The course was planned to include basic museology, exhibit design, professional standards, mentorship, governance and conservation training.

Summing up

Few, if any, new training initiatives have been launched by SAMA Council since the Transformation and Training Programme. The Annual Conference appears to be the main activity of the Council and remains a valuable event which sustains the continuity of the Association. Indeed the efforts and activities of the branches that remain active (Eastern Cape, Western Cape, KwaZulu-Natal and Gauteng) have facilitated and successfully driven ongoing training in museums independent of the Council.

PRESIDENTS REMEMBER... THE LAST 30 YEARS



**Dr Charles Kimberlin
(Bob) Brain**
1985–1987



Clayton Holliday
1987–1989



Brian (Bugs) Wilmot
1988-1989 & 1993-95



Christopher Till
1989–1991



Mike Raath
1991–1993



Dr Udo Küsel
1995–1997



Gillian Scott-Berning
1997–1999



Rochelle Keene
1999–2001



Rooksana Omar
2001–2003



**Khanyile Gladman
(Mayu) Jezi**
2003–2005



Deirdre Prins-Solani
2005–2007



Beverley Thomas
2007–2009



**Ishmael Mandla
Mbhokodo**
2010–2011



Mark Sole
2012-2013



Catherine Snel
2013–2014



Victor Netshavha
Current

Dr Charles Kimberlin (Bob) Brain

President 1968–1970 & 1985–1987

Born in Salisbury (Harare) in 1931, Dr Brain trained in zoology and geology at the University of Cape Town and holds doctorates from there and the University of the Witwatersrand. A natural historian, his 1957 doctorate was entitled “The Ape-man-bearing cave deposits of the Transvaal”. His museum career started at the Transvaal Museum in 1954 where he worked for four years on reptiles with Dr V FitzSimons before moving to the Queen Victoria Museum, Salisbury, as Keeper of Zoology for the period 1961-1965. Returning to the Transvaal Museum as palaeontologist, he was appointed Director in 1968, a position he held until his retirement in 1991.

Over his career he worked on a wide variety of natural history topics, ranging from protozoans to primates, but he is best known for his 50-year-long excavation of the Swartkrans early hominid fossil site, his interpretation of early hominid fossil assemblages, founding the new discipline of African cave taphonomy (the study of decaying organisms over time and how they may become fossilised), the first evidence of man’s controlled use of fire at the Swartkrans site leading to technological advancement culminating in man landing on the moon, and finding the first evidence of animal life in rocks in Namibia dating back 760 million years.

He has received honorary doctorates from the universities of Cape Town (1991), Natal (1993), Pretoria (1999), Witwatersrand (1999) and the Ohio State (2009), and a Lifetime Achievement Award from the National Research Foundation of South Africa in 2006.

While at the Transvaal Museum, Dr Brain developed and designed the first complete display of animal evolution in South Africa, and promoted a wide interest in the evidence for the evolution of life on earth from the earliest of life to the development of human intelligence.

Dr Brain writes: ‘I wish to convey my sincere congratulations to the many competent organisers of SAMA who over 80 years have promoted museology in southern Africa with great success. They have brought active museum curators together every year from all over the country to discuss new developments in the curation of our natural and historic treasures. May SAMA enthusiasts continue to do this for centuries to come.’

Clayton Holliday

President 1987–1989

I was born in Pietermaritzburg in 1930, and for my schooling I attended Merchiston Preparatory School and Maritzburg College. In 1950 I joined the Natal Museum as a Trainee Technician. Phillip Clancey, the renowned ornithologist, was my first curator, and with Dr RF Lawrence (affectionately known as ‘Lawrie’), who had remained on the staff after retiring as Director, I was indeed fortunate to have them guide me in my career. Part of this guidance was that right at the start Phillip Clancey recommended that I become a student member of SAMA as well as the British Museums Association.

In 1955 I went to the UK for a year-long sabbatical to gain experience and broaden my horizons. While I was based at the British Museum (Natural History), as it was then known, in South Kensington, I attended training courses at a number of museums in different cities across the country to fulfil the Technical Certificate requirements.

Shortly after my return, and having been awarded the British Museums Association Technical Certificate, Dr Desmond Clark invited me to join the staff of the Livingstone Museum in what was then Northern Rhodesia.

In 1965 I was a guest of the US State Department on a visit to leading museums and cultural centres on the country’s eastern seaboard. The next year I reluctantly left the National Museum of Zambia, as the Livingstone Museum had become known, and returned to South Africa to become a full-time student at the University of Natal. I completed the four-year BAFA degree with majors in history of art, sculpture, ceramics and ceramic technology. Throughout this period I maintained my association with SAMA, not

least of all as a member of the Education Committee, and in 1970 I was appointed Senior Professional Officer and Deputy Director of the South African National Museum of Military History in Johannesburg.

In 1972 I was appointed Director of the King George VI Art Gallery (now the Nelson Mandela Municipal Art Gallery), which post I held until 1986. In that year I accepted appointment as Director of South African National Museum of Military History but retired just two years later due to strained relations. This situation regrettably forced me to resign as President of SAMA just half way through my term of office.

Since retirement I have continued to support cultural activities, helped to establish the Prince Alfred Guard Museum and serve on the Board of the Gusche Family Trust Art Gallery as an art advisor.

Given that I served for less than a year, and that this term fell between the two annual conferences, I have little of note to record.

However, what I do recall most vividly is the watershed meeting of 1987 when Dr Bob Brain was President and I was Vice-President. The conference that year was held at the Imperial Hotel in Pietermaritzburg, and it thus was familiar territory. A situation arose where, as President-elect, I was forced to take a stand against political intimidation of an invited overseas speaker, Dr John Kinard, who criticised the apartheid policy in a thought-provoking and hard-hitting opening address. This elicited a fierce rebuttal from Mr Gene Louw, Administrator of the Cape Province, and I found myself in the firing-line.

The Association was open to all race groups and I had never known it to be discriminatory in all the time I had been a member. The stance I took was that criticism is healthy, and that we in SAMA were always free and open in discussions, whether or not we agreed or disagreed with views expressed. Fortunately, I was able to calm the situation, and this in my first test as the leader of the SAMA pack.

Naturally, the Council was most supportive. We tried to keep politics out of our lives though most of us, being as we were on the staff of public institutions, were dependent on the government of the day for our livelihood. This was not an easy time for heads of museums and their councils, nor for the President and Council of SAMA. I can say it now - not that I could back in the 1980s – but many of us quietly ignored government apartheid directives of the time. We ensured our institutions were free of discrimination and though sometimes we were intimidated we generally stuck to our principles. As an Association, our member institutions preserved their autonomy and international respect. And the latter was very clear when I travelled overseas, because I found that we were respected and recognised as part of the international profession.

Brian (Bugs) Wilmot

President 1988-1989 & 1993-95

I had my schooling at Kingswood College and Dale College and, after a stint in the army, proceeded to Rhodes University where I obtained a BSc (Honours) degree in Entomology.

In 1972 I joined the staff of the Albany Museum, and five years later succeeded to the directorship of the institution. In 1993 I moved to Cape Town to take up appointment as Director of Museums for the Cape Province.

I took early retirement from the Public Service in 1995 and returned to Grahamstown to launch the National Science Festival, popularly known as SciFest Africa. After 12 annual festivals attracting some 60 000 visitors each year and developing a range of outreach programmes. I retired in August 2008. Well not actually, because in September of the same year I took up appointment as Curator of the Schreiner House Museum in Cradock, a satellite of the National English Literary Museum.

In my career I have presented 35 conference papers and published more than 30 research papers, including definitive works on professional museum standards and the systematics of southern African dragonflies.

First Term of Office – 1988-1989

This term of office came to me by default when as Vice-President I had to step in to complete the tenure

of Clayton Holliday who, for personal reasons, had resigned.

Albeit of short tenure, it had its moments, apart from the shock of having the responsibility thrust on me so suddenly. The 1988 Conference was held in Stellenbosch and, following as it did the pulse-racing, water-shed 1987 event in Pietermaritzburg, it felt almost tranquil by comparison. It provided, however, some excellent papers. Not least of these was presented by an overseas guest, George Thompson, a former director of the Ulster Folk and Transport Museum. In his paper *Museums in a Divided Community: A Northern Ireland Perspective*, he gave us much to think about, including these words:

I would like for a final few moments, to broaden my perspective and suggest to you that neither Northern Ireland nor South Africa has a monopoly of social division and the problems that accrue from it. We share with the rest of mankind a situation akin to that of the 19th century in that it is one of great social and technological change occasioned by man's capabilities and tendencies, and these include an impatience which generates change, or a demand for change, at a rate faster than man's ability to adjust.

The 1989 Conference was held in Bloemfontein and it has a special place in my memory because I got to meet FW de Klerk who, in his capacity as Minister of National Education, we had invited to open the conference. But it was more than my just meeting 'FW', it was that I got to chat to him one-on-one —yes, the truth must out — when before the start of the official proceedings, we sneaked off for a quiet smoke on a dingy little back verandah of the City Hall!

There was one paper at the Conference that struck me, and it did so because it continued the roll-out of defiance that had been unleashed at the Pietermaritzburg Conference two years before. It was one presented by David Owen and Wouter Holleman, colleagues of mine at the Albany Museum, and titled *Grey History: A Pox on General and Own Affairs*. This extract shows the vigour it embodied.

At the root of the problem in South Africa is the apartheid policy. Time has shown that forced separation and segregation of groups of people does not work and results in conflict. The policy of classifying museums on an apartheid basis, i.e. into 'own' and 'general' affairs institutions, and thereby limiting the scope of the institutions according to their classification, has two major problems; first, this can only serve to aggravate an already volatile situation by further promoting isolation and therefore misunderstanding; and second, it is incompatible with what 'history' is all about.

The most blatant reason for this incompatibility is that 'separate' history warps the story because it is history out of context. The only way separate history can be successful is if the objective is not to represent the story fairly, but to glorify the group represented — and this is inevitably at the expense of other groups. Own affairs history is therefore a powerful tool in promoting nationalism, whether Afrikaner, English or Black, and because it is inward looking, it promotes isolationism and misunderstanding and provides fuel for the flames of conflict.

Second Term of Office – 1993/95

I doubt if any two terms of office — and given that they were in the same position in the same organisation — could be more different than those I served as President of SAMA. The first could have been said to be brisk but measured with due time for all niceties to be observed. The second was brutal, frenetic and yet stimulating beyond belief.

To vouch for my description I have to say no more than that this second term bracketed possibly the most important event in the history of South Africa, namely, its democratisation.

But the political transition, and all that flowed from it and impacted on the functioning of the country's museums, was only the half of it. There was also the demanding process of moulding a national policy for museums, a process in which the Association was a key and committed role-player.

This started in 1991 when Christopher Till was President and a SAMA delegation he led had convinced the Minister of National Education to formulate a national policy. The *Museums for South Africa: Inter-sectorial Investigation for National Policy* (MUSA) Committee was established and it finally completed its report in early 1994. The ANC's *Commission for the Reconstruction and Transformation of the Arts and Culture* (CREATE) strongly criticised it and demanded that it not be published, or that its implementation be proceeded with before a broader process of consultation, which included museum workers and the democratic movement, had occurred.

