WEB-BASED SOCIAL MEDIA AND MUSEUMS IN SOUTH AFRICA

by

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Museums can be more than just temples, they can also be forums. Objects have meanings and can communicate.

It is imperative to realise that diversity of heritage is a resource and should be treated as such, getting equal attention.

More so, that it is the public who matter most. There is a need for change from top-down to down-up.

The museum worth its salt should provide visitors with opportunities to create new knowledge, during and after the visit. They must empower the participant to be an actor too and not just a participant.

They must find ways of building community commitment by finding what is local and associate with it. Museums must be brought back to the communities of [sic]which they belong.

If you are a museum in Africa and in South Africa for that matter and you have not realised some of the above then you really want to start asking why?

Dr. G. Abungu,
Democratising museums and heritage ten years on
Keynote address to the 2004-SAMA Conference.

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SUMMARY

This study set out to establish an informed framework for the use of social network services in South African museums. Social network services are utilised by a wide demographic spectrum so they offer a cost-effective way to engage with communities and with existing and new stakeholders.

The Standard of Generally Recognised Accounting Practice on Heritage Assets, or GRAP 103, and the draft National Policy on Digitisation of Heritage Resources imply that museum collections get documented and managed in digital form. It will coincidentally also enable museums to embrace the use of social network services and share the collections in their custody with many South Africans who are yet to experience the value of museums in the country.

Museums are institutions in the service of society which acquires, conserves and communicates the tangible and intangible heritage of people and their environment. During the twentieth century museums have had to reinvent themselves from being unapproachable custodians of heritage to being part of society, willing to engage in discourses and be transformed to remain relevant to the communities they serve.

The 2011 Census has found that about 18.2 million of 51.7 million South Africans have had access to the Internet before. Active Internet users however, are about half that figure because it is expensive, the broadband and telecommunications network is not efficient or because people have not yet experienced the value it offers. Government regulations compel Information and Communication Technology (ICT) enterprises to spend 1.5% net profit after tax on socio economic development initiatives. This presents an opportunity for museums as educational institutions to engage with such enterprises to expand Internet access and engage with local communities.

The social network service field offers various ways to communicate collections and engage with communities through text, photographs, video and location-based technologies. Various notable local and international initiatives were discussed in this study. For example the *Kulturpool* which allows visitors to create cyber collections from digitised museum objects and contribute to the knowledge of such objects by allowing them to submit and share

information for others to read. SAHRIS, the digital database offered by the South African Heritage Resources Agency, holds the key to similar ventures that museums could pursue.

The regulative framework involves privacy, copyright and ethical issues which museums should abide by. Because of the pervasiveness of ICTs museums should take note of these regulations even if they decide not to pursue social network initiatives. ICT skills in museums are insufficient and should be improved upon. Social network services offer training and guidelines on how to use them, which could be a great help provided the reader has a good command of the English language.

Cognisance must be taken of an overview social network services and their uses, and of the ethical and regulative framework for museums to benefit from using social network services to engage with communities. This way, communities may benefit from having access to the museum online.

Keywords: Broad Based Black Economic Empowerment Information and Communication Technology (BBBEE ICT) Sector Charter, copyright, ethics, Facebook, Google, Internet, museum, new media, privacy, public-private partnership, social media, social network services, South Africa, web 2.0, World Wide Web

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CHAPTER I

INTRODUCTION

This study investigates web-based social media[1] as a resource for museums to communicate with the public. The main objective is to establish an informed framework for the use of social media in South African museums. It will take account of the ethical and regulative setup within which museums operate and it will aim to inform museums of social media services and how social media is used by other museums or similar bodies in the library and information industry.

The framework must be useful to any small museum or to large museums with different departments, such as an education, communications, or a marketing department. It will take into account the ethics and regulations that apply to all museums without getting caught up in whether it is a natural history museum or a museum of culture. Classifying museums in such terms is currently under revision, since it does not always contribute to preserving heritage.[2]

It is not the purpose of this study to focus on exhibition design, marketing or learning through social media, on which studies are available.[3] This study will also not focus on technologies such as Quick Response Codes (QR Codes) or applications that are Internet-based or computer generated but do not involve social network services.

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[1]   To be clear, the 'Internet' is a technical term. The Internet refers to worldwide computer networks that facilitate data transmission and exchange. It was introduced in South Africa twenty years ago in 1993. This made it possible for computers to connect to the World Wide Web, a computer network consisting of a collection of Internet sites. Although it is not the only network, the World Wide Web or simply the web has since become a common term to refer to Internet websites and will be used as such further on. The term online will for the purpose of this study refer to being connected to or being available on the Internet. Social media or Web 2.0 forms part of the second generation of Internet use. It entails communication tools or services that are online and can be accessed by a range of computer devices and mobile phones and instead of receiving broadcast information as presented on websites of the 1990s to the early-2000s, social media allows users to interact with the site or service and or with other users.

[2]   See for example the discussion on ecomuseums in Christina F. Kreps, *Liberating culture; Cross-cultural perspectives on museums, curation and heritage preservation* (Milton Park & New York: Routledge, 2003), p. 123.

[3]   See, for example, Angelina Russo, Jerry Watkins & Susan Groundwater-Smith, The impact of social media on informal learning in museums, *Educational Media International* 46(2), June 2009, pp. 153-166. See, also, the specific issue of the journal *Learning, Media & Technology* 34(2), 2009 that focused solely on social network services and learning.

A museum is a "non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment."[4] Exhibition refers to "the result of the action of displaying something, as well as the whole of that which is displayed and the place where it is displayed."[5] This means that exhibitions could also be online representations of objects in a collection.

The operation of museums is subject to complex regulations partly because they collect objects and information that are related to people or to natural resources. As a result issues relating to ethics, implicated or actual use agreements and legal aspects such as copyright or the right to privacy must always be considered. Social network services contain their own respective terms of use and may conflict with the way museums operate. They may, for example, assume the right to use information or images in ways that museums may not agree with, or museums could inadvertently violate the privacy of visitors by posting their photographs online. It is the purpose of this study to inform South African museums of the social network services on offer and to point out the regulations and other issues that must be kept in mind when using these services.

1.1. Literature review

Internationally, the issue of social media and museums has been a prominent point of discussion in the last few years.[6] Topics focusing on marketing, communications and exhibition development featured a lot. *Museums and the Web*, hosted by *Archives and Museum Informatics* held its fifteenth annual international conference recently, and *Museums*

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[4] International Council of Museums (ICOM), *Icom Code of Ethics for Museums* (France: ICOM, 2006), p. 14.

[5] André Desvalées and François Mairesse, eds., *Key concepts of Museology* (s.l.: Armand Colin and ICOFOM, 2010), pp. 34-35.

[6] For example: John H. Falk and Beverly Sheppard, *Thriving in the knowledge age* (Oxford: AltaMira Press, 2006); MuseumsEtc, comp., *Twitter for museums; Strategies and tactics for success; a collection of essays* (Edinburgh: MuseumsEtc, 2010); Maxine Melling, ed., *Supporting e-learning; a guide for library and information managers* (London: Facet Publishing, 2005); David Parkes and Geoff Walton, eds., *Web 2.0 and libraries: impacts, technologies and trends* (Oxford: Chandos, 2010); Kate Theimer, *Web 2.0 tools and strategies for archives and local history collections* (London: Facet Publishing, 2010).

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and Mobile conferences are currently in their second year.[7] Although specialist museum professionals present papers at these events, they are mainly trade fair conferences hosted by service providers. The developing world is largely unrepresented here and although the information is of use in terms of knowing what museums offer internationally, it does not always apply to local conditions.

Social media as such has also featured in academic work. An example is the PhD dissertation of danah boyd [sic] on online teen socialising in North America[8] and publications on education and social media, especially in the United Kingdom.[9] South Africa has delivered work on social media, but not yet in terms of museums. The M4Lit project contributed to a wealth of information on urban youth in Cape Town which, despite its small sample area, is still valuable to this research because of its relevance to South Africa.[10]

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[7] "Archives & Museum Informatics" accessed 30 May 2011, http://www.archimuse.com/conferences/mw.html; "Museums & Mobile Conference" accessed 30 May 2011, http://www.museums-mobile.org/about/.

[8] danah boyd, *Taken out of context: American teen sociality in networked publics*. (PhD dissertation, University of California, Berkeley, 2008), accessed 20 May 2011, http://www.danah.org/papers/TakenOutOfContext.pdf.

[9] See for example: Lyndsay Grant, 'I DON'T CARE DO UR [sic] OWN PAGE' a case study of using wikis for collaborative work in a UK secondary school. *Learning, Media and Technology* 34(2), June 2009, pp. 105-117, accessed 15 January 2011, doi: 10.1080/17439880902923564; Christine Greenhow and Beth Robelia, Informal learning and identity formation in online social networks. *Learning, Media and Technology* 34(2), June 2009, pp. 119-140, accessed 15 January 2011, doi: 10.1080/17439880902923580; Gwyneth Hughes, Social software: new opportunities for challenging social inequalities in learning? *Learning, media and technology* 34(4), December 2009, accessed 15 January 2011, doi: 10.1080/17439880903338580.

[10] See for example: Marion Walton, *Mobile literacies & South African teens: leisure reading, writing, and MXit chatting for teens in Langa and Guguletu*, (project report for M4Lit, Shuttleworth Foundation, 2009), accessed 9 May 2010, http://m4lit.files.wordpress.com/2010/03/m4lit_mobile_literacies_mwalton_20101.pdf; Tino Kreutzer, *Generation Mobile: Online digital media usage on mobile phones among low-income urban youth in South Africa*, 2009 (survey & study published on Tino Kreutzer website, 2009), accessed 9 May 2010, http://tinokreutzer.org/mobile/MobileOnlineMedia-SurveyResults-2009.pdf; On p. 22 Kreutzer also refers to recent academic studies on MXit's role in the lives of adolescent girls (Tanya Bosch, Wots ur ASLR? Adolescent girls' use of MXit in Cape Town, *Commonwealth Journal of Youth Studies* 6(2) 2008), its relevance for university students (Dorianne Dourando *et al.*, *Investigation into the usage of mobile instant messaging in tertiary education* (proceedings of the 9th Annual Conference on World Wide Web Applications, Johannesburg, South Africa, 5-7 September 2007, accessed [by Kreutzer] 29 March 2008, http://staging.uj.ac.za/www2007/documents/proceedings/Dourando_Parker__DelaHarpe_Investigation_usage_of_mobile_messaging.pdf), and the prospects of using MXit for mobile education (Laurie Butgereit, *Math on MXit: Using MXit as a medium for Mathematics Education* (proceedings of Meraka INNOVATE Conference for educators, CSIR, Pretoria, 18-20 April 2007, accessed [by Kreutzer] 28 March 2008, http://researchspace.csir.co.za/dspace/bitstream/10204/1614/1/Butgereit_2007.pdf); Tino Kreutzer, *Internet and online media usage on mobile phones among low-income urban youth in Cape Town* (paper submitted to the preconference workshop at the Conference of the International Communication Association (ICA), Chicago, 20-21 May 2009), accessed 21 March 2011, http://tinokreutzer.org/mobile/.

The topic of social media in museums is dominated by a few authors in the English language international publications[11]. This may be attributed to museums requiring such specialised yet multi-disciplinary works that necessitate practical and theoretical literature. The absence of discussions on social network services in authoritative publications such as *A companion to Museum Studies* and *Museum Studies: an anthology of contexts* is also noted.[12]

MuseumsEtc is a publishing house that focuses on practical aspects of museum work; they claim that it would take them months rather than years to turn ideas into books. The company produces books on topics relating to museum core-functions, such as visitor studies, marketing, exhibition design, and collections management. They focus on museum professionals sharing best practice and encourage website visitors to submit ideas which will be presented to authors who will address the topics. Almost similar to a discussion forum, these publications are valuable tools, although sometimes lacking in critical thought.[13] MuseumsEtc has produced a number of publications on social media and museums, including *Twitter for museums; strategies and tactics for success; a collection of essays* (2010) and *Conversations with visitors; social media in museums; selected essays* (2012).

Academic works currently in progress include those of Nana Holdgaard who is pursuing a PhD in Danish online museum communication with a particular focus on social media, at the IT University of Copenhagen. Carley Dobson is working on a report on the impact of social media in museums in the United States of America.[14]

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[11] Parkes and Walton, eds., *Web 2.0 and libraries*; MuseumsEtc, comp., *Conversations with visitors; social media in museums; selected essays* (Edinburgh & Boston: MuseumsEtc, 2012); MuseumsEtc, comp., *Twitter for museums*; Theimer, *Web 2.0 tools and strategies*.

[12] Bettina M. Carbonell, ed., *Museum studies; an anthology of contexts* (Malden, Oxford & Victoria: Blackwell Publishing, 2004); Bettina M. Carbonell, ed., *Museum studies; an anthology of contexts.* Second edition. (Malden, Oxford & West Sussex: Blackwell Publishing, 2012); Sharon Macdonald, ed. *A companion to museum studies* (West Sussex: Blackwell Publishing Ltd., 2011).

[13] *MuseumsEtc: About, 2012*, MuseumsEtc., accessed 22 April 2012, http://www.museumsetc.com/pages /about.

[14] Nanna Holgaard, *Museum Facebook users… who are they?*, paragraph: Introduction (paper to be delivered at The Transformative Museum conference, Roskilde University 23-25 May 2012), accessed 22 April 2012, http://www.dreamconference.dk/wp-content/uploads/2012/03/Holdgaard.pdf; Carley Dobson, Thesis help – Use of social media in museums, 8 November 2012, *MuseumList Archives*, accessed 9 November 2012, http://home.ease.lsoft.com/scripts/wa-HOME.exe?A2=museum-l;e60b48a. 1211b.

In South Africa publications relating to museology are limited. Various scholars have noted this lack of academic work.[15] Museum communication strategies were last discussed at a national level at the 1990 Southern African Museums Association (SAMA) conference entitled *Liaison in museums; A liaison strategy for South African museums*. The conference dealt with issues such as internal and external communication like advertising, liaison with the media, brochures, posters and newsletters.[16] In the years that followed SAMA conferences were less focused on museum core-functions and mainly centred on political transformation topics and to some extent, intangible heritage.