SAMA responded by inviting both CREATE and MUSA to present their views at the Association Conference in East London in May, 1994. The special session was titled *Current Initiatives on the Structuring of South African Museums*, and the speakers were Dr JC Pauw, Deputy-Director General of the Department of National Education, Professor Andre Odendaal of CREATE, and Dr Hannes Oberholzer of SAMA. It fell to my lot as President of SAMA to have the very testing role of chairing the session. For all the fiery rhetoric sense prevailed and a shared resolve to work only in the interests of museums and those they serve carried the day. As an aside, Nancy Tietz had the following to say in her foreword to the papers presented at the East London Conference: "... the Proceedings of the 58th SAMA Conference represent a comprehensive survey of museological theory, practice and opinion in South Africa at this turning point in our development".

It was in November 1994 that the Minister of Arts, Culture, Science and Technology, Dr Ben Ngubane, established the Arts and Culture Task Group (ACTAG). The Minister mandated ACTAG to make recommendations for a new arts and culture policy and, as part of this process, to show how the arts and culture could promote the Reconstruction and Development Programme (RDP). ACTAG set up 11 working groups to cover the different arts and cultures genres. These included the Heritage Working Group where museums, together with national monuments, archives and living culture were represented. Dr Udo Küsel, then Vice-President of SAMA, was appointed convenor of the museum subcommittee. In the President's Column in the March 1995 edition of *Samantix* I noted:

On 1 February Udo, Andre Odendaal, who is also a member of ACTAG, and I spent the better part of the day reviewing the proposed policy for museums. The latest news I have from Udo is that the document ... should be available for public comment in the near future. Copies of the document will be circularised as widely as possible, including all large museums and SAMA Branch offices, and, as Udo has said, it is hoped that a second forum can be arranged for a final fine-tune of the policy before its submission by ACTAG to the Minister of Arts, Culture, Science and Technology.

That meeting was held on 27 May 1995 at the Willem Prinsloo Agricultural Museum and was attended by 24 people from all over South Africa. With the totally redrafted national policy having been released just prior to the July 1995 SAMA Conference in Cape Town, I provide this extract from the paper, *The challenges of transformation for South African museums*, presented by Andre Odendaal at that conference:

I believe the Arts and Culture Task Group, established by Minister Ngubane to advise on future policy for a democratic South Africa, has given museums and culture in general a good start. ... For me ACTAG is only phase one of the transformation project. Phase two calls for museums themselves to come up with new approaches and definitions to go with the structural change that is proposed.

So what happened then? I write this 20 years on. South Africa still does not have a national museum policy. What a tragedy, what progress!

Finally, an extract from my final Presidential Report presented at the 1995 Conference held in Cape Town.

For all the uncertainty we are experiencing at present, the transformation of South Africa has also brought with it a great deal of certainty. For the Association this has meant the marvellous opportunity to reunite with the international museum community.

Christopher Till
President 1989–1991

I was educated at Hilton College and Rhodes University where I obtained a MFA (cum laude) and began my career as Director of the National Gallery of Zimbabwe before serving as Director of the Johannesburg Art Gallery from 1983 to 1991. During my tenure I was responsible for several groundbreaking exhibitions, including *The Neglected Tradition: Towards a New History of South African Art*, I secured the Brenthurst Collection of African Art, and commissioned several major sculptures for the collection.

As Director of Culture for the City of Johannesburg from 1991 to 2001, I established the city's first cultural office and directed the formation of arts and culture policy. I was also responsible for establishing the Johannesburg Arts Alive International Festival in 1992, the Johannesburg Biennales in 1995 and 1997, and the re-building of the Civic Theatre (now Joburg Theatre), and was a seminal role player in the establishment and development of the Newtown Cultural Precinct.

In 2001 I was appointed the founding Director of the Apartheid Museum in Johannesburg and the Gold of Africa Museum in Cape Town, and organised exhibitions on Nelson Mandela, Steve Biko, Oliver Tambo and the Women's March, among many others, and I am the principal driver in the development of the Mandela Capture Site in Howick, KwaZulu-Natal.

SAMA and the lead up to democracy: Aluta Continua!

The election of FW de Klerk, the meetings with Nelson Mandela leading to his release, and the unbanning of the ANC and other political parties between 1989 and 1991, coincided with my term of office as SAMA President and signaled a period of intense negotiations and change in South Africa. The political overtones and discussions taking place affected every aspect of life in the country and the future and place of museums in a new dispensation came sharply into focus. I had had the advantage of experiencing the change from Rhodesia to Zimbabwe and spending nearly four years engaging with the international community of museums and ICOM post 1980, and continuing this on my return to South Africa in 1984.

The impending removal of the isolation of South Africa and a reintegration of the country into the world community offered new opportunities and outlook. I saw this as a moment for our profession and institutions to look both inwards and outwards to grasp this moment and to introspectively assess ourselves and move into the space offered by the amazing changes on the horizon. The establishment of links into Africa and across the world was not only possible, but essential.

Parallel to this was the need to look at SAMA and the manner in which it had operated over many years, and to attempt to place the organisation on a more professional business footing in readiness to deal with the challenges with which were going to be faced, and the needs of the museum sector. A proactive approach to engage with government on how the future of museums and the museum sector could look was taken with high level meetings held with politicians and officials following the Port Elizabeth Conference in 1990 at which changes to the constitution of the organisation were made. Promises given to take this forward by these functionaries unfortunately came to very little in the end!

It was the 1991 conference held in Cape Town with the theme *New Initiatives: Museums for a Future South Africa* that remains uppermost in my mind. Taking place as it did during the period of the suspension of the armed struggle and talk about talks leading to Codesa, the spectre of change and the contestation of the political and social environment was the rocky landscape across which we were beginning to navigate in reaching a negotiated settlement, peace and democracy.

I had invited Silvia Williams, an African American and Director of the National Museum of African Art in Washington, and well known in the international museum fraternity, to be the keynote speaker. I had also asked Albie Sachs to attend the Conference, as he had been very active in the arts of Mozambique during his time in exile there. He had offered one of his T-shirts inscribed with the words 'Aluta Continua' for the auction to be held at the conference dinner which I successfully bid for, and which is in Museum Africa's collection.

Mike Raath

President 1991–1993

I was born in Springs, but grew up in what was then Rhodesia. We lived on a small-worker gold-mine deep in southern Matabeleland and went to primary school in the tiny local village of Colleen Bawn, and later Prince Edward High School in Salisbury (now Harare).

I attended Rhodes University where I graduated with an Honours degree in zoology and a teaching diploma in 1963. Having trained as a teacher of high school biology, when I returned to Rhodesia I was posted to Northlea High in Bulawayo.

Just before I started at that school, the boys of its archaeology club had stumbled across the fossilised bones of a strange small animal, eroding out of the sandstone bank of a tiny seasonal stream not far outside Bulawayo on the Victoria Falls road. Because I had done some palaeontological research at university, I was given the privilege of excavating and studying it. It turned out to be a new species of small two-legged dinosaur dating back nearly 200-million years. I named it *Syntarsus rhodesiensis*, and it became the subject of my doctoral thesis which I completed through Rhodes University in 1977.

In 1965 I left teaching and joined the National Museums of Rhodesia, where I served until I was appointed Professor of Palaeontology at Wits University in Johannesburg in 1978. There I served in the Bernard Price Institute for Palaeontological Research until 1987, when I returned to the museum world as Director of the Port Elizabeth Museum Complex (now Bayworld).

My membership of SAMA dates back to the beginning of my service with the Rhodesian National Museums and I remain involved as a life member.

I became President of the Association in May 1991 at the Cape Town Conference, taking over from Christopher Till. Dr Mike Cluver's organising team had laid on a memorable programme, with many stimulating presentations, several of them controversial and provocative, bristling with political undercurrents. Nelson Mandela had been released from prison barely a year before and the country was in political turmoil. It was a time of intense jockeying for political influence, and this perceived 'politicisation' of SAMA offended many delegates. In fact, a few days after the end of the conference I was confronted in my office at the Port Elizabeth Museum by an irate director of one of our major national museums who complained bitterly about it. At the conference there had been another dramatic incident which underscored the deep political divisions among delegates when the director of another of our national museums pointedly refused to take his allocated seat at lunch one day because of the presence at his table of what he called 'that communist', Albie Sachs – soon to become a highly respected Judge of the Constitutional Court of the 'New South Africa'!

A crisis we had to face right at the beginning of my term was the breakdown of the SAMA administrative headquarters in Pretoria. The Association's loyal, long-serving Secretary, Miems Erasmus, had resigned at very short notice for urgent family reasons, and the Association's administration effectively collapsed. It took the combined efforts of a group of hard-working members, including Lelong Immelman, Chris Zietsman, and Glyn Balkwill and others to claw it all back to functionality. The Association owes a great deal to these folk, and to the Director of the National Cultural History Museum at the time, Dr Udo Küsel, for seeing us through that crisis and putting the Association's functioning back on an even keel. I also acknowledge the hard work of Nielen Schaefer, who took on the role of Secretary to Council and was co-opted onto Council and did a sterling job.

I instituted a policy of assigning specific portfolios to individual members of Council, so each Councillor would take responsibility for a particular aspect of the Association's functioning. This policy has been retained in subsequent years, although the title, responsibilities and nature of the individual portfolios has varied.

One focus of my Council was to try to get the proposed museological professional association called NIMSSA (National Institute of Museum Specialists of South Africa) up and running. It was intended as a professional association which would give museologists a unified collective voice, operating virtually as a 'union' in the industrial sense. This campaign was led by the holder of that portfolio, Andrew Hall, who

put a huge amount of thought and effort into it. Sadly, in the end it fizzled out and museologists in this country still have no collective professional voice.

A hardy perennial that resurfaced during my term was the matter of accreditation of museums. Brian Wilmot's and Wouter Holleman's scheme, which was based on those of the British and American museums associations, was considered too demanding by virtually all museums, so there was little uptake. Liz Voigt took on the task of revisiting the criteria for accreditation, and she came up with a graduated set of four levels, ranging from an introductory level which required only a minimal set of standards to be met, to full professional accreditation meeting international standards. Our Association is still a long way away from achieving anything remotely approaching those ideals, and lamentably few museums have offered themselves for evaluation against these standards.

My presidency started amid political turmoil, and so it remained. They were 'interesting times', anxious, exhausting and often hugely frustrating. Nobody seemed to know in which direction we were heading, and a state of virtual paralysis gripped all the government departments that were responsible for museums, at all levels of government. Those of us serving in the provincial museums of the old Cape Province were in an even greater bind than most, because our province was about to be split into three – Western Cape, Northern and Eastern Cape – and nobody had any idea of how it was all going to work, least of all those in the provincial administrative structures themselves. . Nothing seemed to get done in the corridors of power, and we all languished. And tempers frayed. And morale evaporated.

At the SAMA conference in April 1993 I was relieved to hand over the presidential Chain-of-Office to Brian Wilmot, who in my opinion remains one of the best Presidents our Association has ever had.

Dr Udo Küsel

President 1995–1997

I have worked most of my life in museums and the heritage sector, initially at the National Museum in Bloemfontein and then at the National Cultural History Museum in Pretoria, as archaeologist. In 1972 I was appointed Head of the Transvaal Provincial Museum Service where I planned museum development and an efficient service for the province. During my time in the service some eighteen new museums were established, including Pilgrims' Rest Museum and the Tsonga Kraal near Letsitele in the Lowveld.

In 1985 I was appointed Director of the National Cultural History Museum in Pretoria. During my time we not only established the Sammy Marks, Coert Steynberg and Tswaing Crater satellite museums, but most importantly we had the responsibility of moving the museum to new premises in Visagie Street, Pretoria. The museum houses a collection of nearly four million objects and has some of the best museum storage facilities in Africa.

After being coerced into retirement in 2001, I established African Heritage Consultants cc which has kept me active in the heritage field. I have published papers in archaeology, cultural history and museology, and carried out more than 1 500 heritage impact assessments.

As a member of SAMA I served as chairman of the Training Committee for many years before being elected as President.

My time as President was a difficult one for all museums in the country. It was a time of change to a new dispensation, but the process was slow and the government dragged its feet, which affected all museums adversely. Problems were experienced by museums at all levels, but especially at local level. More museums were closed down in this period than in any other time in the past; collections and buildings were not cared for; budgets were cut and the future was uncertain.

In drafting a new direction for museum, the Arts & Culture Task Group (ACTAG), appointed by Dr Ben Ngubane, largely ignored the recommendations of the museum profession. The wheel was being reinvented by people with no real knowledge of museums or their management. My time was consumed by the museum section of this report which became part of the white paper.

At national level two so-called Flagship Institutions were created in Cape Town and Pretoria/Johannesburg. The other national museums were supposed to be transferred to the provinces but they

opposed this move and remain still today subject to the 'old dispensation'. The new national museums like Robben Island, are in a new system, meaning that national institutions operate under three different systems of management. The excellent Provincial Museum Service of the former Transvaal was closed down, and the provincial museums lost their entire support system. Many municipal museums were also closed down at this time.

During my term of office I laid great emphasis on tourism. Our museums are the repositories of the nation's heritage and museums for too long have kept their treasures to themselves. For museums to be recognised and well-funded, decision-makers have to be shown that we contribute to the wellbeing of our citizens. Museums have tried to show this through their educational programmes to schools. I believed that it is important for museums to achieve this by becoming involved with tourism. Tourism is the fastest growing industry in South Africa (and the world), and through which its citizens gain the most economic benefits

Rochelle Keene, a member of the SAMA Council at the time, took on the task of tourism with great enthusiasm. She did wonderful work, especially with the tourism agencies. She also organised a workshop which was conducted by Professor Ernie Heath of the University of Pretoria to develop a tourism and marketing plan. It was published in 1996 under the title of: *A co-ordinated museum tourism plan for the South African Museums Association*.

Transformation was and still is the biggest challenge museums face in South Africa. Museums are a Western cultural experience which finds little support in Africa. Museums are repositories of tangible objects. By contrast, in African value systems, intangible heritage is the most important. This includes song, music, language and beliefs, which museums have largely ignored. The challenge is, how do we preserve and present intangible heritage in museums. South African museums will not survive unless they become relevant to the majority of our citizens.

Rooksana Omar and I were invited to Australia by the National Museums of Australia to attend a conference with the theme 'Negotiating Histories'. I read a paper titled "Negotiating new histories in a new South Africa". Rooksana's paper was titled "Dilemmas and paradoxes of a local history museum in KwaZulu-Natal, South Africa". The conference proceedings were published in 2001 under the title *Negotiating Histories*.

Gillian Scott-Berning

President 1997–1999

I completed an Honours degree in history at the University of Natal in 1981. Having long been fascinated by material evidence and how it is used to portray and inform our understanding of the past, it was with great excitement that I started my career in museums as an assistant at the Local History Museums in Durban in 1982. I became Curator in 1984 and the Director in 1986. During this time the Port Natal Maritime Museum was opened to the public in 1988, and the Kwa Muhle Museum in 1995. I was Chairperson of SAMA's KwaZulu-Natal branch from 1992 to 1996 with a seat on Council before taking over from Udo Küsel as President.

Since 1997 I have worked as representative — and later as a consultant — for Christie's Fine Art Auctioneers in London.

I was privileged to be elected Vice-President during Udo Küsel's dynamic presidency of the Association, after a number of years serving at many levels in the Association. Udo was determined to set a very distinctive mark and facilitated many meetings to discuss the challenges and changes facing South African museums during his term of office. All Vice-Presidents play an important supportive role prior to their own term of office. Rochelle Keene was to play the same role during my term as President. During Udo's presidential term, SAMA council members were kept very busy with meetings and discussions facilitated by Professor Amareswa Galla (Director of the Australian Centre for Cultural Diversity Research and Development at the University of Canberra). These sessions resulted in the publication of two documents aimed at facilitating the way forward for South African museums at a challenging time, the *Shifting*

the Paradigm: a plan to diversify heritage practice in South Africa, produced in 1996, and the *Tswane Declaration: Standard setting for Tourism and Development of Heritage Resources of Significance in South Africa*, in 1997.

These initiatives followed on from the significant Pietermaritzburg SAMA Conference of 1987, organised by Dr Brian Stuckenberg and his team, when SAMA delegates walked out on the South African government representative's speech, in which he insisted that government policy be implemented in museums or they would face significant cuts in the financial resources allocated to them. The Association's strong stance against government policy and interference in museum management was affirmed in the 1987 *Pietermaritzburg Declaration for South African Museums*. In order to mark the 10th anniversary of this event, and following on the discussions about the need to change and the challenges to improve South African museums, I decided that it would be appropriate to hold our first council meeting on Robben Island. This wish was generously facilitated by Andre Odendaal, Director of Robben Island Museum. It was important to acknowledge the symbolic significance of the history and heritage that museum professionals would need to take charge of in the democratic South Africa. The three days residing in the cottages of former prison warders at a new heritage site was both challenging and awe-inspiring.

SAMA faced a significant watershed at its conference held at Berg-en-Dal in the Kruger National Park in 1998, when its very relevance and existence was critically called into question. Conference proceedings were disrupted and the programme put on hold while delegates debated the organisation's ability to address the new opportunities and the need to transform in order for the organisation and museums to retain their significance for the 'Rainbow Nation'. It was with some trepidation I faced the heated debate and anger of delegates, but recall a huge sense of relief at being able to persuade them of the need to work together, that the demise or the disintegration of SAMA into racially divided organisations would not facilitate our collective mandate to preserve the country's heritage. A Transformation Task Team (TTT) was established with representation on Council. Khanyile Jezi played a significant role in this regard.

SAMA has always provided a professional forum representing the diversity of disciplines embodied by the skilled personnel required to manage and operate the myriad types of museums. It has always worked to improve every aspect of museum operation, to extend knowledge and know-how about museum functions ranging from acquisition, to education, to exhibition and to management policies and to encourage professional networking and synergies at provincial and national level. I attended Council meetings, as many regional conferences as was possible and, of course, the keystone of SAMA operations, the annual conferences. I thoroughly enjoyed meeting representatives from the small and large museums at the regional and national conferences. These were organised with dedication by regional teams across the country and by localised teams for the annual conferences at Berg-en-Dal and Heidelberg. The conferences require hard work and dedication. It was also a pleasure to work with those who agreed to put in the extra time and energy to work on SAMA Council. Wouter Holleman took on the unenviable task of making good the backlog in SAMA Bulletin publications. Gerard Corsane provided excellent administrative backup for SAMA.

From my own perspective I had felt that it was of vital importance to transform SAMA, which had been dominated by men, albeit important, knowledgeable and skilled men, in addition to the dominance of Council members from the large State institutions. The last woman President of SAMA had been Miss Elizabeth Margaret Shaw who held office in 1977-1979. It was a great honour to follow in her footsteps. On becoming Vice-President, I was honoured by Marjorie Courtenay-Latimer (who had been Vice-President in 1968-1973, and of coelacanth fame) when she presented me with a treasured chain necklace found at the 1782 site of the wreck of the *Grosvenor* on the Wild Coast. I donated the necklace as a symbol of office for future women Vice-Presidents of SAMA and I am delighted that there have been many subsequent appointments.

My sense of my term as SAMA President was one of bridging the gaps, creating the possibility for change, transforming the 'old guard', of drawing in new members while trying to placate the existing membership. This is best signified by the increase in black membership from 4% to 40% at the 1998 conference.

Rochelle Keene
President 1999–2001

I completed my schooling at Johannesburg Girls' High School and then went to Wits University where I obtained a BA (Honours) degree in history. I worked at the South African National Museum of Military History (1971-1978), Johannesburg Art Gallery (1978-2003) and finally at the Adler Museum of Medicine, Faculty of Health Sciences, University of the Witwatersrand, Johannesburg (2004-2015) before finally retiring in June of that year.

I joined the museum world quite by chance, having seen an advertisement in the newspaper calling for a history graduate preferably with military experience for a post at the then SA National War Museum. I was interviewed by none other than Clayton Holliday and worked for several months with him as my first museum mentor.

I have presented several papers at SAMA conferences, latterly on the thorny issue of deaccessioning and the process followed by the Adler Museum of Medicine, and the question of patient records in museums and other public collections and the need for a policy to deal with these in an ethical manner.

I have been an active member of SAMA, serving on its Council from 1995 when Dr Udo Küsel was President and finally bowing out after a co-opted term at the end of the presidency of Khaniyle Jezi in 2005 – some 10 years later.

My term of office followed that of Gillian Berning-Scott which had been characterised by challenges to SAMA to transform, led by a strong and articulate group from the Eastern Cape. Gillian herself, together with Denver Webb, Andrew Hall and Graham Dominy, had introduced a new dynamic to SAMA when they joined as 'Young Turks' in the early 1990s.

The Berg-en-Dal Conference in 1998 had been a watershed, leading to the creation of the Transformation Task Team (TTT) and subsequently the creation of this portfolio on SAMA Council. Over and above regular meetings of SAMA Council, meetings of the TTT took place. As Vice-President, I chaired these meetings when Gillian was unable to attend, and it became an extremely important part of driving the transformation agenda within the organisation for the next six years, until the end of Khanyile Jezi's term of office.

I was inducted as President in April 1999, during a huge thunderstorm in Heidelberg. That year the conference theme was, *The nature of museums and museums of nature*. Ivan Karp of the Emory College of Arts and Sciences, Atlanta, USA had been invited as the keynote speaker. His areas of investigation included anthropology and comparative cultural studies and museums and cultural displays. He had co-edited the important publication: *Museums and Communities: The Politics of Public Culture* (1992, Smithsonian) which had great relevance for the theme of the conference. It is interesting to note that this was the conference at which the novice speakers' competition was introduced to enable new and young voices to be heard.