The 2005 SAMA conference theme was '*Bridging the boundaries: Integrating collections, curators, communities*'. It still focussed on issues regarding transformation but there were two presentations on web-based communication media: the one was done on Internet websites and museums and the other on marketing museums in the twenty-first century. Both presentations were by commercial companies who sponsored the event.[17] In 2012 a presentation was done on the new open source software aimed at collections management and permit applications launched by the South African Heritage Resources Agency (SAHRA).

Considering the lack of published material on museums and social media in South Africa, the field of study for this research had to be expanded and some diverse yet related literature had to be included. This research will also make use of press releases or news reports, annual reports and statistical information provided on and by online and mobile media companies such as Naspers,[18] MXit Lifestyle,[19] Vodacom, World Wide Worx .[20] It will use observations

[15] Elda Grobler, *Collections Management practices at the Transvaal Museum, 1913-1964: Anthropological, Archaeological and Historical* (PhD Dissertation, University of Pretoria, 2005), p. 15; Marylin Martin, Theory into practice, practice into theory. *Samab* 24(1), March 2000: pp. 11-17.

[16] Marieta Conradie (ed.), *Liaison in museums* (Pretoria: National Cultural History Museum & Southern African Museums Association, 1990).

[17] Rushdie Salie (Web Design Studio Webfactory), Websites and museums; understanding your internet environment, *SAMAB* 31, May 2005, p. 87; Lindiwe Gadd (Matimu Heritage Solutions), Marketing museums in 21st century South Africa. *SAMAB* 31, May 2005, p.88.

[18] NASPERS, *Annual Report 2010* (s.l.: NASPERS, 2011), accessed 25 March 2011, http://www.naspers.co.za /downloads/ar/2010/naspers_ar2010.pdf.

[19] Duncan Alfreds, MXit changes look, *News24*, 10 July 2011, accessed 10 July 2011, http://www.news24.com/Sci Tech/News/MXit-changes-look-20110711.

[20] World Wide Worx and First National Bank, *Mobility 2011; the mobile consumer in South Africa 2011* (Johannesburg, World Wide Worx, 2011); World Wide Worx and First National Bank, *Mobility 2011; the mobile internet in South Africa 2011* (Johannesburg, World Wide Worx, 2011).

gleaned from social media companies such as Facebook or YouTube and their profiles of museums, heritage institutions and other role players.

CHAPTER II

THEORETICAL FRAMEWORK

The Department of Arts and Culture's *Heritage Sector Skills Audit* draft report of 2008 identifies basic museum core-functions such as museum management, exhibitions and other forms of education and communication, as well as Information and Communication Technology (ICT) skills as insufficient, critical and, as a result, priority skills in the heritage sector in South Africa.[1] Taking these into consideration, this chapter briefly discusses museum development in general. The first part stresses European and North American museum history. Although there is a need to overcome the colonial and apartheid biases in the heritage of South Africa, museums in South Africa mostly started under British rule and those histories also tell the history of museums in South Africa. It is not intended to be an exhaustive study on museum history as that would deflect from the purpose of this work.[2]

2.1. On museums, collecting practices and community

Modern museums started developing simultaneously with the consolidation of European nation states in the eighteenth and nineteenth centuries. National museums emerged as worthy institutions to display the history of a nation and imperial states boasted with their vast political reach through impressive collections from far and wide. Museums were used to define the state and institutionalise their existence. Towns and cities followed suit and established museums to mark their existence. Public access was guaranteed to these museums. Museums also encouraged citizens to educate themselves and become 'collectors

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[1] Department of Arts & Culture (DAC), *Heritage sector skills audit; draft report*, DAC/4012/07/T, PriceWaterhouseCoopers, 8 December 2008, pp. 73, 76-78.

[2] Carolyn Hamilton, Verne Harris and Graeme Reid, eds., *Refiguring the archive* (Cape Town: David Philip, 2002), pp. 9-10.
The reader will find that the first part of this section relies heavily on the work of museum theorist Sharon Macdonald to give an overview of the general eighteenth to twentieth century trends. Macdonald's work is comprehensive and suitable for the purpose of this section and was therefore used liberally.

of knowledge' and of objects.[3] The presence of museums, their displays and architecture have always been a means to communicate the identity of the place and people at their core. [4]

In nineteenth century Europe museums also entered the cultural consciousness. Middle class households started establishing private collections and furniture like the Empire Cabinet soon developed to house and display collections. Department stores – also a new feature in the city – borrowed from museum display techniques and vice versa, to display a variety of collectibles. Having a private collection was a means to establish social status and display wealth, education and taste. The desire to acquire new things even identified kleptomania as being a disease, which was especially prevalent among middle class ladies in department stores.[5]

Excessive collecting and bric-a-brac displays were popular in the Victorian era. Museums' roles were twofold in this trend, on the one hand they encouraged private collecting, and on the other hand they instilled moderation and promoted sensible acquisitions.[6] Museums acquired objects with the intention of keeping them, which created problems of selection. Selecting meaningful objects required careful thought; selection also led to categorisation. "Certain categories, such as 'Etruscan' and 'Old Masters', emerged, which were to be found in most self-respecting generalist museums, and which were used not only to organize existing material but as a spur to the museum's active collecting." [7]

Development in academic disciplines helped to narrow down what 'had to' be collected and provided a means of classifying and organising collections. Nineteenth century evolutionist theories instilled the idea of collections representing a complete series. Where gaps existed, some museums decided to fill them with replicas, while others decided to add only original objects to their collections. Art museums relied on the new discipline of art history to organise collections in terms of period, civilization and nationality, or according to particular styles to entertain and educate viewers. Classification based on evolutionary chronology and

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[3]   Sharon Macdonald, 'Collecting practices', in *A companion to museum studies* ed. Sharon Macdonald (West Sussex: Blackwell Publishing Ltd., 2011), pp. 85-86.
[4]   Elizabeth M. Crooke, *Museums and Community; ideas, issues and challenges* (London & New York: Routledge, 2007), p. 7.
[5]   Macdonald, Collecting practices, p. 86.
[6]   *Ibid*., p. 86.
[7]   *Ibid*., p. 87.

territory based difference was a popular way of exhibition among museums of other disciplines as well. Classification helped people to expand their understanding of the global world and served as a guideline in developing criteria for selection.[8]

Towards the end of the nineteenth century museums and universities increasingly grew apart as collecting and classifying of objects as intellectual pursuit lost its status to scientific research. However, in the art market, collectors remained central to identify significant works. Individual art collectors were still important and the collecting of 'old things' considered respectable. Museums were increasingly regarded a haven for things of the past. This notion was stimulated by a new historicism – the idea that the past is lost forever and that change was perceived as occurring increasingly faster.[9]

In the twentieth century collection practices were confronted with questions regarding the legitimacy of how and why collections were categorised the way they were. The pedagogical role of collections was also reconsidered. This was partly driven by questions about the notion of the canon: institutionalised fundamental rules and principles, and the sense of an overwhelming information glut. Information was rendered worthless because of its abundance. Some museums lost hope in identifying objects to select and others were concerned about the ever-increasing number of objects in storage rather than on display.[10]

The nature of collecting also changed in response to the challenge of ever-growing collections. An increasing use of recording, for example three-dimensional imaging instead of acquiring the actual object occurred and some museums decided to coordinate collecting amongst each other. Coordinated collecting also intensified specialisation in individual museums.[11] Macdonald concludes that

> Collecting is a set of distinctive – though also variable and changing – practices that not only produces knowledge about objects but also configures particular ways of knowing and perceiving… collecting produces and affirms identities and act as morally charged commentary on other ways of dealing with both objects and persons.[12]

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[8]   Macdonald, Collecting practices, p. 87.
[9]   *Ibid.,* pp. 87-88.
[10]   *Ibid*., p. 88.
[11]   *Ibid*., p. 92.
[12]   *Ibid*., pp. 94-95.

Exhibition styles changed from attempts to educate viewers through objects in the nineteenth century, to a lesser emphasis on objects and a more prolific use of narratives, text panels and dioramas in the twentieth century. The very act of collecting was eventually being questioned − not only what should be collected, but why collect? In line with this rationale, exhibitions were used to reflect on what museums have collected over time. For example some exhibitions emphasised the arbitrary nature of object classification while others used alphabetical displays to question collection rationales. This period also saw exhibitions of former exhibitions. The work of Fred Wilson who installed *Collected* at the British Museum in 1997 is regarded as the watershed in museums effectively questioning themselves.[13]

Collecting for their own sake once again became popular among individuals in the late twentieth century. Studies on the motivation for collecting highlighted its association with establishing an individual identity, expressing individual distinctiveness and it being a social activity. Contextual studies revealed that collecting is also a form of consumption, "a perpetual pursuit of inessential luxury goods and a continual quest for self-completion in the marketplace."[14]

In the 1990s it was popular among museums to interact with so-called 'ordinary' collectors of mass-produced products, for example beer mats and sweet wrappers, by displaying these objects. Some museums also acquired such objects, which resulted in the establishment of small museums displaying everyday objects, such as pencils. These developments are witness to the postmodern era and reflect a change in museum society interaction with museums not only being about high-culture but also relevant in the everyday lives of the population at large.[15]

It has also been argued that personal collecting could be seen as an act against consumerism and materialism: on a psychological level, having a collection is seen to provide comfort in times of anxiety, especially among alienated members of society who reminisce on happy memories. Sharon Macdonald concludes that there is room for further studies on the stories collectors tell of their collections: "A narrative approach also opens up the possibility of

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[13]   Macdonald, Collecting practices, p. 92.
[14]   *Ibid*., p. 90.
[15]   *Ibid*., pp. 91-92.

further exploring the kinds of stories that people may tell through and about objects, and how meanings, morals, and museums, as exemplars of a certain object-value-meaning complex, are implicated in them." [16]

An example is the book by Orhan Pamuk, *Istanbul; memories and the city*.[17] Pamuk was awarded the Nobel Prize for Literature in 2006 and incidentally also authored a novel *The museum of innocence* in 2008, which saw the opening of an accompanying museum, the Museum of Innocence in 2012.[18] In *Istanbul; memories and the city* Pamuk used two hundred and six images, including photographs and reproductions of paintings, engravings and sketches, all in black and white to highlight the theme of melancholy or *hüzün* in the part autobiography, part memoir of the city of Istanbul.[19]

In a discussion of the book Krishna Barua explains: "At the same time they [the citizens] continue their lives with the burden of heritage, indicating that they celebrate the present city despite its ruins. For them the ruins are not shameful reminders of their former glory; rather, these ruins symbolize the need to continue the legacy that has been left behind."[20] Pamuk's autobiography ends as he decides to become a writer at the age of twenty-two and the story of the city ends in anticipation of "multiple futures, a globalising hybrid that is reinventing itself in order to catapult itself into the European Union." [21] Consequently, there is much room for anxiety and alienation, which these memories of the city could allay.

The nostalgic sentiments that Macdonald mentions are evident in expatriate settler communities, for example the Utrecht based Museum Maluka whose Facebook page is used as a communication platform between Moluccan communities in The Netherlands and Indonesia. "Museum Maluka's Facebook-profile has an important role in relation to the

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[16]   Macdonald, Collecting practices, p. 91.
[17]   The Turkish version, *Istanbul: Hatiralar Ve Sehir* was published in 2005 and the English translation by Maureen Freely followed in 2005. Krishna Barua, 'The melancholy of ruins': Hüzün in Orhan Pamuk's Istanbul: Memories of a city, slide 3, (presentation for Krishna Barua Tutorials: Pamuk, Indian Institute of Technology Guwahati 21April 2011), accessed 18 June 2013, http://www.iitg.ernet.in/scifac/krishna/public_html/hs_405/tutorials/pamuk/title.ppt; Orhan Pamuk, *Istanbul: memories and the city*, trans. Maureen Freely (New York: Knopf, 2005). Digital Library, Catalogue entry, Open University Malaysia Tan Sri Dr Abdullah Sanusi, accessed 10 October 2013, http://library.oum.edu.my/oumlib/content/catalog/597626.
[18]   *News; Orhan Pamuk opened the Museum of Innocence in Istanbul*, n.d., accessed 10 October 2013, http://www.orhanpamuk.net/news.aspx?id=26&lng=eng.
[19]   Barua, The melancholy of ruins, slide 15.
[20]   *Ibid*., slide 39.
[21]   *Ibid*., slide 21.

source community. It is used to communicate with the Dutch-Moluccan community and acknowledge cultural events and memory of this group." Even seemingly irrelevant occasions such as Mother's Day are acknowledged here, giving members a sense of belonging.[22]

Another example is the website and social network Bruinou.com (formerly Brun-ou.com). This is a complex case and to avoid oversimplifying the matter, a post introducing the website will be used here to explain the issue:[23]

> In much the same manner that programmes like Eastern Mosaic and the like exist to educate people about their cultures, Bruin-ou.com exists to forge and promote Coloured culture in all its facets. With the many varied questions surrounding the topic of 'Coloured identity', Bruin-ou.com exists as a business vehicle through which the many stereotypes and question marks surrounding Coloured identity can be dispelled, thus enabling the Coloured community at large to be included in this country's great cultural resurgence.[24]

Among the reasons that motivated the website founders Charles and Lester Ash to start the site was the romanticised notion Charles felt coloured people in South Africa had of Cape Town. He also shared that opinion and was severely disillusioned on his first visit to the city, particularly the socio-economic impoverishment on the Cape Flats.[25]

> The site [was at first] exclusively funded by the Ash brothers, and was created to serve as a discussion forum, to reach opinion leaders and to promote the idea that problems in the coloured community need[ed] to be tackled by the community itself. Charles explained how the idea for the website was born around a braai stand:
>> … What if there was a website targeted at coloured people of South African origin? What if there was a meeting place for those people to meet and connect no matter where in the world they were? For me, the question of social identity is something I can neither outgrow, nor is it something I can leave in the hands of people who couldn't care less. What about my two kids? Will they be equally encumbered with questions surrounding their social

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[22] Randi Marselis, *Web, SNS and migration heritage: Connecting with source communities*, pp. 209-210 (paper to be delivered at The Transformative Museum conference, Roskilde University 23-25 May 2012), accessed 22 April 2012, http://www.dreamconference.dk/wp-content/uploads/2012/06/The TransformativeMuseumProceedingsScreen.pdf.