The first conference at which I presided was held on Robben Island: *Museums 2000: rebirth and renewal* (May 2000). It was opened by the Minister of Arts, Culture, Science and Technology, Dr Ben Ngubane, and the keynote speaker was Mr Mark Taylor, Executive Director of the Museums Association, UK.

The Association's 65th conference, held in Port Elizabeth in June 2001, was titled: *A Question of Ethics: Hayi bo! Shu! Eina! Ouch! – a Conference for the Courageous*, at which I handed over the reins to Rooksana Omar.

During my term of office the museum sector was undoubtedly in crisis mode: flagships had been created by the (new) Department of Art, Culture, Sciences and Technology in the Western Cape and Gauteng, with the former national museums falling under these two major umbrella organisations. Creating further flagships in the Northern Cape and KwaZulu-Natal was being considered when the existing flagships hadn't yet moved out of their respective harbours. There were reports of frozen posts throughout the country as well as staffing cuts, and most museum staff were stretched to absolute capacity, performing more than one (and sometimes more than two) additional jobs within our organisations. Diminishing funding for museums from all levels of government was the order of the day and morale was low. The

constant exhortation for museums to transform rang loud in our ears. (And I ask in 2016, have things changed much?)

In my first Presidential Address I said:

At our recent conferences we have all talked museums in a changing and divided society, displays, collections, new challenges, new initiatives, building bridges, museums and environment, charters, museums into the future, and so on. Transformation and restructuring have consumed us for at least five years. The question I would like to address is where are we today after all of this? We have had seven years of democratic governance, seven years of the Department of Arts, Culture, Science and Technology. Mike van Graan, writing recently in *The Cultural Weapon*, described the museum community as ‘intimated and resentful’ and talked about museum administrators who are ‘steeped in self-censorship as a strategy towards institutional preservation’. His article concluded: ‘Arts and culture are in crisis. The performing arts are in a national emergency. The heritage sector is a disaster zone. There is a national cultural calamity. Dance, music, theatre, museums, art galleries are held hostage not by leadership, but by its absence.’ Is this where we are?

I still think this aptly summed up what we were experiencing at the time — a deep malaise characterised the museum sector and we really lost confidence in ourselves and our own abilities. We were immobilised by fear of losing our jobs, saying anything aloud which might damage the institutions for which we worked, and we were silenced, except in the corridors where the grapevine worked overtime. It was a really difficult time to try and stay positive, to break the downwards spiral and move past this into the future.

We were also at the time dealing with a great deal of new legislation which included the National Heritage Council Bill and the National Heritage Resources Bill which led to the creation of the South African Heritage Resources Agency and the National Heritage Council. The Local Government Municipal Structures Act of 1998 (Act no. 117 of 1998) raised the lack of legislative competence of local government to run libraries, museums and archives. Many SAMA regions became involved in the drafting of legislation in provinces, leading to the tabling of provincial museum bills.

Within the education sector, the South African Qualifications Authority (SAQA) was setting up SETAs (Sector Education and Training Authority) and SGBs (Standards Generating Bodies) and other such agencies. Dwindling SAMA membership meant that SAMA lacked the capacity to make the kind of contributions which would have been desirable. Despite this lack of capacity, SAMA was successful in negotiating with Robben Island Museum and the South African Cultural History Museum to register a SGB for Heritage Management Studies in 1999. This was largely due to the efforts of Gerard Corsane and Ramzie Abrahams who represented SAMA in this project.

A national office which had been set up in 1998 and run by Futurserve was functioning well and the efficiency of the organisation was greatly improved.

Funding was secured from the Standard Bank to publish *A brief history of SAMA* (Nancy Tietz) and *Deaccessioning guidelines* (Gillian Berning) and the very useful *Conference Guidelines* were updated and printed (Sylvia van Zyl). Wouter Holleman ensured that the backlog of *SAMAB* were published, and *SAMANTICS* was picked up by Lloyd Wingate and Hayley van Breda of the Amathole Museum and started appearing regularly. Also in 1999 Council endorsed as policy guidelines *Towards the Development of a Heritage Education Policy: an initial framework*, and *South African National Strategy for Heritage Training* prepared by Gerard Corsane and Ramzie Abrahams.

SAMA applied for Education and Training Quality Assurance Body (ETQA) accreditation status in order for SAMA to be accredited for the delivery, assessment and /or accreditation of learning achievements and learning provision within a registered SETA.

It was also at this point that Sylvia van Zyl was tasked with relooking at SAMA’s Code of Ethics and Paul Tichmann with Sensitive Collections and Human Remains.

Despite all these achievements, I always had the sense that SAMA and its work was not taken seriously

by the powers-that-be. One of the problems was that despite repeated attempts to set up meetings with DACST, we received little feedback from that Department. Despite this perceived lack of interest in SAMA's affairs, Mr Thembinkosi Mabaso, the Chairman of ICOM-SA at the time, and I received funding from DACST to attend the first meeting of directors and heads of national museums associations in Ottawa, Canada, in September 2000.

Reading what I have said so many years later, I feel overwhelmed with sadness that this is still the case. I also recall in awe what this small band of SAMA stalwarts achieved during my term of office. It was a privilege and an honour to lead them and the Association for two years. We worked really hard into nights and over week-ends, and we formed friendships that have lasted over many years. We still recall our terms of office with fond memories as we walked the SAMA road together.

Rooksana Omar

President 2001–2003

I graduated with a BA (Hons) in history from the then University of Durban-Westville. Later I completed a Master's in Business Administration because I felt that one of the most essential skills in the post-apartheid re-structuring of the heritage sector would be to manage and give strategic direction in transforming a sector that had denigrated and largely ignored the importance of the history and culture of most of South Africa's people. Managing the valorising of this history and culture in the post-apartheid period has become my life's work, with a focus on good governance and social justice. I am committed to ensuring that museums become part of the mainstream of life in South Africa. I have worked in the sector for the past 34 years and I believe that museums need to be more proactive about audience development and to leverage all opportunities to attract visitors.

My journey with the South African Museum Association began in the mid-1980s when I was carted off by Dr Hannes Oberholzer, Director, Durban Museums, and Past President of SAMA, to an Education Officers' Conference at Skukuza, Kruger National Park. The conference was organised by one of the doyens of museum education, Sylvia van Zyl, and the discourse I was exposed to at the conference made a lasting impression on me and shaped my career in museums.

I must admit that when I attended this conference I never thought that one day I would lead the Association with a group of change-makers who were thirsty to have an impact on the museum landscape. In early 1999 I was approached to accept nomination for the position of Vice-President of SAMA. I had to motivate why I wanted to hold office in SAMA: it was to see museums in South Africa on the cutting edge of change. My particular interest lay in the politics of visual representation, heritage issues (museology specifically), contested, marginalised histories and the histories of community.

I became President of SAMA in June 2001, the first person 'of colour' to be so elected. Almost immediately I was invited by the Department of Arts Culture Science and Technology (DACST) to be in the South Africa contingent that went to Germany under the leadership of the Deputy President, Mr Jacob Zuma to sign a bi-national agreement. The agreement was to strengthen relationships between the two countries through various socio/economic projects and programmes. I was approached to draw up a 'wish list' of training programmes that would benefit heritage sector workers. This document was supposed to have been tabled in Germany by our delegation.

The wish list included: staff exchanges, workshops on conservation, exhibitions, education programmes, planning in museums and management of museums. I have no idea what happened to the wish list and if it was ever tabled in Germany. However, the emphasis was on developing the skills of museum staff to be competent and confident enough to work in the museum profession. Most of the technical training institutions in South Africa were being shut down at this time.

In November 2001 I was invited by the CEO of the South African Heritage Resources Agency, Ms Pumla Madiba, to co-present a paper with her at the World Bank Consultative Workshop on Culture in Africa, which was held in Kimberley under the auspices of the Northern Cape provincial government. I was the SAMA representative at this workshop and I was asked to make reference to South Africa: Cultural

Property Prioritisation. The purpose of the workshop was to list endangered cultural property in Africa. All presentations were to be used by the World Bank to inform developmental projects to be funded by the World Bank. They wanted to ensure that their projects were sensitive in terms of archaeological sites, sacred sites, historic sites and intangible heritage. I was elated to be able to represent South African Museums and showcase our lifeblood: the national estate and museum collections.

The high point of my presidency was an invitation to address the Parliamentary Portfolio Committee on Arts, Culture, Science and Technology on 1 April 2003. A summary of the presentation is included in the TIMELINE of the Association. I left that meeting elated to have presented the strengths and plight of the Association to the highest body of our land. However, shortly after I heard a radio news clip reporting that the President of SAMA addressed the Portfolio Parliamentary Committee and had focused on how international cartels are targeting museums to steal objects and paintings from South African museums. The discussion moved from the professional issues I raised to the sensitive issue of museum security and the lack thereof.

At the 67th Annual General Meeting of SAMA in Pretoria in June 2003 I focused on the desirability of closer co-operation between SAMA and the Department of Arts and Culture and requested that DAC communicate clearly its vision and mission for museums in this country to SAMA and all heritage stakeholders. The constant charge of museums being untransformed was the issue and I felt that a macro discussion would make both parties see the bigger picture and appreciate one another better.

For me the real test came when I had to give leadership to members as well as attend to the public relations for the Association. During my term I forged many relationships with different organisations, spoke at public forums about the work and networks of the Association, listened to members, and wrote many letters to organisations to get funding for workshops, conferences, publications, sponsorships for travel, I lobbied politicians and bureaucrats, and dealt with letters from member museums who were looking to SAMA to find solutions to strategic and operational barriers that all museums encountered in their workplaces.

I felt privileged to serve SAMA and the membership by re-emphasising the sector's professional endeavours and opening up a whole new discourse about museums and future initiatives, public-private partnership programmes, the importance of collecting information to be used as our benchmark when lobbying various authorities, strategic planning, community upliftment programmes and the need to fight inertia about the value of museums in the new democratic South Africa.

Khanyile Gladman (Mayu) Jezi

President 2003–2005

Compiled by Rooksana Omar and Beverly Thomas

Khanyile's career in museums started at the National English Literary Museum in 1987, where he worked his way up from general assistant to education officer. In 1997 he was headhunted by the South African Institute for Aquatic Biodiversity (SAIAB), formerly the JLB Smith Institute for Ichthyology. He left SAIAB and from 2004 to 2005 freelanced for Underpressure Agency as a heritage management trainer. For a short while during 2006 he was engaged by Futurserve to develop and manage relationships with key stakeholders on SAMA's behalf. He then returned to NELM as curation co-ordinator and education officer but still undertook training from time to time.

Khanyile was elected chairperson of SAMA Eastern Cape in 1999, and tackled the role with enthusiasm. He was elected President at SAMA's national conference in Pretoria in 2003, the first African person to hold this office. During his term as President he became, in his own words "a diplomat for SAMA".

Khanyile represented the South African museum community at the 1st General Assembly and Conference of AFRICOM in Nairobi. Khanyile was also a member of the Marine and Coastal Educators' Network (MCEN), serving as chairperson from 1999 to 2004 and the Commonwealth Association of Museums (CAM) where he was involved with the Group for Children in African Museums (GCAM) and

was a signatory to the Nairobi Declaration.

Khanyile's strength lay in the fact that he was committed to SAMA and its cause and never gave up, despite the plight the organisation faced at the time. He lobbied and lobbied and lobbied. He forged close relations with the Department of Arts and Culture for, as he said, he was going to be by the side of "critical heritage stakeholders" with the intention of raising the role and profile of SAMA in the broader heritage space. He undertook to make SAMA a visible and a viable organisation during his tenure, and had the knack of making the Association look attractive, vibrant and lively, which of course it was. He cast aside the popularly held view that SAMA was an association of non-responsive and out of touch members. As a result of his work the Department of Arts and Culture made a grant of R5 million to the Association. With this windfall Khanyile created opportunities for the Association to do many things it had not been able to do.

Once the grant had been received, Khanyile led the discussion on how SAMA should spend the money and forced the planning team to think out of the box so that the money would be spent wisely on training and thereby have a maximum impact on the museum profession in South Africa. He was always concerned about the smaller museums in far flung areas because he recognised that these museums had little support to deal with crucial matters that related to museum practice. It was also refreshing to see how he valued Museum Ethics and saw it as an important foundation in the training of museum staff. Over seven hundred museum staff benefitted from the training made possible by the Grant.

Khanyile was a brave, courageous and community-oriented person. His success as a museum educator can be attributed to his tremendous ability to communicate with children of all cultures; he was a masterful storyteller and gave children an enriching experience. He was an excellent museum trainer and was able to offer training in isiXhosa, making museology accessible to staff at all levels. Khanyile died in 2011 as a result of complications with diabetes.

Deirdre Prins-Solani

President 2005–2007

My work in developing capacity building strategies for custodians of tangible and intangible heritage has spanned the African continent and globally, at professional, decision-making and grassroots levels. Amongst the many roles I have filled, these stand out. I have served as Director of the Centre for Heritage Development in Africa, Head of Public Programmes and Education at the Robben Island Museum and World Heritage Site; President of SAMA and of AFRICOM; a committee member of the Institutions of Public Culture (an Africa/USA collaboration between the Academy, Practitioners in Public Culture, Museums and Galleries); a member of the Board of the African Program in Museum and Heritage Studies; and a member of the South African Qualifications Authority (SAQA), National Standards Body for the Arts and Culture sector.

I have participated in UNESCO training programmes for the development of cultural policies which serves to integrate intangible cultural heritage within the cultural sector and across sectors, and I was a UNESCO accredited expert to the 2003 Convention on Intangible Cultural Heritage (ICH). I have developed materials for the Global Strategy for the Safeguarding of Intangible Cultural Heritage, and have conducted training and advocacy activities to ensure its implementation. I also serve as an independent assessor of world heritage nomination dossiers for ICOMOS, assessor to the UNESCO Creative Cities Network Program and review applications to the Prins Claus Emergency Response Fund, and have written various position papers on cultural policy, cultural and creative industries and the intersection of intangible cultural heritage in sustainable development.

My time as President of SAMA, during a particularly exciting and dynamic period in the history of South Africa, evokes memories so illustrative of 'transitions'.

Some of the best memories of my involvement in SAMA are the many conversations with the directors and staff of museums across the country, with insights into and understanding of what it means to be South African — and African — in a context where identities were all too easy to simplify and conflate

into victor/loser/perpetrator/victim dichotomies.

One of the issues I feel we still need to engage with on a far deeper level is what I called “nomenclature” at the KwaZulu-Natal Conference more than a decade ago. When we imagine a house to be round — a rondavel or hut — we immediately move from the notion of the square, thinking of corners and doors, and have to imagine a space without corners, without straight lines. In the same way, thinking more carefully and deeply about the ways in which our collections are named, categorised and catalogued would force us out of the complacency of inherited systems of knowing and knowledge creation.

Another issue which is pertinent to our identity as a people of the African continent is our failure adequately to engage on issues of repatriation and restitution within the world of museums. Our failure to activate or garner support for those who continue to fight this fight is a failure to recognise that we can never ‘see’ ourselves completely as a people unless those pieces of the puzzle which remain outside of our view become visible. Repatriation is not simple. It is not only about sending home that which belongs home: it comes in many forms.

Lastly, I would be remiss not to note the incredible power which museums have in safeguarding intangible cultural heritage. The long years of ethnographic research, the historiography of research practices within museums, scientific or cultural, interpretative strategies, curation and archiving experiences - all of these brings to the world a very rich basket of skills, knowledge and self reflexive professional practice which is much needed.

Beverley Thomas

President 2007–2009

I completed my schooling at Westerford High School in Cape Town in 1977 after which I went to Rhodes University where I completed a Bachelor of Fine Arts majoring in Theory of Art and Photographic Arts.

In 1987, after five years in the private sector working as a commercial artist and studio manager, I went back to university, this time to Stellenbosch to complete a Post-Graduate Diploma in Museology.

With this qualification I moved into the museum world taking up a professional position at the Drostdy Museum in Swellendam. Ten years later I assumed responsibility as Principal Museum Human Scientist at the head office of the Western Cape Museum Service, and subsequently was promoted first to Assistant Director and then to Acting Deputy Director. At the beginning of 2010 I took up her present position of Director of the National English Literary Museum in Grahamstown.

In my museum career I have presented several papers at SAMA and ICOM-SA national conferences and was a member of the South African delegation to both the 21st and 23rd General Conferences of ICOM. As part of my active involvement in SAMA I was Chairperson of the Western Cape Branch for 2003-2005 and in my capacity as Vice-President of SAMA I co-authored the Strategic Plan and managed the implementation of the DAC-funded Transformation Training Programme.

With the re-establishment of ICOM-SA in October 2006, the relationship between SAMA and ICOM-SA was formalised in 2007. SAMA assisted ICOM-SA with administration and logistics until this organisation was able to establish its own office in 2008. I represented SAMA on the ICOM-SA Executive Board as an *ex officio* member while the ICOM-SA Chairperson served on the SAMA Council in the same capacity. In July 2007, I was a member of the South African delegation to the ICOM General Conference and Assembly held in Vienna, Austria. The partnership extended to ICOM-SA organising its annual workshop as a special session of the SAMA 72nd National Conference in Cape Town in 2008. This conference explored the contentious issue of sacred and sensitive heritage.

Fundamental to the success of the TTP was the need to ensure a common understanding of the indicators that define professional standards and transformation in the museums and heritage sector in South Africa in the 21st century. The resulting *SAMA Professional Standards and Transformation Indicators* not only set standards for museum core functions, but also established the principle that transformation of the museum sector was a key element of a professional museum service in South Africa.

The *SAMA Professional Standards and Transformation Indicators* focus on the four main spheres of

museum operation: governance and museum management, collections management, public programmes, and visitor services and facilities.

The SAMA Professional Standards and Transformation Indicators were the result of a consultative process funded by the Department of Arts and Culture as part of the TTP. Workshops were facilitated in all SAMA regions and a wide range of people were consulted, including governing body members, experienced professionals, new recruits and people not formally associated with museums or the heritage sector. Reports from these workshops were considered by a national working group and a first version was completed in 2006 and updated with comments in 2007.

My term of office was marked by closer cooperation with the Department of Arts and Culture and its entities. SAMA was included in the Department's meetings on legislative and policy review, a consultative workshop on Intangible Cultural Heritage and the National Heritage Council's Digitisation Workshop in 2007. I also presented a paper titled *The Role of Museums in the Protection of Cultural Objects* at a DAC Workshop in preparation for accession to the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects and the 1999 Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict. I was a guest of the Museums Association of Namibia's Conference in Swakopmund in 2009 where I presented a paper on *Tourism and Museums: the South African perspective*.

The SAMA 72nd National Conference, with the theme 'Sacred and Secret Heritage: the diversity and sensitivities of African cultural traditions', took place on 24-26 June 2008 in Cape Town and was organised in partnership with ICOM-SA and the South African Association for Canadian Studies (SAACS). SAACS, a UCT hosted organisation that promotes academic cooperation between South African and Canada, sponsored the attendance of the keynote speaker, Dr Martin Segger from the University of Victoria, British Columbia, and Chairperson of the Commonwealth Association of Museums while ICOM-SA took responsibility for one of the conference sessions.

The conference grappled with issues related to many layers of meaning in cultural landscapes resulting in conflicting claims to sites. Museums do not only play a role in creating understanding between different cultures, but also by focusing on which values are shared across cultures.

The SAMA 73rd National Conference, with the theme "Practical museology: basics and new concepts", took place at Pine Lodge, Port Elizabeth on 7-10 September 2009. The keynote speaker was Dr Jeremy Silvester from the Museums Association of Namibia. I noted that the profession had spent the last 15 years examining *what* we do, *why* we do it, and the relevance of museums amidst the needs and challenges of a democratic South Africa – and not enough time on *how* we do it. The conference papers covered all the disciplines within museology, from collections management to education.

Ishmael Mandla Mbhokodo

President 2010–2011

Having previously been Curator and Librarian at the Mogale City Municipality and then Manager of the Mandela House Museum in Soweto, I am currently Director: Heritage Resources Management for the City of Tshwane.

I hold a BInf from the University of Limpopo, BInf (Hons) from UNISA and a Diploma in Museums and Heritage Studies from the University of Pretoria. I also have certificates in local government governance, change management, and administration.

My experience includes being a member of the team responsible for the erection of the Nelson Mandela Statue at the Union Buildings (2013); the restoration of the Mandela House Museum, Soweto (2008-2010) and the establishment of the Mine Workers and Kgosi Mogale Statues and Monument, Mogale City (2007). Prior to my term as President of SAMA I served as Chairperson of SAMA Gauteng North.

The 74th SAMA conference, when I took office as President, was held in Durban in 2010. The theme for the conference, 'Museums in action to 2010 and beyond', and covered a range of themes: heritage management, education opportunities educational resources, research and research resources, museums

and financial realities, archival/memory related issues and museums and electronic realities.

The conference was a platform where intellectuals shared ideas for the advancement of our heritage and cultural industries, leading to effective and efficient management of sustainable development and enrichment of our societies through innovative approaches. According to Susan Pearce, author of 'A New Way of Looking at Old Things', "the museum is a social construct, a purveyor of ideologically charged notions of knowledge and historical truth, [it] must evolve into a 'reflexive, exploratory' cultural space where 'existing collections speak in new voices'."

In the months that followed there were both opportunities and challenges following the expiry in December 2009 of the contract with Futurserve as SAMA administrative service provider, and the establishment of an agreement between SAMA and ICOM-SA, to manage the administration of the Association (See also the Timeline).

The global credit crunch at this time had serious consequences for non-profit organisations as sponsors and donors cut back on already dwindling funding. As a result, reliance had to be placed on growing internal funding based on sustaining the existing membership with a concurrent drive to attract new members. While the national office was struggling for survival, the regional branches managed to continue with normal activities of holding annual conferences, presenting capacity development, training workshops and seminars.