[23] The term and associated identity(-ies) of the classification 'coloured' is considered problematic and might even be offensive to some but it is beyond the scope of this study to debate the matter. This example was used purely to illustrate the opportunities the Web offers for communities or groups of people to engage.

[24] Tanja Bosch, Online coloured identities: A virtual ethnography, in *Power, politics and identity in South African media; Selected seminar papers*, eds. Adrian Hadland, Eric Louw, Simphiwe Sesanti & Herman Wasserman, (Cape Town: HSRC Press, 2008), p. 185.

[25] *Ibid*., p. 186.

identity? No doubt my kids will be better or asking 'what happens to a particle accelerated to near the speed of light?' rather than 'what is a coloured and where do I fit in?' So for me there is no question, the buck stops here![26]

This website could lead to extended discussions of identity and culture but for the purpose of this research it is sufficient to say that Bruinou.com serves as a social portal and creates a 'sense of community' for people living across South Africa and for expatriates.[27] It is not a museum but when one considers E. Crooke's comment, that "[t]he presence of museums, their displays and their architecture have always been a means to communicate the identity of the place and people at their core" [28] it seems fair to at least see the similarity of such a website to a museum.

Museums do not necessarily have physical collections and communities are not necessarily geographically bound. The web and related Internet technologies have the potential to create virtual communities out of people who are in different places and from different institutional venues who would probably otherwise not have met.[29] Community as opposed to society is described by Desvalées and Mairesse as follows: "the term community is generally used to define smaller and more homogenous groups (the Jewish community, the gay community, etc., in a city or in a country) whereas the term society is often used in much larger and necessarily more heterogeneous groups of people (the society of this country, bourgeois society)."[30] Museums are, according to the ICOM definition of a museum, in the service of society[31] and work, according to the ICOM Code of Ethics, "in close collaboration with the communities from which their collections originate as well as those they serve."[32]

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[26]   Bosch, Online coloured identities, p. 186.

[27]   *Ibid*., p. 185. The website started in April 2005 and although member numbers have not recently been published, it seems as if the website had a very good start as it has already reached 10 000 members by December 2007. Online community in South Africa reaches 10 000 members!, *MyPressportal!* ca. December 2007, accessed 18 June 2013, http://pressportal.co.za/politics-law-arts-society/story/936/online-community-in-south-africa-reaches-10-000-members.html.

[28]   Crooke, *Museums and Community*, p. 7.

[29]   Kevin Crowley, Gaea Leinhardt, Chien-fu Chang, Emerging research communities and the World Wide Web: analysis of a Web-based resource for the field of museum learning, *Computers & Education* 36, 2001, p. 13.

[30]   André Desvalées and François Mairesse, eds., *Key concepts of Museology* (s.l.: Armand Colin and ICOFOM, 2010), p. 75.

[31]   ICOM, *Icom Code of Ethics for Museums* (France: ICOM, 2006), p. 14.

[32]   *Ibid.*, p. 9.

The following section will discuss the phenomenon of community museums. These museums started developing in the mid to late twentieth century just as the so-called classical museums started struggling with resources, having to compete with other leisure activities and attract visitors.[33]

2.2. Community museums and heritage in a globalised world[34]

New museums dedicated to the everyday life of ordinary people, were established since the late 1960s, early1970s. Elizabeth Crookes explains that this was also a time in Britain and many other parts of the world that 'community' became a central theme in public policy. It was the result of the promotion of community development ideas in the 1950s and 1960s.[35]

> Since the 1950s, the focus has moved from charity linked to modernization, such as the provision of financial aid, and toward development and reform; for example, supporting the creation of education and health facilities… community development in the Western world, by way of societal guidance and social reform, became an essential tool of the welfare state as it emerged in the mid-twentieth century.[36]

It is interesting to consider Crookes' report together with the social theory of Pierre Bourdieu. Crookes argues that the drive towards community development was one of the aims of the so-called new-right because it made financial sense to move away from a mere charity state towards a welfare state.[37] Similarly, Bourdieu acknowledged the increased access to schools in the post-Second World War era, but he points out the hand of the system manipulating the situation: "every transformation of the educational system takes place in accordance with a logic in which the structure and function proper to the system continue to be expressed."[38]

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[33]   Kenneth Hudson, The museum refuses to stand still, in *Museum studies; an anthology of contexts*, ed. Bettina M. Carbonell (Malden, Oxford & Carlton: Blackwell Publishing, 2004), pp. 88-89.

[34]   This title is partly derived from an article: Helène Vollgraaff, Heritage in a globalised world, *SAMAB* 28, 2002, p. 60.

[35]   Crooke, Museums and community, pp. 179-180.

[36]   *Ibid.*, p. 180.

[37]   *Ibid.* Crookes goes on to explain that "one of the aims of the politics of the 'new right', evident in both the US and the UK, was to reduce the role of the state in the marketplace and increase the primacy of the individual through a shift from 'state care' to 'community care'… [It] involved the dismantling and privatization of the welfare state with greater emphasis on self-help, the voluntary sector, and the community…Policy guidance in both the UK and US ask[ed] museums to foster 'social capital'."

[38]   Pierre Bourdieu and Jean-Claude Passeron, *Reproduction in education, society and culture.* Second edition. (London, Thousand Oaks CA & New Delhi: Sage Publications, 2000), p. 95.

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Leicester University Museum Studies Professor Richard Sandell, affirms these notions and highlights the impact of conservative government policies in Britain in the 1970s and 1980s; "… the dominant ethos of economic rationalism signalled tremendous changes for museums achieved largely by successive reductions in public funding."[39] Museums faced increasing financial pressure and some responded by focusing more on business managerialism; and they sought to justify their funding by achieving an increase in the quantity, rather than diversity of audiences.[40] At the same time museums were also employed to play a part in urban regeneration strategies, like the Museum of Science and Industry in Manchester. But the process of cultural democratisation "… was faltering 'in the face of a regime that [believed] that its responsible citizens should be avid consumers of culture, but not necessarily active participants in the creation and transformation of culture'." [41]

Regardless of who actually instigated the development of community museums, these museums served to strengthen and legitimise group and place-based identities, similar to the late nineteenth century nationalist museums. In another sense community museums were used to counter fears of cultural amnesia.[42] Helene Vollgraaff argues that the phenomenal growth in the heritage sector during the same period when globalisation took off was because identity and tradition are seen as coping mechanisms when familiar structures seem to crumble. [43]

> Identity is becoming the main, and sometimes only, sources of meaning in a historical period characterized by widespread destructuring of organizations, delegitimation of institutions, fading away of major social movements and ephemeral cultural expressions. People increasingly organize their meaning not around what they do but on the basis of what they are, or believe they are.' According to Carnoy: 'Cultural identity, or what I call 'self-knowledge', whether religious, ethnic, racial or gender,

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39   Richard Sandell, Museums as agents of social inclusion, in *Museum studies; an anthology of contexts.* Second edition, ed. Bettina .M. Carbonell (Malden, Oxford & West Sussex, Blackwell Publishing, 2012) p. 563.

40   *Ibid.* Sandell also highlights the wealth of studies on the economic value and impact of the arts and cultural sector that took place in the 1980s. These types of studies are still being used today in South Africa to secure funding or support for museums.

41   Peter Jenkinson, Museum futures, in *Museum provision and professionalism* ed. Gaynor Kavanagh, (London: Leicester University Press, 1994), p. 51 quoted in Sandell, Museums as agents of social inclusion, p. 563.

42   Graham Black, *The engaging museum; developing museums for visitor involvement* (Abingdon: Routledge, 2005), p. 48; Macdonald, Collecting practices, p. 88.

43   Saloni Mathur, Museums and globalization, in *Museum studies; an anthology of contexts.* Second edition., ed. Bettina M. Carbonell, (Malden, Oxford & West Sussex: Blackwell Publishing, 2012) p. 510; Vollgraaff, Heritage in a globalised world, p. 59.

and whether local, regional or global, is an antidote to the complexity and harshness of the global market as the judge of a person's worth [44]

The turbulent 1990s post-Cold War era saw minority groups worldwide establishing community museums, such as the Votian Museum in Luzhicy (Luutsa, Russia) and the *museo comunitario* network of ninety-four museums in Mexico.[45] The South End Museum in Port Elizabeth and the Mphebatho Cultural Museum in the North West Province are examples of community museums in South Africa. They were established because the communities wished to commemorate their history. As the Mphebatho Museum states, the community leaders wanted to ensure that traditions were passed on to future generations as they feared that their "cultural practices and tribal policies were falling away and being forgotten".[46]

Community museums include so-called Sites of Conscience, historic sites "specifically dedicated to remembering past struggles for justice and addressing their contemporary legacies."[47] At the risk of being accused of superficiality, it is worth mentioning that some of these museums bear quite a resemblance to the early nineteenth century museums exhibiting past regimes of punishment that used such exhibitions to denounce the past cruelty and show that its society has advanced from such practices.[48]

> When Millbank Penitentiary opened in 1817, a room festooned with chains, whips and instruments of torture was set aside as a museum. The same period witnessed an addition to London's array of exhibitionary institutions when, in 1835, Madame

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[44]   Vollgraaff, Heritage in a globalised world, p. 59.

[45]   The *museo comunitario* network opened its first community museum in the State of Oaxaca, Mexico, in the mid-1980s and was eventually responsible for ninety-four museums in seventeen Mexican states. Black, *The engaging museum*, p. 48. Cuauhtémoc Camarena and Teresa Morales, Community museums and global connections in *Museum frictions: public cultures / global transformations* eds. Ivan Karp *et. al.* (USA: Duke University Press, 2006) p. 336. Crooke, *Museums and Community*, pp. 16-17. Malcolm McLeod, Museums without collections; museum philosophy in West Africa, in *Museum studies; an anthology of contexts* ed. Bettina M. Carbonell (Malden, Oxford & Victoria: Blackwell Publishing, 2004) pp. 455-457; Ergo-Hart Västrik and Ester Võsu, Performing Votiannes; heritage production, the Votian Museum and village feasts, *Ethnologia Europaea; Journal of European Ethnology* 40(2), 2010: p. 61.

[46]   *Mphebatho Cultural Museum*, Nightjar Travel South Africa, 2013, accessed 19 June 2013, http://www.nightjartravel.com/cultural/mphebatho-cultural-museum.

[47]   *About us*, International Coalition of Sites of Conscience (ICSC) website, 2012, accessed 6 December 2012, http://www.sitesofconscience.org/about-us.

[48]   The website sitesofconscience.org lists its members with a brief description of each. Examples similar to the early 19th century museums mentioned above would include the Andersonville National Historic Site, which "preserves the site of the most famous military prison of the American Civil War. At its most crowded, the 26.5-acre Camp Sumter Military Prison held more than 32,000 Union prisoners of war, many of them wounded and starving, in horrific conditions" and the Angel Island Immigration Station Foundation, which includes in its description: "… many immigrants were detained for weeks, months or even years". *About us*, http://www.sitesofconscience.org/members/ [Underlined emphasis by Elize Schneigansz].

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Tussauds set up permanent shop featuring, as a major attraction, the Chamber of Horrors where the barbarous excesses of past practices of punishment were displayed in all their gory detail. As the century developed, the dungeons of old castles were opened to public inspection, often as the centrepieces of museums. In brief, although often little remarked, the exhibition of past regimes of punishment became, and remains, a major museological trope… this trope has also served as a means whereby the museum, in instituting a public critique of the forms for the display of power associated with the *ancien régime*, has simultaneously declared its own democratic status.[49]

The International Coalition of Sites of Conscience was founded in 1999 and boasts seventeen accredited Sites of Conscience and nearly three hundred individual and institutional members from around the world. Some members in Africa are the Maison Des Esclaves (Slave House) in Senegal, the Sierra Leone Peace Museum in Sierra Leone, the Trevor Huddleston CR Memorial Centre in Sophiatown in Johannesburg, South Africa and the District Six Museum in Cape Town, South Africa. The Coalition is financially supported by various trusts and foundations and receives generous support from at least three United States-based funding bodies, including the National Endowment for Democracy who receives its funds directly from the US Congress; a government whose own track record of respect for human rights and democratic principles is sometimes questioned.[50]

Ciraj Rassool, History professor and founder member of the District Six Museum in Cape Town, South Africa, explains that community museums or so-called community based memory projects are less focused on objects. These museums rather hold in trust the memories and stories of the community and their descendants.[51] The District Six Museum represents the approximately sixty thousand people who were forcibly removed in 1966 when the apartheid regime declared that area of Cape Town a zone where only white people were allowed to live. The District Six Museum Foundation was established in 1989 and launched

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[49] Tony Bennett, *The birth of the museum; history, theory, politics* (London and New York: Routledge, 1995), p. 95. [Underlined emphasis by Elize Schneigansz.]

[50] *About us*, http://www.sitesofconscience.org/about-us; *Members*, International Coalition of Sites of Conscience, 2012, accessed 19 June 2013, http://www.sitesofconscience.org/members/?region=africa. Consider for example the recent perpetration of whistleblowers Julian Assange and Edward Snowden.