The 75th SAMA National Conference in 2011 was organised by the SAMA Gauteng North branch, and was held at the Ditsong Museum in Tshwane.

Much effort had been spent on resuscitating the once strong SAMA Gauteng North branch which had ceased to exist when it split into the short-lived Gauteng North and South Regions. This Conference showed that SAMA Gauteng North was active once more; it had also successfully hosted the Museum Security Seminar on 25 May 2011.

The National Department of Arts and Culture and its agency, the National Heritage Council, announced initiatives relating to heritage funding workshops, policy on access, and professional standards. The Department also invited bursary applications for individuals studying heritage or related courses.

Cooperation between SAMA and ICOM SA was strengthened, with the prospect of shared programme development and implementation. A joint submission was made to the national Department of Arts and Culture on skills development and training for museums and heritage professionals. Our sound relations with the Namibian Association of Museums were strengthened in the spirit of promoting regional interaction and cooperation.

Mark Sole

President 2012-2013

I started my career in 1978 in the Natal Provincial Education Department in Pietermaritzburg. This included positions in the head office personnel, financial, service conditions, and a ten-year stint as an internal auditor, managing schools accounts. I worked my way up to the position of Deputy Director in this department, having relocated to Vryheid, Ulundi, Ladysmith and back to Pietermaritzburg.

In 2004 I started at the KwaZulu-Natal Museum Service in Pietermaritzburg as a Deputy-Director which now manages / supports 43 museums in the Province. The experience gained in close interaction with such a variety of museums and art galleries has been invaluable in my playing a meaningful role on the SAMA National Council.

In 2010 Rochelle Keene nominated me as SAMA Vice-President, and so began my six year stint as Vice-President, President and Past President. I was surprised at the amount of extra work that this entailed. I enjoyed the full support of the KwaZulu-Natal Department of Arts and Culture in SAMA activities.

In 2004 the Association secured a substantial grant from the National Department of Arts and Culture (DAC) to run the Transformation Training Programme (TTP). These funds were administered by Futurserve, which at the time was carrying out the administrative functions of SAMA. However, a proper close-out report on these funds had been spent was not provided to DAC, and led to the souring of

relations between DAC and SAMA. This was very unfortunate as DAC was an institution who could have worked in partnership with SAMA to address several needy projects in the Museum sector at the time.

During my term as President, Council was able to finalise an acceptable close-out report to DAC, which allowed us immediately to begin working with DAC on mending our relations, and through meetings in Pretoria and Paarl we were able to look to establish ways in which SAMA could feed into DAC's Heritage Human Resources Development Strategy, and at future projects where we could co-operate.

SAMA Council set up a Museum Training Task Team which included the President, Vice-President, Past President, Sylvia Van Zyl and Helene Vollgraaff. We met DAC, CATHSSETA and the SA Institute of Objects Conservation. It was hoped that our interaction with them would ensure better co-operation and an improved relationship in the future, which we were hoping would lead to the acquisition of financial resources for several pressing projects that had been identified.

Council also realised that the constitution of the Association needed revision. This was carried out and important changes were made in order for us to carry out our mandate more effectively.

With the exit of Futurserve, Marianne Gertenbach was appointed as SAMA's Administrator. She proved to be a great asset and was the glue holding Council together with her efficiency and good understanding of the organisation. I also acknowledge the late Glyn Balkwill, a man of immense experience in SAMA matters. Glyn had the unenviable task of being Treasurer during my term. He used his experience to effect important and cost effective changes to the way SAMA's accounts were run. Council had continually been looking at ways of improving the financial situation of SAMA. Hence, several resolutions dealing specifically with financial matters had been tabled so that SAMA could look forward to building up its financial resources in the future.

Bernadine Benson provided SAMA with an invaluable service by providing updates on stolen antiquities on a local and global scale. It was decided to place these on the SAMA website, which could be accessed if and when required. Rob Luyt unselfishly assisted SAMA in keeping the web-site updated.

During 2013 there was a renewed focus on SAMAB as a research publication. Bernadine Benson spearheaded this process and I signed an agreement on behalf of SAMA with SABINET. They had a client base of over 1600 organisations, institutions and individuals. An editorial board of 11 was established to steer the journal. The 2012 edition of SAMAB was uploaded onto the SABINET website, with plans at the time to place back copies on the website as far back as 2001. It was the intention to produce two issues per year: one issue of conference proceedings and one general issue.

It was important for the Association to build up partnerships with other organisations, and again we were able to build up a very good relationship with Johan Van Wyk from the SA Post Office. Through the timely assistance of Talita Fourie, SAMA was able to secure a sponsorship of R20 000 per annum for two years from the SA Post Office Museum and Archive.

I was invited by Jeremy Sylvester, the Project Development Manager of the Museums Association of Namibia to attend their Conference / AGM as a key-note speaker. The fundamentals of the address dealt with ways on improving the cross-border relationship and co-operation between the two countries. I was able to provide some guidance in their attempts to iron out some pressing issues. I am of the opinion that wherever necessary we should open our arms to support our neighbours for the general betterment of our museums.

Catherine Snel

President 2013–2014

I am a graduate of the University of Stellenbosch.

My career in the museum milieu started in 2001 at the University of Stellenbosch Museum (then the Sasol Art Museum) as Curator of cultural collections. In 2002 and 2003 I managed the Cango Caves Interpretive Centre in Oudtshoorn, and between 2004 and 2014, I was employed as Curator of the Afrikaans Language Museum in Paarl, where I was responsible for research, collections management, exhibitions, education and general management. I am currently employed as Archivist for Sanlam,

managing the archives and museum.

I have been involved in many community-based projects and programmes around the country, conducting, amongst others, a range of oral history projects. I have also trained local communities to do their own research and supervised them. One of my educational programmes was given an award as ‘best school project’ by the Western Cape Department of Cultural Affairs & Sports in 2014.

As a young museum professional, I started my SAMA journey as Chair of SAMA Western Cape branch. Being part of the SAMA Council was foreign ground for me. My first “big” SAMA project was being involved in organising the historical AFRICOM conference in Cape Town in 2006. As host city, SAMA WC had to assist wherever possible. Being part of a team, organising such a successful international conference was a turning point for me and made me excited to be part of the South African museum fraternity.

I was elected as SAMA Council member in 2006 and subsequently as Vice-President and then President of the Association. On the night of my inauguration, I remembered the days as a twenty-two year old when my mentor, the late Professor Hillary Deacon, constantly encouraging me to take part in museum activities and to always stay connected with current museum and heritage issues. Looking back, I am very grateful for the opportunities I have had and for people like the late Prof. Hilary Deacon in my life.

During my term as SAMA President a few highlights stand out. One was the appointment of a new *SAMAB* editorial team and the process of having *SAMAB* become an accredited peer review journal. *SAMAB* issues from 1997 to the present are now indexed and loaded on SABINET, a platform for online journals. Our journal is now widely read in South Africa, in Africa and abroad. This is surely a great achievement and makes one realise the important contribution we can make through careful research, and publishing that research in a journal such as *SAMAB*. The South African Post Office must also get special mention for their financial assistance towards the sustainability of *SAMAB*. As a result the journal has been available to the broader museum and heritage sector.

SAMA has for many years been on the forefront of training seminars and forums. I am involved in the Western Cape Museums Educators Forum, an independent forum, focusing on museum education consisting of museum educators and people with an interest in museum education. SAMA and SAMA Western Cape have supported the forum’s activities and its programmes. The success of this forum led to the forming of the same initiative by the SAMA KZN branch. Forums like this are an excellent way of introducing our educational programmes to schools.

It is further important to have partnerships with related institutions. Through these relationships we are able to achieve so much more. During my term as SAMA President, we had a very good relationship with ICOM-SA, where we co-hosted an international workshop with the International Committee of Exhibition Exchange (ICEE) in Cape Town in 2015. Dr Helene Vollgraaff, Chairperson of ICOM-SA, and I presented a paper on the current state of exhibition exchange in South African museums. I also took part in a round table discussion about “building bridges” at the national conference of the Museum Association of Namibia in 2015. The objective was to look at cross-border exchange between South African and Namibian museums. Another important engagement followed with the Dutch Embassy regarded talks about co-operation between SAMA and the Dutch. This led to a visit of Dutch professionals to South Africa and the hosting of conservation workshops later in 2016. Forming partnerships and building relationships is so imperative. At the end we all speak the same language, have the same goal which is to be champions in the sector we are serving.

At the end of my term as President I emphasised the importance to SAMA Council that we have to repackage ourselves in such a manner that museum professionals realise how worthwhile it is to become a SAMA member and being part of the most important professional body concerning museum and heritage issues.

Being a member of SAMA has opened many opportunities, given me the opportunity to share my own experiences through various work related projects and also forming precious working relationships with different stakeholders. As members we can be very proud to be part of a community that is still standing strong after eighty years!

Special applause to former Presidents and Council members who have paved the way for us, and also remembering those who have passed on. We are indeed what we are because of each other!

Victor Netshivha
Current President of SAMA

I am a graduate of three universities: UNIVEN, UJ, UWC and currently doing an MA in Conservation of Built Environment at University of Cape Town.

I joined the heritage fraternity in 2000 and I was attached to the Limpopo Department of Sports Arts and Culture working as a Museum Human Scientist. At that point in time winds of change were blowing in the direction of transforming the heritage fraternity in South Africa. I was responsible for identifying, researching and protecting provincial heritage resources. The highlight of my career in that position was the construction and installation of statues of Pioneers of Wars of Resistance such as Khosi Makhado, Kgosi Mokopane, Kgosi Sekhukhune I, Kgosi Malebogo and Hosi Ngungunyane. In 2005 I was appointed as a provincial manager by the South African Heritage Resources Agency for its Limpopo Office. In 2008 I joined Freedom Park as the Deputy Head of Department and I am currently still working there as Chief Curator. I manage the inscription of the names of the heroes and heroines of those who died for humanity and freedom, the Pan African Archive and Library and the //hapo Interpretive Centre.

I served as a member of Council for Nelson Mandela Museum in 2009-2011, and Gauteng Provincial Heritage Resources Agency in 2012-2014. In 2014 I was appointed Deputy-President of SAMA and I am the current President.

I have a wonderful team as members of the Council. My observation is that I am following the footsteps of many intellectuals who served as SAMA Presidents since its establishment. Much has been achieved by these previous councils. However, the period they served was different from the current environment. Our vision as the current Council is to redirect the strategic trajectory of SAMA in such a way that it renders museums relevant to current societal challenges.

I have no regrets moving from teaching in 1999, for little did I know that by training as a heritage practitioner I was preparing myself for a challenging and interesting career which has seen me leading an organisation of SAMA's magnitude.

LOOKING FORWARD

While it is said that the future is never like the past, this is countered by the saying that history may sometimes repeat itself. We can, however, also learn from the past.

What of SAMA? The Association is one of museums, and indeed good museums also offer the present the opportunity to understand and come to terms with the past to the benefit of future generations.

This volume provides, as the editors trust, a reasonable overview of what the Association has been involved in these past eighty years. While detail is important, in this section we want to look at the “big picture” so as to gain some perspective in considering the road ahead.