[51] Ciraj Rassool, Community museums, memory politics, and social transformation in South Africa: histories, possibilities, and limits, in *Museum frictions: public cultures / global transformations*, eds. Ivan Karp *et. al.* (USA: Duke University Press, 2006), p. 288; Leslie Witz, *Museums, sustainability and memories of apartheid*, p. 2 (talk presented on the occasion of International Museums Day, McGregor Museum, Kimberley, 19 May 2008), accessed 20 June 2010, www.lwandle.com/docs/kimberleytalk.pdf.

as a museum in 1994.[52] Part of its mission is to ensure "that the history and memory of forced removals in South Africa endures and, in the process, will change all forms of social oppression."[53]

Like other community museums worldwide, nongovernmental associations and cultural projects that may have started as early as the 1970s culminated in the establishment of various community museums in South Africa in the 1990s. These museums developed to a great extent outside the structure of national museums and national heritage, which "has also created a sense of an independent platform and has had the unintended consequence of enhancing the possibilities of constituting a vibrant, independent, contested public culture."[54] It is worth mentioning that some community museums initially wanted to be incorporated in the post-apartheid national structures but on their own terms. In the case of the District Six Museum

> [s]uch incorporation would have ensured that the museum had access to funds and subsidies for core staffing, and, as it was argued at the time, would have given structural shape to the claim by the museum that its work on forced removal and memory was of national significance and required official, institutional recognition. Disappointingly at the time, but in retrospect fortuitously, demands to be included in the flagship scenarios came to naught. It might have been that the independent origins of the District Six Museum were regarded as inimical to the cultural agenda of the new state… [55]

The commercial value of heritage projects, especially in terms of tourism was not neglected. While some museums have embraced or at least accepted fellow community members benefitting financially from these projects,[56] others have decided to "reject any approach that seeks to reduce the museum's aesthetics to a veneer of images and designs… immediately capable of replication as commodity." [57] Another trend that museologists in South Africa met with indignation was the establishment of so-called 'so-called museums' by casinos. These were initiated by casinos in Pietermaritzburg (Golden Horse Casino), Cape Town (Grand West Casino) and Johannesburg (Caesars, later known as Emperor's Palace and Gold Reef

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[52] *About the Museum*, District Six Museum, 2009, accessed 19 June 2012, http://www.districtsix.co.za/.

[53] *District Six Museum (South Africa)*, International Coalition of Sites of Conscience website, 2012, accessed 19 June 2013, http://www.sitesofconscience.org/members/district-six-museum/.

[54] Rassool, Community museums, p. 288.

[55] Rassool, Community museums, p. 293.

[56] *Sophiatown heritage and cultural centre*, JhbLive, 2012, accessed 6 December 2012, http://www.jhblive.com /live/venue_view.jsp?venue_id=70076.

[57] Rassool, Community museums, p. 293.

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City). Except for the Gold Reef City casino, who established the Apartheid Museum, "a proposal that most found risible" at first, none eventually came to fruition.[58] The Apartheid Museum was ultimately the product of a set of negotiations between the casino and academic historians associated with a radical tradition of historiography at Wits University.

Today there is still in some way or other a tug-of-war between community initiatives and the institutions in South Africa. Note the subtle hints of frustration coming from the 'institutional side' in the abstract of a paper presented at the 2012 South African Museums Association Conference. The paper entitled The Bo-Kaap Museum: Challenges of Community was presented as part of the theme 'Communities in Flux':

> In recent years there has been a tendency for communities to respond to their perceived exclusion in heritage institutions by setting up their own community heritage organisations to interpret and display their own historical and cultural heritage. This development is an indication that museums have sometimes failed to present 'other voices' and to serve as sites for civic dialogue and multiple perspectives. However, the terrain of community and community identity is a complex one that is fraught with contradictions and contestations.[59]

According to Desvalées and Mairesse, the New Museology focussed on new types of museums such as eco museums, social museums and scientific and cultural centres: "New [M]useology was particularly interested in new types of museums, conceived in contrast to the classical model in which collections are the centre of interest." [60] In addition Saloni Mathur also states that the New Museology was "concerned loosely with thematics of museums and representation, histories of exhibiting and display, and museums and minority groups".[61] In other words, 'old museums' were either omitted from the discussions, or criticised, and this at a time when funding became more and more insufficient. This is possibly the reason why they sometimes display a slight level of antagonism towards change.[62]

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[58]   Diana Wall, Casinos, culture and cash clash, *SAMAB* 27, 2001, p. 68.
[59]   Paul Tichman, *The Bo-Kaap Museum: Challenges of Community*, (abstract for paper presented at 76th SAMA National Conference: Museums in a changing world, Paarl, Western Cape, 30 October – 1 November 2012). [Underlined emphasis by Elize Schneigansz.]
[60]   Desvalées and Mairesse, *Key concepts*, p. 55. Desvalées and Mairesse also notes the difference between the New Museology that started in the 1970s in France, which emphasises the social role of museums and its interdisciplinary character, and the New Museology that further developed in English literature in the late-1980s which was more of a critical discourse on the social and political role of museums.
[61]   Mathur, Museums and globalization, p. 514.
[62]   Being in the museum-industry myself, it is hard not to impose human traits on such institutions.

The next section will deliberate further on museums struggling with identity, funding and social relevance since the mid-twentieth century.

2.3. Vulgarizing the museum in the struggle to survive

Museums were founded on a tradition of high idealisms and academic intentions, which, in the second half of the twentieth century, became increasingly difficult to maintain.[63] Support from wealthy benefactors dwindled and government subsidies diminished, and for these reasons a combination of financial pressure and social criticism forced museums to re-evaluate their position up to the point where some eventually disregarded the ICOM definition of a museum as a non-profit institution and became profitable corporate enterprises.

The problems with which museums were confronted in the twentieth century resulted in ICOM revising its definition of a museum seven times between 1946 and 2002. "The 1961 definition identifies collections of objects of cultural and scientific significance, while the 1989, 1995 and 2001 definitions mention material evidence <u>of people and their environment</u>."[64] The focus has shifted towards visitor engagement, concentrating mostly on exhibitions and not the other core functions, like conservation, research or collections management.

The museum theorist Kenneth Hudson explains some of the changes in societal attitudes towards museums in terms of the increasing spread of economic wealth. He argues that since the Second World War traditional class distinctions have faded or disappeared, expendable income of working class households increased and what used to be expensive luxuries became common necessities. "Pleasures have become more sophisticated and more expensive, and inexpensive satisfactions [like visiting a museum] are almost a thing of the

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[63]   Peter Vergo, Introduction, in *The New Museology*, ed. Peter Vergo (London: Reaktion Books, 2000), p. 9.

[64]   Grobler, *Collections Management practices,* p. 34. [Underlined emphasis by Elize Schneigansz].

past". Museums had to start competing with other leisure activities and had to start marketing themselves and selling their services.[65]

Museums in Europe struggled to adapt.

> The museum curators of the 1940s, 1950s and 1960s were prepared to allow customers to enter the shop, provided they observed acceptable standards of behavior, but they were not inclined to go out and look for them or to persuade them to return… What might be termed the centre section of society, the upper working class and the lower middle class, was becoming prosperous to an extent that would have been hard to imagine before the war. Commercial interests were quick to exploit this new and highly profitable situation and, as a consequence, museums found themselves in the wholly unaccustomed and unwelcome position of having to compete for the leisure hours of what ICOM thought of as 'society' or 'the community[66]

In the 1980s-1990s, when government funding became insufficient, debates were raging on the ethics of income generation and corporate sponsorships. The title of the article 'Profit or Prostitution' reflects the sentiment of the times quite well.[67] Paul Greenhalgh stated: "[i]n short, the museum can no longer exist simply as a receptacle guarding our heritage, or as a haven for scholars. It is also compelled to be a place of enhanced interest to the general public, which is increasingly seen as a main source of funding for the scholarly and conservation activity the museum takes part in, by contributing at the door and providing a target for commercial sponsors."[68] South African museum managers complained indignantly: "[t]he Museum scientist who has had to become a manager, a public relations officer and a marketer over the last number of years, [now] also has to learn to play the role of a business person."[69]

These conditions ushered in The New Museum Theory of the 1990s, aptly summarized by Shashi Cook as the "revolution in museological discourses internationally, from the

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[65] Hudson, The museum refuses to stand still, pp 85-88. And see for example: Janet Marstine, ed., *New Museum Theory and practice, an introduction* (Malden, Oxford & Victoria: Blackwell Publishing, 2006) and Robert R. Janes, *Museums in a troubled world: renewal, irrelevance or collapse?* (London: Routledge, 2009).

[66] Hudson, The museum refuses to stand still, pp 88-89.

[67] Kersti Krug, Profit or prostitution: portfolio analysis for museum marketing, *MPR News* (ICOM Bulletin) 2(2), pp. 213-216 quoted in Balthi R. du Plessis, Generation of income in museums, *SAMAB* 22(1), May 1994: p. 68.

[68] Paul Greenhalgh, Education, entertainment and politics: lessons from the great international exhibitions in *The New Museology*, ed. Peter Vergo (London: Reaktion Books, 2000), p. 74.

[69] Du Plessis, Generation of income, p. 67.

theorization of a museum as a place of commemoration and conservation, to a forum for discussion and revision between both academic <u>and non-academic communities</u>".[70] It also refers to the more recent tendency in the West for museums to want to engage with visitors and focus on people and global issues.[71]

In Africa, amidst the postmodern and postcolonial discourses, museums took ownership of their collections seriously and found new impetus to deal with the repatriation dialogue. ICOM organised Encounters (conferences) on 'What museums for Africa? Heritage in the future' in 1991 in Ghana, Benin and Togo. This led to the establishment of AFRICOM, ICOM's programme for Africa. AFRICOM soon asserted its independence by publishing a *Directory of museum professionals in Africa* and *Museum autonomy in Africa,* in addition to publications against illicit trafficking of heritage objects.[72] The documentation of objects was re-emphasised and the *Handbook of Standards; documenting African collections* led the way to create standardised records for computer-based collections management systems that could eventually communicate across the continent.[73]

Notions of the New Museum Theory were also evident in South Africa. An example was the exhibition *Holdings: Refiguring the Archive*, which coincided with the launch of the University of the Witwatersrand's graduate seminar series called Refiguring the Archive. This exhibition engaged with issues such as intellectual control, questioning the traditional sources of authority, and the storing and transmission of knowledge.[74]

On a practical level, museums experimented with all sorts of strategies to entertain yet educate visitors, including the use of new media. New media is an umbrella term that emerged in the 1980s loosely referring to computer-based media.

> The term applies to a wide range of phenomena and practices: new kinds of textual forms and entertainment pleasures (videogames, the Internet, virtual worlds); new

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[70] Shashi Cook, *Redress: Debates informing exhibitions and acquisitions in selected South African public art galleries (1990-1994)* Volume 1, (Masters in Art History, Rhodes University, 2009) Introduction pp. ii-iii. [Underlined emphasis by Elize Schneigansz]

[71] Hudson, The museum refuses to stand still, pp 85-88.

[72] ICOM, *Handbook of Standards; documenting African collections* (a Plaine St-Denis: Groupe Busson, 1996), p. 5.

[73] ICOM, *Standards; African collections*, p. 10.

[74] Jane Taylor, Holdings: Refiguring the Archive, in *Refiguring the archive*, eds. Carolyn Hamilton, Verne Harris and Graeme Reid, (Cape Town: David Philip, 2002), p. 243.

patterns of media consumption (convergence, hypertext, sit forward and sit back); new ways of representing the world (blogs, digitalization, photoshopping), the self (avatar, personal homepage), and community (bulletin boards, chatrooms, social networking); new relationships between media producers and consumers (file sharing, gift economy, participatory culture, user-generated content), and new phenomenological experiences (embodiment, immersion, presence).[75]

Skeptics see new media as "threatening the authenticity of the artifact, the authority of traditional sources of knowledge, and as vulgarizing museums, turning them into commercialized sites for 'edutainment'"[76] when in fact, exhibition techniques have been following fashionable trends all along.

> For instance, in the United States, between the 1880s and the 1940s, theories and technologies of display circulated between department stores and museums, facilitated by the involvement of department store magnates in museum governance and the employment of the same architects and designers across both institutions (Leach 1989: 128). In the same period, theater design and window-dressing employed many of the same designers, and could also be considered as neglected but important practices in the development of new media. The view that new media might be brought into the museum as a modernizing influence is based on a too rigid separation between the development of museum display techniques and the transformation of display practices across a wide range of cultural sites. Similarly, the view that new media vulgarizes the museum, bringing it closer to commercial entertainment sites, disregards the already intimate connections across the 'exhibitionary complex'.[77]

New media scholar Michelle Henning states that new media could also be seen as the translation of older practices of representation into digital form.[78] Media production, circulation and consumption have now become computer based, but this phenomenon is in line with a tendency that can be traced back several decades. The decreasing priority of the object and heightened importance of its accompanying information has been occurring since the early twentieth century. For example, in Otto Neurath's Museum of Society and the Economy in Vienna, founded in 1924, pictorial charts, graphs and posters replaced

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[75] Daniel Chandler and Rod Munday, *Oxford Dictionary of Media and Communication* (Online publication: Oxford University Press, 2012) keyword: "new media", accessed 18 June 2013, http://0-www.oxfordreference.com.innopac.up.ac.za/view/10.1093/acref/9780199568758.001.0001/acref-9780199568758-e-1858?rskey=r4QHAZ&result=1&q=%22new%20media%22.

[76] Alison Griffiths, *Wondrous difference: cinema, Anthropology and turn of the century visual culture* (New York: Columbia University Press, 2002) quoted in Michelle Henning, New media in *A companion to museum studies*, ed. Sharon Macdonald (West Sussex: Blackwell Publishing Ltd., 2011), p. 302.

[77] William R. Leach, Strategies of display and the production of desire, in *Consuming visions; accumulation and display of goods in America 1880-1920* ed. Simon J. Bronner (New York: Norton, 1989), pp. 99-132 quoted in Henning, New media, pp. 303-304. [Underlined emphasis by Elize Schneigansz]

[78] Henning, New media, p. 302.

conventional displays. The post-Second World War era saw immersive and multimedia displays at world fairs and international exhibitions, such as Charles and Ray Eames's designs for IBM, or Le Corbusier's Poème électronique for the Philips Corporation, which prefigured computer-based multimedia exhibits. Simultaneously, science museums developed new display techniques emphasising invisible, intangible processes and concepts, while art museums and galleries hosted installation, media and performance art. [79]

Advocates of new media in museums argue that new media democratises access to museum collections. It is seen as a means to undo the separation of public display and research collections in museums. In this manner more objects than would otherwise be put on display, could be viewed, albeit in digital form. Henning states that "….new media enables the exhibition to become like an interface, through which visitors may access different objects in the collection, according to preference, and make their own comparisons… it seems possible to produce a deeper and more diverse engagement between visitors and the museum."[80] Digitised information panels and other accompanying information to exhibitions also allow visitors to access past exhibitions, especially in a context where museums did not have the means to publish catalogues for exhibitions.