In general terms SAMA can be said to have gone through six periods:

1. Founding
2. Consolidation
3. Rise of Professionalism
4. Countering Apartheid
5. Liberation
6. Democratisation

SAMA's **Founding** in the late-1930s, speaks for itself. It saw for the first time the formal coming together and cooperation between museums and museum workers in South Africa. It was a new experience. The founding took place on 23 April 1936 when 22 delegates representing 19 institutions met in Kimberley for the inaugural meeting of the Museums Association.

The second period, **Consolidation**, was a difficult one because of the intervention of World War II. This great conflict had a devastating impact on the staffing and funding of museums, and not just for the duration of the war, but to the end of the 1940s. Despite this, SAMA not only survived but began to grow, and it did so both in membership and in the role it played in promoting communication and sound museum practice among its members. This period, through the 1950s and into the 1960s, saw especially the emergence of the role of museums as centres of learning and stimulation, not just being collections with researchers who were solely focused on researching these collections.

Flowing out of the latter was the **Rise of Professionalism** which ran through the 1970s and 1980s. This period saw the blossoming of museology in South Africa within the broad spectrum of museum enterprise, including education, curation and conservation, training and management, making huge advances. Although at the time we in SAMA did not see it for what it was, this professionalism greatly enhanced the status of the Association.

Given this recognition SAMA had a voice, and moving into the 1980s and then into the 1990s it used its voice to speak out against the Government's racial policies. This was the period of **Countering Apartheid**.

While papers by several SAMA members had started the action in the early- to mid-1980s, the real watershed came with the 1987 Conference, 'Museums in a Changing and Divided Society', and the drafting there of the **Pietermaritzburg Declaration**.

This statement made by a SAMA member at the time tells something of how things then stood.

There is little doubt that museums must take the initiative in making themselves an indispensable part of the changing social fabric that forms the southern part of this continent. SAMA has a major part to play in facilitating this perception and furthering the image of our profession and the institutions which make up the family of museums.

This drive to counter apartheid continued into the 1990s, with interaction not only with the government, but also with the ANC's Commission on Museums, Monuments and Heraldry (CMMH), with a particular focus on the development of a national policy for museums in what then came to be known as the 'New' South Africa.

The next period, that of **Liberation**, was very brief and marked by the first democratic elections. The drive by SAMA for a truly national policy for museums continued, but it was overshadowed by the multi-

layered programmes that were introduced to transform museums in the country.

This transformation process has continued since then, and in its broader implementation can best be described as the **Democratisation** period in the history of museums and of SAMA. The titles of the annual conferences these past 22 years confirm the name given to this period.

It was during this time that a completely new kind of museum and heritage institution came on the scene, including community driven museums such as District Six Museum, South End Museum, the Workers Museum in Johannesburg, the Apartheid Museum, Red Location Museum and the Robben Island Museum. Many others have followed – most of them focused on balancing the historical representations of South Africa.

This publication is the story of SAMA to date. Where should the Association be in 2036 when it celebrates its centenary? What is the road ahead?

Any number of ideas come to mind, and they cover the whole range of SAMA's enterprise and responsibilities. But, which are the important ones? Which are primary to the lead role the Association must play in promoting the success of museums in South Africa?

It is likely that the answer lies with the "Towards a New Strategic Framework for SAMA" project the Council initiated in 2015. The findings are to be presented at the 2016 Conference, and can appropriately be called the **Review** period of the Association's history, and the implementation of the results will pave the way for a **Renewal**.

At the beginning of this section we gave two statements; the future is never like the past, and history may sometimes repeat itself. Yes, the future is never like the past, but we can learn from the past to build for the future. The Association is one of museums in South Africa, and indeed good museums and museum practices of the past offer the present the opportunity to evolve for the benefit of future generations.

What is proposed is that the Council, in crafting a new framework for the Association look at what was done in like vein back in SAMA's past. What the Association did as part of its Golden Jubilee celebrations in 1986 was to undertake just such a strategic analysis of SAMA's strengths and weaknesses and the opportunities and threats it had in its environment. And, like that earlier project, this one too should be carried out by the members of the Association.

The project in fact came out of the management workshop organised for SAMA members by the Gencor Development Fund in September 1985. The 17 Association members who attended represented the full spectrum of national, provincial, municipal and private museums, combined with local members, formed five regional groups based in Pretoria, Pietermaritzburg, East London, Cape Town and Kimberley. It was these five groups that provided the basic data for the study.

The analysis presented at the Golden Jubilee Conference in Kimberley was published in *SAMAB* under the title of "SAMA towards 2000 – an analysis of the current status of the Association and recommendations for its further development". From it we quote:

We, the membership of today, have an obligation to those who follow us. We must take critical stock of where we are today, we must plan carefully for tomorrow and, most important of all, we must do the work that needs to be done. I remind you here of the words of the 19th century Italian patriot, Giuseppe Mazzini: "Slumber not in the tents of your fathers. The world is advancing. Advance with it."

Four years later an update of the study was published in *SAMAB* as "SAMA towards 2000 revisited: the road ahead". The conclusion to Brian Wilmot's paper reads:

In the final analysis I look to see the Association as a lean, efficient machine focusing its corporate energies primarily on three objectives, namely, getting back to basics, developing a national policy, and promoting museums. And in considering this I ask you to remember what in our study four years ago my colleagues and I termed the "SAMA 6-way Test":

- are we goal-orientated?
- are we promoting?

- are we communicating?
- are we maintaining standards?
- are we financially viable?
- are we leading?

How better to focus our minds than to consider the three ideas provided and the six questions posed in this quote.

The final word from the editors is that the respected professional status of SAMA and a secure administrative base would, in terms of the 80:20 principle that underpins much strategic analysis, go a long way towards righting what wrongs / weaknesses the Association might have. These attributes would give SAMA a far stronger negotiating base when dealing with Government; it would promote good communication with the membership – not least of all through an e-bulletin; it would facilitate the organisation of conferences and training programmes; and it would be better placed to attract sponsorships.

As the tenure of each Council is two years, valuable and important initiatives are often not carried over from one Council to the next. The establishment of a permanent secretariat would obviate this gap and ensure that the necessary continuity and progress is made.

ACKNOWLEDGEMENTS

The authors/compilers express deep gratitude to the following people who made significant contributions to the text, offered valuable comments and suggestions and assisted with research and writing:

Ann Wanless
Helene Vollgraaff
Nancy Tietz
Dai Herbert
Geraldine Morcom
Nielen Schaeffer
Iris Bornman
Mike Raath

We thank Past Presidents Rooksana Omar and Beverley Thomas for the piece on Khanyile Jezi.

Special thanks go to Marianne Gertenbach of the SAMA National Office for diligently responding to our requests and for editing, amending and proof reading the various manuscripts. Annette Le Roux from the UNISA archives where the SAMA archives are housed, dug out information when requested.

We are also very grateful to David Larsen for generously making available the many photographs he made during recent SAMA conferences. With this go our thanks to Marianne Gertenbach, Geraldine Morcom, Catherine Snel, and Fleur Way-Jones for putting names to many of the faces in the photographs. We also thank Catherine Snell for liaising with the Council and persuading them to make the funds available for this commemorative publication.

APPENDICES

APPENDIX 1

Presidents of SAMA 1936–2015

The first 50 years

1936-1937	Mr C. J. Swierstra
1937-1938	Dr E.L. Gill
1938-1939	Prof C. Van Riet Lowe
1939-1940	George Arnold
1940-1941	Dr E. C. Van Hoepen
1941-1942	Prof L. F. Maingard
1942-1943	Prof P. R. Kirby
1943-1944	Mr E. C. Chubb
1944-1945	Dr Austin Roberts
1945-1946	Prof R. H. Compton
1946-1947	Prof C. J. Van Der Horst
1947-1948	Mr R. F. Kennedy
1948-1949	Prof. R. H. Compton
1949-1950	Prof. P. R. Kirby
1950-1951	Mr J. Paris
1951-1952	Dr R. H. N. Smithers
1952-1953	Prof P. R. Kirby
1953-1954	Dr J. F. Pringle
1954-1955	Prof J. D. Clark
1955-1956	Dr V. F. M. Fitzsimons
1956-1957	Dr A. C. Hoffman
1957-1958	Prof P. R. Kirby
1958-1959	Dr A. J. D. Meiring
1959-1960	Dr R. C. Bigalke
1960-1961	Dr P.A. Clancey
1961-1962	Prof R. A. Dart
1962-1963	Dr R. H. N. Smithers
1963-1964	Prof P. R. Kirby
1964 part of	Dr A. W. Crompton
1964-1966	Dr T. H. Barry
1966-1968	Colonel G. R. Duxbury
1968-1970	Dr C. K. Brain
1971-1973	Prof M. Bokhorst
1973-1975	Dr T. H. Barry
1975-1977	Colonel G. R. Duxbury
1977-1979	Miss E. M. Shaw
1979-1982	Dr J. J. Oberholzer
1981-1983	Dr R. H. Van Niekerk
1983-1985	Colonel G. R. Duxbury

The past 30 years

1985-1987	Dr C. K. Brain
1987-1988	Clayton S Holliday
1988-1989	Brian C Wilmot
1989-1991	Christopher M Till
1991-1993	Prof. Michael A Raath
1993-1995	Brian C Wilmot
1995-1997	Udo S Küsel
1997-1999	Gillian Berning
1999-2001	Rochelle Keene
2001-2003	Rooksana Omar
2003-2005	Khanyile Jezi
2005-2007	Deidre Prins-Solani
2007-2009	Beverley Thomas
2009-2011	Ishmael Mbhokodo
2011-2013	Mark Sole
2013-2015	Catherine Snel
2015-2017	Victor Netshiava

APPENDIX 2

SAMA Conferences 1936–2016

	Year	Dates	Town/City	Venue	Theme
	1936	23 April	Kimberley	Public Library	SAMA inaugural meeting
1st	1937	30–31 March	Kingwilliamstown	Council Chamber, Town Hall	
2nd	1938	19–21 April	Durban	Art Gallery	
3rd	1939	10–11 April	Bulawayo	Public Library	
4th	1940	26–28 March	Cape Town	Archives Building	
5th	1941	2–4 July	Johannesburg		
6th	1942	7–9 April	Port Elizabeth		
7th	1943	27–29 April	Pietermaritzburg	Natal Museum	
8th	1944	9–11 May	Bloemfontein	National Museum	
9th	1945	7–9 May	East London	Technical College	
10th	1946	26–28 June	Pretoria	Transvaal Museum	
11th	1947	8–11 July	Grahamstown	Rhodes University College	
12th	1948	16–19 March	Johannesburg,	Africana Museum	
13th	1949	29 Mar–1 April	Durban	No 3 Committee Room, City Hall	
14th	1950	28–31 March	Cape Town	Archives Building	
15th	1951	12–15 March	Bulawayo	Chamber of Commerce Building	
16th	1952	7–10 April	East London	East London Museum	
17th	1953	24–27 March	Kimberley	Northern Cape Technical College	
18th	1954	17–20 May	Livingstone, Northern Rhodesia	Rhodes-Livingstone Museum	
19th	1955	15–18 March	Pietermaritzburg	Natal Museum	
20th	1956	1–4 May	Pretoria	Transvaal Museum	
21st	1957	7–10 May	Bloemfontein	Nationale Museum	
22nd	1958	29 Apr–2 May	Grahamstown	Rhodes University	
23rd	1959	4–6 May	Windhoek	Methodist Hall	
24th	1960	7–10 June	Johannesburg	Africana Museum	
25th	1961	25–28 April	Durban	City Hall	
26th	1962	15–18 May	Cape Town	South African Museum	
27th	1963	March	Port Elizabeth		
28th	1964	7–10 April	Salisbury	Queen Victoria Museum	
29th	1965	23–26 March	King Williams Town	Kaffrarian Museum	
30th	1966	19–24 April	Lourenco Marques	Museu Dr. Alvaro de Castro	
31st	1967	10–13 May	Bulawayo	National Museum of Rhodesia	