The democratisation argument would only be applicable if the whole collection is digitally available and visitors have the time to examine it, which is highly unlikely in large collections. Besides visitors rarely had the option in selecting objects or in deciding why objects were collected. This form of democratised access is only possible if visitors are able to use the technological media to its full potential.

It is not a matter of whether a museum 'vulgarises' itself or not. It was quite remarkable to see that negative terms such as vulgarizing were eventually replaced by 'reinventing', 'refiguring' and 'rethinking', almost as if museuologists acknowledged or accepted the need to change.[81]

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[79] Henning, New media, p. 306.
[80] *Ibid.*, p. 309.
[81] For example Gail Anderson, ed., *Reinventing the museum; the evolving conversation on the paradigm shift* Second Edition (Lanham, Maryland & Plymouth, UK: AltaMira Press, 2012); Beryl Graham and Sarah Cook, *Rethinking curating; Art after New Media* (Cambridge, Massachusets & London: The MIT Press, 2010); Hamilton *et. al.*, *Refiguring the archive*.

Museums questioning themselves and questioning their existence is a manifestation of their tradition of reinventing themselves. It is part of an ongoing effort to remain relevant to society. When considering the changes accomplished by new media,[82] it seems logical for museums to dwell on why they exist. New media such as digital material and the Internet has created serious changes. Flagship companies such as the Kodak film corporation has closed down because they were no longer needed and computer- or web-based operations, such as Netscape and GeoCities, which at one moment seemed successful and set for the future, were in fact just fleeting by.

The start of the twenty-first century has already generated many issues for museums to consider. Gail Anderson concisely describes the extensive question for museums today:

> The change museums are confronting in the twenty-first century is complex: the explosion of technological innovations has expanded the way ideas and information are generated, exchanged and accessed; social media allows people to connect whenever and wherever they like about topics of their choice; new regulations about non-profit accountability heightens public scrutiny; the inter-connectedness between people and communities across continents has shifted the sense of belonging and the place of museums on the world's cultural stage; limited and diminishing natural resources impacts sustainability; global economic volatility translates to financial unpredictability; and political unrest often leads to redefined national agendas and deposed dictators. All of these are reminders that the events or trends experienced in one nation can be felt on the other side of the globe almost instantaneously. Such sweeping changes abroad and closer to home challenge long-held assumptions prompting new innovations, triggering the creation of different models of operation, and causing a fundamental shift in the role of museums in today's world. [83]

Anderson states that reinventing the museum is not just the adding of a programme, reinstalling a gallery, or increasing the financial reserves. Instead "… it is a systemic shift in attitude, purpose, alignment, and execution."[84] Museums had to reposition themselves and some even had to make about turns from the way they were heading, which could of course be considered as vulgarising the institution, but it was a necessary move to remain relevant to the communities they serve, which is emphasised by the ICOM Code of Ethics.[85]

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[82] Henning, New media, pp. 303-304.
[83] Anderson, *Reinventing the museum*, pp. 1-2. [Underlined emphasis by Elize Schneigansz.]
[84] Anderson, *Reinventing the museum*, p. 2.
[85] ICOM, *Icom Code of Ethics*, p. 9. (Code no. 6: Museums work in close collaboration with the communities from which their collections originate as well as those they serve.)

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2.4. New media and the return to curiosity

New media scholar Michelle Henning states that as much as the Internet could enable museums to reinforce their position as self-appointed pedagogues, so much can it also undermine this with playfulness and distrust. For example, there are a number of new media art projects "… which explicitly link the structures and language of new media to Baroque allegory and to seventeenth- and eighteenth-century cabinets of curiosity."[86] Henning states that online virtual museums "…invoke the curiosity museum while exploiting one of the most scandalous aspects of the Web: the difficulty in policing the line between 'good' and 'bad' information." [87]

In her discussion on the comparison of new media to museums, when considering their mutual storage, organising and display functions, Michelle Henning elaborates on the potential humorous and playful nature of museum websites. She argues that this is the result of the easy manipulability of digital material and the resulting distrust in the authenticity of online material: "Many virtual museums are humorous and playful, working as contemporary curiosity museums like the (real) Museum of Jurassic Technology in Los Angeles, and unsettling the visitor's ability to discriminate between the real and the fake."[88] The Museum of Jurassic Technology is an actual place with con exhibits that combine elements of truth such as historical figures or events with total fantasy and its web presence is just an extension of that. In other words, it is not a museum, even though it calls itself a museum.[89]

But, consider on the other hand the World Carrot Museum. It is a virtual museum founded in 1996 by John Stolarkzyc, a retired legal advisor for the city of Bradford and now self-appointed curator of the World Carrot Museum. The mission of this Museum is to "educate, inform and amuse visitors through the collection, preservation, interpretation and exhibition of objects relating to the carrot". Stolarkzyc has a virtual collection and has done outreach in

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[86] Henning, New media, p. 315.
[87] *Ibid.*, p. 316.
[88] *Ibid.*, pp. 306-307.
[89] This is another example of the appropriation of the concept of a museum in the popular culture, much like the Museum of Innocence which the author Orhan Pamuk founded. The Museum of Innocence complements a novel which is based on fiction and actual history and events. *News; Orhan Pamuk opened the Museum of Innocence in Istanbul*; *The Museum of Jurassic Technology*, The Museum of Jurassic Technology website, 2008, accessed 13 June 2013, http://mjt.org/.

the form of road shows promoting carrots and the work of the museum at fairs or other social events, and has published scholarly research on behalf of the museum.[90] Strange as it may sound, the World Carrot Museum with its virtual collection and physical road shows is by definition very much a museum.

The Kook's Museum is as the name implies an eccentric virtual museum. It has a curator, Donna Kossy, and uses museum metaphors such as 'halls' instead of pages but is otherwise based on fantasy. The Museum displays a Conspiracy Corridor, a Hall of Hate and a Library of Questionable Scholarship.[91]

It is also worth noting The Old Boys' Network (OBN) that functioned from 1997 until 2002. The OBN website seemed to be a conventional museum website that included a databank of artists' work, a library, a calendar of events. It also offered a forum, an email listserv and online conferences that were meant to encourage the sharing of ideas and to garner members. The OBN functioned online and in person and was apparently the first international cyberfeminist alliance. The OBN "used the net to undermine the museum as a patriarchal structure and build new modes of communication in which artist, curator, and user not only share power but also become one another…Through its functions and its ironic title, it appropriate[d] the patriarchal systems of support of the museum and of cyberspace to forge new feminist communities."[92]

An example of play and deceit is the stunt and subsequent video by the company Improv Everywhere of a young man posing as King Philip IV of Spain (1605-1665) at a painting of the King that was on exhibition in the Metropolitan Museum of Art in New York. The video screened a person looking similar to the seventeenth century King, acting as if attending an autograph signing at the Museum. Modern-day photographs of the 'King' were handed out to museum visitors who soon formed a crowd around the scene. The prank lasted about ten

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[90]   Debbie Snook, World Carrot Museum creator takes the cake, *The Plain Dealer*, 23 November 2003, accessed 23 August 2012, http://www.agentofchaos.com/chiplis/pd031126.html; John Stolarkzyk and Jules Janick, Carrot: History and iconography, *Chronica Horticulturae* 51(2), June 2011, pp. 13-18, accessed 23 August 2012, http://www.actahort.org/chronica/pdf/ch5102.pdf; *World Carrot Museum homepage*, World Carrot Museum, 14 August 2012, accessed 23 August 2012, http://www.carrotmuseum.co.uk/index.html.
[91]   Henning, New media, p. 307.
[92]   Marstine, *New Museum Theory*, p 7.

minutes before the actors decided to leave once the security guards established they were doing this without permission. Charlie Todd, the website owner proudly announced: "We had lasted longer than I thought we would. I figured there would be a pretty low tolerance for pranks in front of priceless works of art."[93] It is interesting to note that the company still decided to screen the video and profit from it on their website (to date they have had more than 1.3 million views and 7 657 people 'liking' it on Facebook). It seems they did not even bother to get permission and as far as can be ascertained, the museum missed the opportunity to publicly respond to the prank.

The playfulness and deceit may well be linked to Baroque allegory, or as Jeanne van Eeden argues, the retrograde romance of colonial adventure, of quests, discoveries and exploration[94] but it must also be kept in mind that they are mere human traits on which corporations capitalise. Online curiosity museums thrive because they meet the need to escape from everyday life. Similarly, shopping malls, theme parks or casinos with historical themes offer visitors a make-believe world, an opportunity to transcend the ordinary. Mobile and sensational techniques associated with theme park rides also feature in museums, for example dioramas in which visitors can immerse themselves like the Earth Galleries of London's Natural History Museum. Visitors enter via an escalator that passes through a giant sculptural globe. Another example is the tunnel of time in the Yorvik Viking Centre; it is an *in situ* archaeological site that conveniently leads visitors to the Coppergate Shopping Centre.[95]

New media also provides for another type of curiosity to be satisfied: to know what something used to look like. Henning refers to the computer graphic simulation accompanying the British Museum exhibition of the so-called Elgin Marbles, showing a

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[93] Charlie Todd, *King Philip IV*, Improv Everywhere; we cause scenes, 6 March 2011, accessed 4 July 2013, http://improveverywhere.com/2011/03/06/king-philip-iv/.

[94] Henning, New media, p. 315; Jeanne van Eeden, The colonial gaze: Imperialism, Myths, and South African popular culture, *Design Issues* 20(2), Spring 2004, p. 23. (This article criticizes the theme park, The Lost City, for negating the local history and selling a pseudo-colonial fantasy to visitors, but it does not discuss the simple need of people to be entertained. Leslie Witz has leveled similar criticism toward tourism authorities in Cape Town.) Witz, *Museums, sustainability and memories of apartheid*, p. 9.

[95] Peter Addyman, The Time Tunnel, in *Viking Age York: G: The Evidence*, comp. Jorvik Viking Centre,(online publication: Jorvik Viking Centre, 2009), accessed 25 May 2009, http://www.jorvik-viking-centre.co.uk/resources/activity%20sheets/time_tunnel.pdf; Henning, New media, p. 314.

virtual restoration of the statues. The simulation shows the statues isolated and spun through three dimensions, completed, animated and 'repainted'; a make-belief world.[96]

> Resembling the commercial 'virtual tours' of proposed buildings produced by architectural firms, the [simulation] video offers a viewing position unrelated to any actual, possible, historical experience of the intact marbles and entirely the product of our own culture, shaped by the aesthetics of cinema and virtual reality. In the nineteenth and twentieth centuries, the actual Elgin Marbles elicited a Romantic appreciation of ruins, a meditation on the passing of time and the gulf between antiquity and the present, but also provoked anxieties regarding their deteriorated state… the Elgin Marbles video simulation [could be seen] as a technological scrubbing-up of the marbles, obliterating the difference between past and present, replacing the Romantic experience with a technologically enchanted 'eternal newness'. [97]

2.5. Why bother with a museum website?

Technology theorist and psychologist Sherry Turkle once said that technological devices and new media by extension is so much a part of us, it is almost like a phantom limb.[98] The pervasiveness of new media is a manifestation of the new global imperative towards a knowledge economy and knowledge society. Even though individuals have varying dependencies on the World Wide Web, active citizens interact with the Information and Communication Technology (ICT) sector in some way or another on a daily basis. Our banking, financial services, business services and retail sectors are all based on ICT.[99] "Cyberspace and everyday space are enmeshed and interpenetrating, continuous with and embedded in other social spaces."[100]

Websites have become an extension of an institution's physical presence. The perception that organisations no longer exist if they do not have a presence on the web is becoming more and more common. It can be compared with not having a number in the telephone directory years

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[96] Henning, New media, p. 315.
[97] *Ibid.*
[98] Sherry Turkle, The tethered self: technology reinvents intimacy and solitude, *Continuing Higher Education Review* (75), 2011, p. 29.
[99] Glenda Krus, Higher education and contemporary challenges: investigating industry partnerships and networks, in *Creating knowledge networks* ed. Glenda Krus, (Cape Town: HSRC Press, 2006), p. 127; Andrew Patterson, Information and communication technology networks: leading or following the economic sector?, in *Creating knowledge networks* ed. Glenda Krus, (Cape Town: HSRC Press, 2006), pp. 51-52.
[100] Bosch, Online coloured identities, p. 201.

ago – one used to think if it is not listed, it must have closed down. Currently there is no distinction between an organisation's web presence and its so-called traditional bricks-and-mortar presence and museums are more likely not to be noticed by visitors to an area if they do not have at least a website to visit. Lee Rainie, Director of the Pew Internet in American Life project confirms this: "[e]verything we hear from people we interview is that today's consumers draw no distinctions between an organization's Web site and their traditional bricks-and-mortar presence: both must be excellent for either to be excellent."[101] Websites also allow people to share available online information on social networks.

Secondly, museum websites enable visitors to pre-plan and set goals and as a result, spend their time more meaningful at the museum. Museums are rich, complex settings and designed to fit multiple audiences, therefore planning is essential to fully benefit from a museum experience. It may be complicated at first to have knowledge of the building and exhibitions, so being able to plan a visit to the museum will assist in understanding the environment and focussing on the exhibitions once you get there. Websites providing sufficient information allow visitors to set goals, which are critical for the success of the visit; goals emerge as a consequence of the interaction between preset agendas, the details of objects and their location in a museum.[102] "In a non-trivial sense, the prior knowledge of visitors plays a central role in determining the goals that emerge and in this way, influence the final visit experience."[103]

Thirdly, websites offering games or trivia are probably to entertain and involve young people as they are more likely to use the Internet for entertainment.[104] Although this may be seen as a light-hearted statement, it is a worldwide phenomenon that is also applicable to South Africa. The popularity of games among the youth was confirmed in recent studies in Gauteng

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[101] Michael Edson, *Imagining a Smithsonian Commons*, p. 18 (paper presented at Conference on Content Technologies for Government, Gilbane, 2-3 December 2008), accessed 25 March 2011, http://www.slideshare .net/edsonm/1232008-gilbane-conference-smithsonian-commons-for-external-presentation.

[102] Javier Corredor, General and domain-specific influence of prior knowledge on setting of goals and content use in museum websites, *Computers & Education* (47), 2006, pp. 208-209.

[103] *Ibid.*, p. 209.

[104] Deon H. Tustin, Madeleine Goetz and Antoinette Heydenreych Basson, Digital divide and inequality among digital natives: a South African perspective, *African Journal of Business Management* 6(31), 8 August 2012, p. 9145, accessed 4 October 2012, doi: 10.5897/AJBM11.2228.

and the Western Cape.[105] It is worth considering investing in games for a museum website and although more popular among boys, it appeals to all income groups.[106] In fact, "in many countries, while 'children from working-class families use the Internet for leisure, downloading content and entertainment, children from middle-class families also tend to use it for education, information and civic participation purposes'."[107]

Museum websites also provide access to a large range of online audiences, including people who would otherwise never visit a museum. Online digital images of museum objects provide the opportunity for people to create a more personal connection with those objects. Andreas Huyssen, Columbia University Professor of Comparative Literature, refers to a modern museal sensibility with people creating personal museums of photographs or other collectables on websites as a response to the quest for authenticity fuelled by the cultural amnesia of our times.[108] The Brooklyn Museum and the Austria Kulturpool websites address the need to create virtual personal collections from museum objects valued by site visitors.[109] Access to personal collections could be shared on social networks to engage an even larger audience who might otherwise not have known about the museum.

Museums fear misuse of collections once they are opened to the public online.[110] It is also a complete change from the traditional model of business of monetising access to, and use of,

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[105] Tino Kreutzer, *Generation Mobile: Online digital media usage on mobile phones among low-income urban youth in South Africa*, pp. 53-54 (survey & study published on Tino Kreutzer website, 2009), accessed 9 May 2010, http://tinokreutzer.org/mobile/MobileOnlineMedia-SurveyResults-2009.pdf; Tustin, Goetz and Heydenreych Basson, Digital divide and inequality, p. 9147; World Wide Worx and First National Bank, *Mobility 2011; the mobile internet in South Africa* 2011 (Johannesburg: World Wide Worx, 2011), p. 3.

[106] D.H. Tustin, M. Goetz & H. Basson, Digital divide and inequality among digital natives: a South African perspective, *African Journal of Business Management* 6(31), 8 August 2012, p. 9147, accessed 4 October 2012, http://www.academicjournals.org/ajbm/PDF/pdf2012/8Aug/Tustin%20et%20al.pdf, doi: 10.5897/ AJBM11.2228.

[107] Marion Walton, *Mobile literacies & South African teens: leisure reading, writing, and MXit chatting for teens in Langa and Guguletu*, p. 12 (project report for M4Lit, Shuttleworth Foundation, 2009), accessed 9 May 2010, http://m4lit.files.wordpress.com/2010/03/m4lit_mobile_literacies_mwalton_20101.pdf.

[108] Marstine, *New Museum Theory*, p 4.

[109] *Community: Posse: Sets: How-to*, 2011, accessed 8 January 2012, http://www.brooklynmuseum.org/ community/_posse/sets_tutorial.php, *Kulturpool help page,* 4.4., n.d., accessed 22 September 2012, http://www.kulturpool.at /display/kupo/details ?pageTitle=Help#details-Smartwork.

[110] Perhaps one day three-dimensional printers may be more readily available and people in possession of high quality images (of objects) might be able to replicate museum objects. It might be possible but whether or not this is a risk to the museum or just an issue worth debating in terms of ethics is beyond the scope of this work. In any case, not putting images up on the website does not prevent museum visitors from taking pictures of objects themselves.

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media and ideas. However, the model of monetising access is unsustainable on the web. M. Edson from the Smithsonian Institution explains:

> Attempting to monetize access to, and use of, media and ideas is not a sustainable business model. Through these low-margin business practices we alienate users, perpetuate the practice of institutions charging each other, discourage research and publication, and undermine our civic mission. The commons presents a win-win alternative: gradually reduce our dependence on revenue from access and use fees by aggregating visitors under a strong brand and offering sponsorships and other value-added products and services… We're going to make much more money with 'free' and a large audience than by charging for transactions with a small audience, and it's a much better fit with our mission [as a museum].[111]

The company TED Talks who hosts conferences on technology, entertainment and design supports this principle. They still charge for conferences but make the talks available on the web; the company had more than 200 million viewers within five years and a significant increase in interest in the conferences. "Sharing online was a very controversial decision. People feared it would capsize our business, discourage people from paying for our conference, and be rejected by speakers. The first year after releasing videos of talks for free, we raised the cost of the conference by 50 percent and sold out in one week with a 1,000 person waiting list… Not only do speakers lobby for the talks to be posted as soon as possible, but paying conference participants are anxious to share talks they just heard with family, friends and colleagues."[112]

The same sentiments were echoed with regard to marketing drives focused on the South African youth: "... there is massive potential for youth focused brands to connect and build relationships with South Africa(n) youth, however, the key to their success will be driven by contextually relevant, innovative … experiences not miniature ads on mobile [phones]."[113]

2.6. Museums in South Africa

Funding, staff shortages and ill-suited appointments in leadership positions are frequent

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[111]   Edson, Smithsonian Commons, p. 21.
[112]   June Cohen, TED Talks, in *The power of open* comp. Creative Commons (s.l., Creative Commons, 2011), par. free to spread ideas.
[113]   MobileYouth, *Youth Mobile South Africa; key emerging trends for 2012*, 2011, slide 2, (MobileYouth report, 2011), accessed 5 July 2011, http://www.slideshare.net/mobileyouth/mobileyouth-south-africa-whitepaper-3-key-emerging-trends-for-2012.

complaints in museums in South Africa. People are quick to emphasize that it is a weakness that has been around since the change of government in the 1990s, but in fact museums have been struggling since long before that.[114] "South African museums feel strapped most of the time; museum directors generally continue to grapple with insufficient funds. One of the most significant developments helping to alleviate deficits in recent years is the availability of sizeable government grants specifically earmarked to expedite transformation."[115]

Funding (for government funded museums) is also affected by audit reports. A less than perfect audit report affects museums' future budget allowances and funding opportunities negatively. A major issue that might affect audit reports is the recently introduced Standard of Generally Recognised Accounting Practice on Heritage Assets, or GRAP 103. The Standard "prescribes the recognition, measurement and disclosure requirements pertaining to heritage assets."[116] While it is beyond the scope of this work to debate the merits of publicly evaluating heritage objects (if that is even possible), it suffices to say that it is part of an international trend aimed at public accountability and transparency.[117]

Amanda Botha, Project Manager at the Accounting Standards Board has identified some implementation challenges with regard to GRAP 103. She states that: "[o]ne of the biggest challenges with the adoption of GRAP 103 is determining an opening balance for the heritage assets to be recognized, since many entities may not have records of previously acquired heritage assets."[118] This statement was probably the most elegant way to describe a massive dearth of documentation of collections in museums in South Africa. Museums have been struggling with inadequate documentation of collections for years. Some objects are without

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114 Steven C. Dubin, *Mounting Queen Victoria; curating cultural change*, (Auckland Park, Johannesburg, Jacana, 2009), pp 209-211.

115 *Ibid.*, p. 212.

116 Amanda Botha, What challenges can entities expect when they adopt the Standards of GRAP that become effective from 1 April 2012?, *Auditing SA* Summer 2011/12, p. 21, accessed 7 August 2013, www.saiga.co.za/index_htm_files/5%20Botha.pdf.

117 See for example National Services, *Valuing Collections* (Museum of New Zealand Te Papa Tongarewa, Wellington, 2001), Geoffrey Lewis, The role of museums and the professional Code of Ethics, in *Running a museum: a practical handbook* ed. Patrick J. Boylan (Paris, ICOM, 2004), p. 12.

118 Botha, Challenges of GRAP, p. 21.

a proper record of their provenance, while others have not yet been recorded.[119] GRAP 103 forces museums to account for every object in their collection. It is a huge task but, on the positive side, museums now have legal backing to require proper collections management systems and drive their efforts to make digital copies of their collections.[120]

South African museums are also confronted with the issue of transformation. It is a rather vague term that gets appropriated for an assortment of purposes from staff retention-bonuses to exhibition design. Government officials are not very efficient at communicating what exactly they expect to be done.[121] Wendy Gers also mentioned massive investments being made to build new or upgrade existing museums in an effort towards transformation despite a complete lack of clarity in new museum projects.[122] Apart from that museums are engaging in various activities to raise crucial funds and are consequently diverting attention away from the museum's core functions.[123]

> At the end of the day, no one seems satisfied with whatever progress has been made toward transformation over the past decade. Museum administrators are caught between the high expectations that government officials have for them, a sincere motivation on their part to alter accepted ways of doing things, and a very real money crunch. The phrases you hear repeated over and over are 'unrealistic goals', 'no quick fixes', and 'no short-term solutions'. Transformation is fated to become an ongoing process, continually remaking so many aspects of museum operations that have long been entrenched.[124]

In a recent survey regarding transformation in museums, Steven C. Dubin discovered people in top museum positions who were trained as actors and dancers, some without any "highfalutin' academic qualification" and others who work more on a gut feeling than on

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[119] DAC, *Skills audit*, p. 67; Dubin, *Mounting Queen Victoria*, p. 211; SAHRA, *SAHRIS; overview of features*, p. 3 (online report for SAHRA, February 2013), accessed 8 August 2013, http://www.sahra.org.za/content/sahris-overview-features. The report states that "… SAHRIS will only work if it is used as an integrated heritage management system. This will allow the smallest museum to interface with the larger museums and it forces the users into capturing and maintaining their information rather than referring to 'lists' which nobody maintains properly." It is a typical phenomenon of poor documentation and it was quite telling to find such a statement in the *Overview*. Fleur Way-Jones, History collections: an albatross or asset? A case study: the costume collection at the Albany Museum, *SAMAB* Vol. 31, May 2005, pp. 19-21; Fleur Way-Jones and September Nkoe, Summary of discussion on collections, *SAMAB* Vol. 31, May 2005, p. 25.

[120] SAHRA has recently launched a system called SAHRIS in this regard but its success is yet to be established.

[121] Dubin, *Mounting Queen Victoria*, p. 213.

[122] Wendy Gers, *Transformation in South African museums*, pp. 6-9 (unpublished paper obtained from W. Gers, 2012).

[123] Dubin, *Mounting Queen Victoria*, p. 214.

[124] *Ibid.*, p. 215.

formal education. Dubin recorded responses like: "I have no [formal] qualifications for this job… My qualifications are that my family has been here in South Africa since 1860, I am an old-time resident of the town, I know the people and a lot of the history, and I have always been in the retail business and am a 'people person', and that is what this job is mainly about."[125]

Training and mentoring aspiring youths to become the next generation of museum professionals is a priority but as discussed above, with the top structure being without formal museum training, and considering the low salaries museum professionals are paid, the task seems almost insurmountable. "Speaking frankly, while museum work can be intellectually exciting and personally fulfilling, it does not offer the high profile, big-bucks, fast-track jobs that exist in the business sector, the media or government today."[126]

Wendy Gers also discussed the lack of clarity in terms of new museum projects: the desire of the State to control narratives and public histories, and the difficulty of implementing a critical regionalist or global approach.[127] It corresponds with the issue of museums being coerced to follow the route where money takes it, as Leslie Witz explained in terms of the Lwandle Migrant Labour Museum. When this museum applied for funding, they tried to reject the apartheid notions of cast ethnic categories but the Western Cape Tourism Board expected an "African experience for a tourist... an opportunity to see glimpses of the past, a comparison with the present, dancing, singing, arts and crafts and a taste of Xhosa cuisine and Fashion [sic]."[128] Tourist agencies were also in conflict with the views of the museum as they were promising township tour experiences "where key stops are the craft shop, the 'witch doctor's store' and a 'shack where a few elderly men sit on the floor [and] conversate and drink Mqombotie [sic]'. In this world of tradition the township tour remains an encounter where the west meets the [sic] Africa."[129]

The Lwandle Migrant Labour Museum was also pressured from the side of the museum sector to present yet another story:

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[125] Dubin, *Mounting Queen Victoria*, pp. 211-212.
[126] *Ibid.*, p. 219.
[127] Gers, *Transformation in SA museums*, pp. 3, 9.
[128] Witz, *Museums, sustainability and memories of apartheid*, p. 8.
[129] *Ibid.*, p. 9

Another set of pressures to depict Lwandle as an ethnic African place has come from within several quarters of the museum sector. This is expressed in the following terms: the museum should show where the people of Lwandle are from. The museum responded to this pressure in an unexpected way through the development of [a] new permanent exhibition. *Iimbali seKhaya – Stories of Home*, which opened in October 2005. Drawing upon the heritage preservation work of the museum, particularly interviews that were carried out by museum staff, the exhibition depicts the ambiguity and meanings attached to the concept of home by the residents of Lwandle. These are stories that tell about how Lwandle is not considered a home by some but merely a place of work. For others it is a permanent home where they want to be buried. Others still consider Lwandle as one of two (or maybe even three homes). Home, as it appears in the exhibition, is most definitely not a reference to a designated ethnic rural space where the planners of apartheid sought to place the migrant worker. [130]

To increase visitors to South African museums, it would take more than "...thinking non-museum-users simply need to be 'educated' about the worth of museums and galleries."[131] New Museum Theory, or Critical Museum Theory, calls, amongst other things, for "the transformation of museums from a site of worship and awe to one of discourse and critical reflection that is committed to examining unsettling histories with sensitivity to all parties; they look to a museum that is transparent in its decision-making and willing to share power."[132] Dubin echoes the sentiment and acknowledges the efforts by South African museums in this regard: "Museums are intensifying their efforts to hook up with previously underserved communities, but they must overcome a pervasive unawareness of what museums are and what they do…"[133]

Some community members are just not interested in having museums when there are issues to be dealt with immediately such as housing and employment. For example, in 1998 when the Lwandle Migrant Labour Museum "wanted to make use of an old hostel as part of the museum [some] residents responded: We 'desagree [sic] with you about this room to be a messeum [sic]. Firstly give us accommodation before you can get this room. Thank you. From room 33."[134] Eventually the Museum remained open in the old community hall and

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[130] *Witz, Museums, sustainability and memories of apartheid,* p. 10.
[131] Gerard Corsane, What can South African museums learn from the work of the French sociologist Pierre Bourdieu?, *SAMAB* 24(1), March 2000, p. 25.
[132] Marstine, *New Museum Theory*, p. 5.
[133] Dubin, *Mounting Queen Victoria*, p. 218.
[134] Witz, *Museums, sustainability and memories of apartheid*, p. 7.

decided to restore hostel 33 in such a way to reflect the living conditions of the time.[135] The museum has showcased exhibitions telling stories by the residents of Lwandle about their perceptions of Lwandle as a home or just a place to stay, and an exhibition with a series of artworks by Lwandle residents entitled Migrancy and Belonging, produced in collaboration with the Institute of Justice and Reconciliation.[136]

The 2012 conference of the South African Museums Association highlighted the division between museums in South Africa between those who follow and those who do not follow the international trend of involving communities in museums. Two papers were presented during the session on Communities in Flux exposing this dichotomy. The paper *Nostalgia, Social Cohesion and Reconciliation* notes: "Museums ... are part of civil society and provide spaces where members of society can explore and make sense of their past... This paper seeks to explore how two incidences are <u>interpreted in museums and given new meanings that anticipate to transform the manner in which they are understood by society.</u>"[137] The selection of words suggest attempts by the museum to communicate different interpretations of traumatic events in communities, but with little community participation during the design and construction of the exhibition.