	Year	Dates	Town/City	Venue	Theme
32nd	1968	7–10 May	East London	East London Museum	
33rd	1969	22–25 April	Pietermaritzburg	Natal Museum, Pietermaritzburg	
34th	1970	28 Apr–1 May	Bloemfontein	National Museum	
35th	1971	23–26 March	Kimberley	William Humphries Art Gallery	Museums and the human species
36th	1972	27–30 June	Pretoria	Pretoria Art Gallery	
37th	1973	19–23 March	Oudtshoorn	CP Nel Museum	
38th	1974	11–15 March	Port Elizabeth	Hotel Elizabeth	
39th	1975	4–10 June	Cape Town	South African Museum	
40th	1976	7–11 June	Blantyre, Malawi	Mt Soche Hotel	
41st	1977	3–5 May	Durban	Durban Oceanarium	
42nd	1978	3–6 April	Ezulwini, Swaziland	Royal Swazi Hotel	
43rd	1979		Stellenbosch		
44th	1980	29 April–1 May	Pilgrim's Rest	Recreation Hall	
45th	1981	27–30 April	East London	Kennaway Hotel	
46th	1982	27–29 April	Gaborone, Botswana	National Museum & Art Gallery	
47th	1983	19–21 April	Windhoek	Academy for Tertiary Education	
48th	1984	15–18 April	Saxonwold, Johannesburg	SA Museum of Military History	
49th	1985	23–26 April	Grahamstown	1820 Settlers National Monument	
50th	1986	22–26 April	Kimberley	Kimberley Sun	
51st	1987	May	Pietermaritzburg	Imperial Hotel	Museums in a changing and divided society
52nd	1988		Stellenbosch	Town Hall	
53rd	1989	April	Bloemfontein	Clarendon Hall	
54th	1990	May	Port Elizabeth		
55th	1991				
56th	1992	June	Durban		
57th	1993		Blydepoort; Willem Prinsloo, etc		Consisted of various study tours to Museums in the old Transvaal
58th	1994	23–26 May	East London		Towards a charter
59th	1995	17–21 July	Cape Town		Getting on with the job
60th	1996	22–25 April	Kimberley		Museums for the people
61st	1997	21–27 April	Pietermaritzburg		Changing gear: museums into the future
62nd	1998	4–8 May	Berg-en-Dal		Mahungu – let us talk together
63rd	1999	20 April	Heidelberg		The nature of museums and museums of nature

	Year	Dates	Town/City	Venue	Theme
64th	2000	29 May–02 June	Robben Island		Museums 2000: rebirth and renewal
65th	2001	5–7 June	Port Elizabeth	Pine Lodge resort	A question of museum ethics: Hayi bo! Shu! Eina! Ouch! A conference for the courageous
66th	2002	3–7 June	Kwazulu-Natal	Durban & Pietermaritzburg	New Paradigms for the heritage sector in the 21st century. Vuk'uzihathe: Umhlaba ukuphonsela inselelo
67th	2003	1–6 June	SAMA Gauteng		Museums the best kept secret. The key to education and exhibitions
68th	2004	1–3 June	Cape Town	Castle of Good Hope	Democratising museums and heritage. 10 years on
69th	2005	24–26 May	Bloemfontein	President Hotel	Bridging the Boundaries: Integrating collections, curators, communities
70th	2006	12–14 June	Kwazulu-Natal,	Champagne Sports resort	Making the intangible tangible. Museums and intangible heritage
71st	2007	29 –31 May	Cradle of Humankind World Heritage Site	Maropeng	Museums in a Virtual Age
72nd	2008	8–13 June	Cape Town	Stellenbosch University Business School	Sacred and Secret Heritage
73rd	2009	7–10 Sept	Port Elizabeth	Pine Lodge	Practical Museology – basics and new concepts
74th	2010	27–29 Sept	Durban	Riverside Hotel	MUSEUMS IN ACTION: To 2010 and Beyond
75th	2011	25–27 Oct	Pretoria	Ditsong Cultural History Museum	Museums and Memory: Objects tell a story
76th	2012	30 Oct – 1 Nov	Paarl, Western Cape	Toringkerksaal	Museums in a changing world
77th	2013	21–24 Oct	Kimberley	Horseshoe Inn	Museums (memory+ creativity) = social change
78th	2014	3–5 Nov	East London	East London Golf Club	Collections Make Connections
79th	2015	26–29 Oct	Durban	Riverside Hotel	Museums for a sustainable society
80th	2016	1–4 Nov	Pretoria	Diepindieberg	80th Anniversary

APPENDIX 3

Biennial Conferences on Museum Education

Year	Venue / Number of delegates	Themes / Comments
1972 (13-17 March)	Pietermaritzburg / 10 invited delegates	Delegates took turns to lead classes in the museum, followed by a critique by those who observed. Selected topics were also chosen for discussion in the afternoons.
1973	Pretoria / 22 delegates	Invited speakers address the delegates. Demonstration classes were given followed by discussion.
1976	Kimberley / 28 delegates	Demonstration lessons to classes ranging from pre-primary to Std. 7, from various Kimberley schools; questions were fielded by the pupils and discussion followed with delegates.
1978	Grahamstown / 31 delegates	Discovery Rooms; Teaching Techniques; Museum/School Relationships; Art Workshops for Children; Museums and Teaching Physical Science.
1980	Potchefstroom	Public Relations for Museums. University lecturers in PR ensured a high standard which was to set the scene for many museums.
1983	Grahamstown / 44 delegates	Museums and Black Audiences; Outdoor Education; The Museum Education Profession; Audio/Visual use in teaching.
1985	Pietermaritzburg	Adult Education in Museums; Special Education in Museums; Evolution of Museums Education. Environmental Education; Museum Communications: A Concept for Policy and Practice.
1987	Skukuza	The Museum's Role in Formal, Informal and Non formal education; Target Audience; Volunteer Guides; Audio Visual techniques; Environmental Education.
1989	Cape Town	Museum Education and Training; Archaeology and Museum Education; Environmental Education. Discovery Learning; Children and Museums; Museum image and PR.
1991	Port Elizabeth	Future Scenarios; Museums and the Education Crises; Museum Education and Cultural Development; Environmental Education; Museum Education and Language teaching; Museum Education and History teaching; Museum Education and Art teaching.
1993	Durban	Education Transformation; Education and Cultural Heritage; Educational Techniques; Charging for Museum Education programmes; Environmental Education; Discovery Rooms; Training for Educational Staff.
1994	Worcester Open Air Museum	

APPENDIX 4

SAMA Technical Conferences

Year	Venue and Town/City	Comments/Themes
1964	Natal Museum, Pietermaritzburg / 25 delegates	
1967	South African Museum , Cape Town / 27 delegates	
1971	SA Cultural History Museum, Pretoria	
1973	National Cultural History and Open Air Museum / 77 delegates	
1975	National Museum Bloemfontein	
1977	South African Museum and South African National Cultural History Museum, Cape Town / 96 delegates	
1980	Port Elizabeth Museum / 70 delegates	
1982	Transvaal Museum, Pretoria / 77 delegates	
1984	McGregor Museum, Kimberley / 105 delegates	Museum Displays
1986	Kimberley (run concurrent with the SAMA Jubilee Conference)	Conservation
1988	East London Museum	Hosted Danielle Bosworth, a textile conservator from the British Museum.
1990 (?)	South African Museum / attended by more than 100 delegates from 49 institutions	
1992	Port Elizabeth Museum	Museum displays - taking us into the 21st Century. Lectures given on: Computer graphics, Laser printing, Design concepts of new galleries, Reconstructed dinosaurs.
1994	Worcester Open Air Museum / 140 delegates	

- 1994 The History Department at Rhodes University offers students a six-week tutorial course on museology.
- 1995 National Survey on Training Needs in Museums, launched by Gerard Corsane to devise a coordinated strategy for future training programmes.
- 1996 Cape Town: Workshop on Sensitive Materials in the fields of Archaeology and Cultural Anthropology, together with a section on Ethics.
- 1999 A National Strategy for Heritage Training drawn up by Gillian Berning. Training opportunities were to become available at the University of the Witwatersrand, comprising an MA, MSc, and PhD by research theses.
- 2001 Kwa Muhle Museum and the North Durban Department of Education and Libraries, embarked on an innovative outcome-based educational programme that used museum facilities.
- 2002 Workshop Exhibition Design, held at Durban Museum over two days.
- 2003 A workshop offered on Robben Island. Subjects covered include Management of Heritage Resources, Memories, Information and Archives, Communicating with the Public.

2003 A graduate program in Cultural and Media Studies is initiated at the University of Natal, with funding from National Research Foundation. Bursaries were offered for one MA and one PhD student. There is a need to focus on Cultural Tourism and Visual Anthropology.

Seminar on Preservation of Paper and Photographs. Run by SAMA-East Cape at the Albany Museum, in collaboration with the George Eastman House and the SA Paper Conservation Group: 35 participants; 17 East Cape institutions attending.

Workshop held at the Voortrekker Monument in May, and repeated again in October. Theme: Access for the Physically Disabled.

2004 Representatives from all SAMA branches combine to start a Training Program for Conservators. The course was to include Basic Museology, Exhibit Design, Professional Standards, Mentorship, and Governance and Conservation Training.

2005 Grant from the Department of Arts and Culture received by SAMA for training and transformation in the Museum Sector. This programme was named the Transformation and Training Programme (TTP).

2006 Transformation Training Programmes: workshops held in Graaff-Reinet, Paarl, East London, and the William Humphreys Art Museum in Kimberley. Two-week courses were offered in Ceramic Conservation; Museums and the Web; Mould-making, Casting and Gilding; Museum Ethics; Museums in a Virtual Age; Conserving Natural History Collections; Metal Conservation; Exhibition Design and New Media, and Certificate courses - Preservation on a shoe-string.

African post-graduate Programme of Museology and Heritage Studies, Year 1. Offered by University of the Western Cape, University of Cape Town and Robbin Island.

Annual SAMA Conference, held in the Drakensberg. Theme: Making the intangible, tangible.