The second paper explored the "tendency for communities to respond to their perceived exclusion in heritage institutions by setting up their own community heritage organisations to interpret and display their own historical and cultural heritage."[138] It highlights the need for community engagement in order to reflect aspects that the community can relate to through the museum. This approach is not always compatible with government expectations that museums should also pose as tourist destinations which may imply the use of narratives that

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[135] Noëleen Murray, Contracting locally, *Restoring Hostel 33 blog*, 18 May 2010, accessed 8 November 2012, http://hostel33.blogspot.com/.

[136] *Current Exhibitions*, Lwandle Migrant Labour Museum website, n.d., accessed 8 November 2012, http://www.lwandle.com/currentexhibitions; *Migrancy and Belonging*, Lwandle Migrant Labour Museum website, n.d., accessed 8 November 2012, http://www.lwandle.com/CE-Migrancy; *Stories of Home*, Lwandle Migrant Labour Museum website, n.d., accessed 8 November 2012, http://www.lwandle .com/CE-Stories.

[137] Lynn Abrahams and Mxolisi Dlamuka, *Nostalgia, social cohesion and reconciliation: the cases of Amanzimtoti and Worcester bombings, 1985 and 1996* (abstract for paper presented at 76th SAMA National Conference: Museums in a changing world, Paarl, Western Cape, 30 October – 1 November 2012). [Underlined emphasis by Elize Schneigansz.]

[138] Tichman, The Bo-Kaap Museum: Challenges.

are reminiscent of colonial Africa.[139] Although the growth of cultural tourism provides a commercial impetus for the conservation of local traditions, the expectation of finding isolated ethnic groups is imaginary, anachronistic and the notion should not be encouraged.[140]

> The simultaneous process of fragmentation and growing emphasis on local identity is creating even more tension. In a country like South Africa with its history of politicising ethnicity; pride in language and ethnic identity can be considered politically regressive and downright dangerous. Museums are important institutions in conserving difference. It can be very tempting to freeze difference as something of the past or ignore sectional views in an attempt not to antagonize. Indigenous groups and their rights are the exception in this regard. Museums have to walk a minefield between fostering nation-building while celebrating diversity." [141]

To balance best practice in museums and meet the requirements of funders and tourism agencies is indeed a complex challenge. While the transformation debates continue, museums in South Africa are yet to engage with social media from a theoretical perspective. In addition, communities are complex groups with some homogeneity as well as differences of opinion; characteristics which highlight the need for public debate and or participation. Social media could be employed to interact with stakeholders, alter tourist expectations and effectively communicate the museum's position.

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[139] Leslie Witz, Transforming museums on postapartheid tourist routes, in *Museum frictions: public cultures / global transformations* eds. Ivan Karp *et. al.*, (USA: Duke University Press, 2006), pp. 110, 128; Witz, Museums, sustainability and memories of apartheid, pp. 5-6. A similar issue is discussed by Malcolm McLeod with regard to West Africa; the Cape Coast Castle museum in Ghana tells the history of slavery in the region "with vast amounts of US aid, primarily to inform and serve visitors to Ghana rather than local people." McLeod, Museums without collections, p. 455.

[140] Vollgraaff, Heritage in a globalised world, p. 59.

[141] *Ibid.,* p. 60.

CHAPTER III

SOCIAL MEDIA AND MUSEUMS

The dynamic nature of social media renders a detailed discussion on social media trends futile but it is still important to clarify what social media is and introduce the opportunities it offers. The following section will elaborate on the term Web 2.0 and report on the trends and services on offer in social media. The chapter will conclude with an investigation into the application of and involvement in social media by museums elsewhere in the world.

3.1. What is Web 2.0?

The 'Internet' is a technical term; it refers to the interconnected system of worldwide computer networks using the TCP/IP (Transmission Control Protocol Internet Protocol) that facilitates data transmission and exchange. In other words, it allows for computer file sharing, email and online chat exchanges. The World Wide Web was introduced in South Africa in 1993 and has since become known only as the web. The web is an Internet-based framework that enables information browsing; it uses the Internet to connect to a computer network consisting of a collection of websites.[1] Web technology was revolutionary and totally changed the way the Internet was being used.

In the 1990s websites were mostly broadcasting tools for users to access information. It was common to have website descriptions stating that it is 'the most comprehensive source of information', or where 'all the information we think you may be looking for' would introduce visitors to the site. Information was the commodity and websites were static virtual places to visit and look for information.[2] The change to Web 2.0 was most evident following the so-called 'burst of the dotcom bubble', when the US stock market crashed with regard to Web-based companies in about 2000. The companies that stayed afloat seemed to have one thing

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[1]   Republic of South Africa (RSA), *Electronic Communications and Transactions Act* (ECT Act) 25 of 2002, Chapter 1, Definitions: 'Internet'; World Wide Web. Although it is not the only network, the World Wide Web or simply the web has since become a common term to refer to Internet websites and will be used as such in this text. The term online will for the purpose of this study refer to being connected to or being available on the Internet.

[2]   Alexa, *Web Pioneers, the early years*, Internet Archive Wayback Machine, n.d., accessed 4 October 2012, http://web.archive.org/web/20100720190248/http://web.archive.org/collections/pioneers.html.

in common as opposed to the so-called Web 1.0 companies that sank: they were allowing for user participation on the site.

Web 2.0 for example enables users to break the news and spread the story, instead of trying to be the bearer of the news. User participation is also popular in reference works. Wikipedia, the free to edit online encyclopaedia has the sixth highest traffic ranking on the web, as opposed to the online Encyclopaedia Britannica, which is ranked 6 319th and where users are not allowed to change or add any information.[3]

Web 2.0 is a buzzword that became popular because it concisely captured the meaning of the second generation of web use. There is no agreed-upon definition but typical Web 2.0 characteristics in terms of how developers and users approach the web are discussed below:

Cloud computing or 'network as platform': Applications and data are kept on the web instead of a local computer, which means that records can be accessed from different devices that do not require lots of memory space because the records are not kept there.

Open standards / open source: Application coding is released to developers who could then build compatible complementary applications.

Creation of syndicated content: Customised content is 'pushed' to users, alternatively to users having to visit individual sites on a regular basis to 'pull' new content them, for example RSS technology that is used to feed updates to users.

Customised web experience for users: Users create profiles and customise their web views, for example, a news website that allows users to select sections most relevant to them, such as the local weather report, sport, or business news to be displayed first and exclude or move sections they are not interested in.

Broad use of interactivity: Web sites encourage users to interact with content, for example by providing software to attach tags or leave comments, or share information to third party websites, such as social networks.

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[3]   *Traffic ranking: Encyclopaedia Britannica Online: Britannica.com*, Alexa, accessed 10 January 2013, http://www.alexa.com/siteinfo/britannica.com; *Traffic ranking: Wikipedia*, Alexa, accessed 10 January 2013, http://www.alexa.com/siteinfo/britannica.com; Tim O'Reilly, *What is Web 2.0; Design patterns and business models for the next generation software*, O'Reilly website, October 2009, accessed 2 August 2011, http://oreilly.com/lpt/a/6228.

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Prevalence of user-created content: Sites such as Wikipedia, blogging sites, or sites to which photos or videos can be uploaded, which made everyday people publishers in their own right.

Integration of user-to-user connection: Social networking sites that connect people, and users expecting that social networking and sharing functions will be available on any other site, for example: websites offering news should have sections for commenting and features to share the news articles to third party sites, such as social networking sites.[4]

One of the defining characteristics of Internet era software is that software is delivered as a service, not a product. O'Reilly Media, one of the Internet pioneers, compares Google (Web 2.0) to Netscape (Web 1.0) to demonstrate that selling services and operations now trumps selling software as a business model. In the 1990s Netscape offered access to the Internet through packages that included a web browser and was, as Google still is, dominant in the market. Netscape offered a package deal with software for sale, and when it became outdated a newer version had to be purchased. Google, on the other hand, works as a service. Users are free to select another browser or search engine service if the service does not perform to their liking.[5]

The software as service will cease to perform unless it is maintained or improved upon almost on a daily basis. Users are seen as co-developers who get tracked to see whether new features that are added get adopted or not.[6] Users are also tracked to enable personalised advertising, which will be discussed in another chapter.[7] Similar to other Web 2.0 companies, social network services are keen to attract new members as it enhances their credibility with investors and their appeal to advertisers. As a result social network services make signing up and getting involved as easy as possible. Most services offer free help, guidelines, and

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[4] O'Reilly, *What is Web 2.0*; Kate Theimer, *Web 2.0 tools and strategies for archives and local history collections* (London, Facet Publishing, 2010), pp. 9-10.

[5] O'Reilly, *What is Web 2.0.*

[6] *Ibid.*. See 5.1 for more detail on tracking.

[7] Reuters, Online tracking: how much control should you have?, *Business Technology News* 23 July 2012, accessed 24 July 2012, http://businesstech.co.za/news/internet/18553/online-tracking-how-much-control-should-you-have/.

tutorials for new users, or for explaining new features on offer. It is also part of the Web 2.0 culture to have community forums assisting users at no cost.[8]

Free to edit material on the Internet can be valued for its ability to transform society. According to Anthony A. Shelton's reading of the theorist Pierre Bourdieu, government supported educational systems tend to control knowledge and reinforce the existing distribution of power "[b]y mystifying the source of knowledge, by displacing it from the site of its social production and identifying it as natural or even divine, knowledge is held to be discovered and not produced."[9] Web 2.0 allows for the free creation and distribution of knowledge and may be without interference from social forces wanting to reproduce social class formations.

Since its arrival twenty years ago, the World Wide Web has transformed itself into multiple platforms for user interaction. Internet banking, shopping for tickets, books, or groceries, the filing of tax returns, and checking of prepaid cellphone account balances online are examples of how Web 2.0-type technology impact on our everyday lives. Social network services are another dimension of the web and peoples' online existence.

3.2. Types of social network services

Social network sites are recognised as the latest generation of so-called mediated publics, or environments where people can meet publicly through mediating technology, much like parks or shopping malls where teens show up to connect with their friends. "Other people are likely to be present and might be brought into the circle of conversation if they're interesting or ignored if not."[10] However, the difference from ordinary public places, occurs in the following four properties that are unique to web-mediated public places: 1.) persistence: what

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[8] *Facebook Help Centre*, Facebook, 2012, accessed 10 December 2012, https://www.facebook.com /help/?ref=contextual; *Flickr – Help is at hand*, Flickr, 2012, accessed 10 December 2012, http://www.flickr .com/help/, *Blogger – How to*, Google, 2012, accessed 10 December 2012, http://support.google.com /blogger/?hl=en; *Using YouTube*, Google, 2012, accessed 10 December 2012, http://support.google.com/youtube_/?hl=en&topic=2676319; *Help: Contents*, Wikipedia, 19 November 2012, accessed 10 December 2012, http://en. wikipedia.org/wiki/Help:Contents;, *Support*, Wordpress, 2012, accessed 10 December 2012, http://en.support. wordpress.com/.

[9] Anthony A. Shelton, In the lair of the monkey: notes towards a post-modernist museography, in *Objects of knowledge* ed. Susan Pearce (London: Athlone Press Ltd., 1990), p. 81.

[10] danah boyd, Social network sites: public, private, or what?, *Knowledge Tree* 13, May 2007, p. 2, accessed 1 January 2012, http://kt.flexiblelearning.net.au/tkt2007/?page_id=28.

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you say remains on the web, even years later; 2.) searchability: the ability to find people's real-time physical location on the web, and the ability to find information based on keyword-searches; 3.) replicability: the ability to replicate and modify conversations from one place to another, making it hard to trust the authenticity of anything on the web, and 4.) invisible audiences: "[w]hile it is common to face strangers in public life, our eyes provide a good sense of who can overhear our expressions. In mediated publics, not only are lurkers invisible, but persistence, searchability, and replicability introduce audiences that were never present at the time when the expression was created." [11]

The realm of social network services is still in its infancy. The features on offer are often launched and dropped after a while, or similar features are adopted by other types of services in a bid to compete and stay relevant. Certain types of social network services have established themselves though, and can be distinguished from one another. This section will focus on the different types of social network services on offer.

3.2.1. General social network services[12]

General social network services originated in the 1970s-1980s' multi-user servers and network chat rooms where users logged in, participated in what was happening and logged out again. The Internet made access possible worldwide and in the late 1990s social network sites followed. The first dedicated online networking site was sixdegrees.com, which launched in 1997.[13]

In 2008 boyd [sic] and Ellisson defined social network sites as websites that allow users to create and personalise a real or imagined profile where a list of existing or new (web-based) contacts can be articulated and where site users are free to browse the contacts of other

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[11]   boyd, Social network sites, pp. 2-3.
[12]   To be clear, the term online social media as it will be used here includes social network services but it is not only limited to that. Online social media includes the variety of communicative features used by social network services, but it is not dependent on a social network service as such. It would, for example include sections on websites where the public may add content such as comments or images, or websites that allow you to personalise some pages.
[13]   Judith Donath and danah boyd, Public displays of connection, *BT Technology Journal* 22(4), October 2004, p. 71.

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users.[14] A social network service also "focuses on building online communities of people who share interests and / or activities, or who are interested in exploring the interests and activities of others."[15] Users are not charged access fees but they use these services while agreeing that social network services may use their personal-yet-public information to sell advertising space. Embedded applications such as individual or multiplayer games sported by social network services also entice users to spend more time on their site, while the service collects data and has room for advertising space.

A number of features have been added to social network services in recent years. Users may upload or view and share photographs or videos, add tags to uploaded content such as images that identify or associate people or geographical locations with the content, and may allow for their physical locations to be traced through satellite navigation systems. Most new features are game-based or allow users to add information to their profile and, of course, share it with their peers. For example, users may express their interest in webpages from third parties or comment through that particular social network on third-party sites on issues such as current affairs, news, activists' causes, commercial brands, and all sorts of entertainment. The extent, diversity and implications of the new features are virtually endless but in essence boyd [sic] and Ellisson's definition still stands; social network services allow users to create a profile and <u>publicly</u> connect the profile to any and all on the web.[16]

Examples of social network services are Facebook, MySpace, Foursquare and Netlog. South African-based social network services include Blueworld, Zoopedup and Gaypeers. The social media space in South Africa is dominated by the international websites Facebook and, to a lesser extent, Myspace. Foursquare is used far less but museums should still take note of this website; the role of Foursquare is discussed later (see 3.3.1.).[17]

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14   danah m. boyd and Nicole B. Ellisson, Social Network Sites: Definition, History and Scholarship, *Journal of Computer-Mediated Communication* 13, 2008, pp. 211-214, accessed 25 March 2011, doi:10.1111/j.1083-6101.2007.00393.x; Faith Davies, *The history of chat rooms*, eHow, available: http://www.ehow.com/_about_5038841_history-chat-rooms.html, n.d., accessed 25 May 2011. The term 'web' refers to the World Wide Web: a computer network consisting of a collection of Internet sites that offer text and graphics and sound and animation resources. 'Internet' is considered the technical term of a worldwide computer network facilitating data transmission and exchange. Web 2.0 commonly refers to web applications facilitating interaction and interoperability with the user in mind.
15   Theimer, *Web 2.0 tools and strategies*, p. 159.
16   boyd & Elisson, Social Network Sites, pp. 211-214.
17   Gaypeers.com launches its very own chat room, *MediaUpdate*, 12 February 2008, accessed 20 May 2012, http://www.mediaupdate.co.za/?IDStory=8932; Derrick, 6 December 2010, thread posted: Naspers buys Blueworld, 6 December 2010, *MyBroadband forum*, accessed 20 May 2012, http://mybroadband.co.za/vb /showthread.php/291369-Naspers-buys-Blueworld; Gaypeers seems to have been discontinued since Naspers took ownership of the company at the end of 2010.

MXit is more of an instant messaging service than a social network because users' profiles are not public. It does, however, allow for chat groups and other services, like the Tradepost, which is almost like the classified advertisements section in a newspaper, where users' names appear. MXit also offer services like Dr Math, which is quite significant and will be discussed in 4.3.2.

About 6.8 million South Africans have a Facebook profile that they access through their mobile phones. It is a popular service across a wide range of demographic factors (it should be noticed that Facebook does not allow members under the age of thirteen). The fastest growing age group among Facebook users in South Africa in 2011-2012 was those over 60 years old. "From August 2011 to August 2012, the number of over-60s on Facebook grew by 44%, compared to less than 30% for those aged 30-60, less than 20% for those aged 19-30, and less than 10% for teenagers."[18]

3.2.2. Video-based social networks

YouTube dominates the video-based social networks on the Internet with 40% of the market share globally. In October 2011 its biggest competitor was Youku Inc. with a mere 2.3%, followed by VEVO with 1.8% and Facebook with 1.3%.[19] Google owns YouTube and because of its privacy infringements occasionally, some people choose not to use it.[20] An alternative to YouTube is Vimeo. Both YouTube and Vimeo allow for videos to be viewed on its own site and to be embedded into other websites or social network services.

In terms of copyright these companies are much the same: as soon as a video is published, both YouTube and Vimeo and any user of that service, is at liberty to copy and redistribute it without any obligation to notify the initiator.[21] The companies have totally different business

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[18] *Statement of Rights and responsibilities*; *4. Registration and account security*, Facebook, 11 December 2012, accessed 16 October 2013, https://www.facebook.com/legal/terms?locale=en_US; World Wide Worx, *Social media breaks barriers in SA*, (Market research report, 4 September 2012), accessed 24 October 2012, http://www.worldwideworx. com/socialmedia2012/.

[19] *More than 200 billion online videos viewed globally in October*, comScore, Press Release, 14 December 2011, accessed 6 September 2012, http://www.comscore.com/Press_Events/Press_Releases/2011/12/More_than_200_Billion_Online_Videos_Viewed_Globally_in_October.

[20] Kate Dailey, Is it possible to quit Google?, *BBC News Magazine*, 10 July 2012, accessed 6 September 2012, http://www.bbc.co.uk/news/magazine-18777671.

[21] *Terms of Service*, YouTube, 9 June 2010, accessed 6 September 2012, http://www.youtube.com/t/terms.

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models though. YouTube does not limit the amount of data that is uploaded but reserves the right to advertise when the video is being watched. These advertisements are normally in the form of a small banner that runs for a while at the bottom of the video and there are advertisements in the side panels when a video is not being viewed in full screen mode.[22] Vimeo offers free and paid subscriptions where advertisements can be avoided at a fee. Free subscriptions allow for third party advertisements on or around a video and are limited to 500mb of uploads per week, including one high-definition video. Paid subscriptions are the Vimeo Plus package at $9.95 a month and the Vimeo Pro package at $199 a year where no advertisements are placed and more data uploads allowed.[23]

Watching videos online consumes a large quantity of data and is not the preferred social network type in South Africa. It seems to be an aspirational service that people would like to use, but is too expensive to engage with regularly.[24] It is, however, worth investigating, because of the large audience it serves internationally.

3.2.3. Photograph-based social network sites

Websites for sharing images like Webshots.com, Photobucket.com, Snapfish.com and Picasa Web albums became popular in the late 1990s, early 2000s, almost preceding the wave of social network services. Some sites, like Shutterfly.com are hosted by photograph printing companies who tap into the online market by hosting online photo albums to a captive market to whom they can then advertise and sell their services, while other websites like Webshots.com would follow the business model of paid and free subscriptions. Free subscriptions would usually have limited online storage with third-party advertisements next to the images. Paid subscriptions would offer more storage space and no advertisements. These websites may also sell photographs on behalf of the photographer and they acknowledge photographers' issues about copyright by making copyright protection quite

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[22] *YouTube Terms of Service*.

[23] *Vimeo Home page*, Vimeo, 2012, accessed 6 September 2012, http://vimeo.com/; *Vimeo Plus*, Vimeo, 2012, accessed 6 September 2012, http://vimeo.com/plus; *Vimeo Pro*, Vimeo, 2012, accessed 6 September 2012, http://vimeo.com/pro.

[24] Sarah Britten, 10 things you need to know about the way we use mobile phones, *memeburn*, 26 July 2012, accessed 26 July 2012, http://memeburn.com/2012/07/10-things-you-need-to-know-about-the-way-we-use-mobile-phones/.

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visible on these sites. The copyright notices would, for example, be highly visible on the webpage rather than being included somewhere in the terms and conditions.[25]

Flickr is the most popular image sharing social network site for museums and heritage institutions. It has an established heritage, museums, and archives presence. It allows users to upload digital images and share them on the Web. Images can be shared with a selected audience or made public for anyone to see. Once they are posted online, most sites allow for users to do things like including them in groups, tag them, comment on them, or save them as 'favourites'.[26] Flickr is more of a social network than the sites mentioned above because it offers a help-forum pertaining to photography and the technical aspects of uploading images to the website. It also allows for the establishment of different interest groups, such as ArchivesOnFlickr, Your Urban Africa and the Fieldguide [sic] to the Butterflies of Africa.[27]

The Flickr Commons is an initiative that started in 2008 with the Library of Congress as its first member. Its key goals are to provide online access to photographs in public collections and to invite participation from the online audience to add information or related images to the photographs. For example, when an historic photo is posted of a public building or street scene, Flickr Commons group members may add a current day photo to complement the historic one. Members may also use the photographs to create new collages or add comments or tags to the existing photographs.

Tagging is a valuable resource. It has "… the potential to improve search, spam detection, reputation systems, and personal organization while introducing new modalities of social communication and opportunities for data mining."[28] In essence, it helps a wide audience to find these images online. In 2009 the Flickr Commons had 23 heritage institution members and they now total 56, including the National Library, New Zealand, the Australian National

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25 Shutterfly Home page, Shutterfly, 2012, accessed 6 September 2012, www.shutterfly.com; About Webshots, Webshots, 2012, accessed 6 September 2012, http://www.webshots.com/page/aboutWebshots.

26 Theimer, Web 2.0 tools and strategies, p. 79.

27 Fieldguide to the Butterflies of Africa, Flickr group, 2012, accessed 6 September 2012, http://www.flickr.com/groups/africanbutterflies/; Flickr Help / The help forum, Flickr 6 September 2012, accessed 6 September 2012, http://www.flickr.com/help/forum/en-us/; Your urban Africa, Flickr group, 2012, accessed 6 September 2012, http://www.flickr.com/groups/yoururbanafrica/; Theimer, Web 2.0 tools and strategies, pp. 79, 81.

28 Cameron Marlow, et. al., Position paper, tagging, taxonomy, Flickr, Article, ToRead, par. 'Abstract' (publication on the danah boyd website, n.d.), accessed 15 March 2010, http://www.danah.org/papers/Hypertext2006.pdf.

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Maritime Museum and the Jewish Women's Archive. Public group members now total 1620.[29]

Although not a social network as such, an alternative to the commercial companies is Wikimedia Commons. It serves as a repository for non-commercial, non-copyrighted media such as images, audio and audiovisual material. Wikimedia Commons is a project of the Wikimedia Foundation, who also runs the Wikipedia, Wiktionary and Wikispecies projects. The Wikimedia Foundation is "a nonprofit charitable organization dedicated to encouraging the growth, development and distribution of free, multilingual content, and to providing the full content of these wiki-based projects to the public free of charge."[30]

Wikimedia Commons works with the Creative Commons Attribution-Share Alike or CC BY-SA license, which the user also agree not to revoke at a later stage. The CC BY-SA license rests on the principle that media can be uploaded, downloaded and altered at no charge, provided that the media remains freely available for anyone else to reuse or change as long as the users' contribution is credited as such. For example, when a collage is composed of five images found on Wikimedia, all five original contributors must be credited by the collage maker and the collage must be freely available for reuse. When the collage is reused by someone else, the collage maker will be credited, while reference to the original five will be where the collage is kept.[31]

3.2.4. Blogging and microblogging

Web logs or blogs can be seen as the successor of the personal (online) home pages of the 1990s, except they are more user-friendly and have since mutated to include other characteristics that resemble ordinary websites rather than diaries or personal pages. Blogs

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[29] *The Commons, Participating Institutions*, Flickr, 2012, accessed 6 September 2012, http://www.flickr.com/commons/institutions/; Theimer, *Web 2.0 tools and strategies*, p. 83.

[30] *Wikimedia Foundation Home page*, Wikimedia Foundation, 28 July 2012, accessed 6 September 2012, http://wikimediafoundation.org/wiki/Home.

[31] *Attribution-Share Alike 3.0 Unported (CC BY_SA 3.0)*, Creative Commons, n.d., accessed 6 September 2012, http://creativecommons.org/licenses/by-sa/3.0/; *Attribution-Share Alike 3.0 Unported*, Creative Commons, n.d., accessed 6 September 2012, http://creativecommons.org/licenses/by-sa/3.0/legalcode; *Commons Community Page*, Wikimedia Commons, 29 August 2012, accessed 6 September 2012, http://commons.wikimedia. org/wiki/Commons:Community_portal; *Terms of use*, Wikimedia Foundation, 7 June 2102, http://wikimedia foundation.org/wiki/Terms_of_Use.

are web documents, usually a unique website, created by software that allows material to be published on a website in the same manner as log entries are written in a journal. When a new entry is published, it appears at the top of the webpage, moving older entries down, and eventually off the site's first page.[32] Blogging can be done either independently or through a service provider. Independent blogging would require software to be hosted by a museum on its own server. Free open source blogging software is available to install without any charge but would require a skilled person to manage the installation. Easy to use blogging services such as Wordpress or Blogger, which provide guidelines and support in setting up and modifying pages can also be used on their respective websites.[33]

Blogging websites have different models of making money and / or still offer free services. Each museum should decide which one is appropriate to use. Wordpress, for example, offers free and so-called upgrades or paid services, and otherwise makes its money through its company Automattic [sic] from "blog services, Akismet anti-spam technology, and hosting partnerships."[34] Google, the owner of Blogger, makes money from selling custom domain names, and partnering with bloggers to put up advertisements on their blogs, which means that the blogger would also get a share from the advertising revenue generated from that site.[35]

Blogs are known for long-form writing and can incorporate visual material such as photographs and audio-visual material such as videos. A key feature of blogging is the integration of RSS-technology (Rich Site Summary or colloquially known as Really Simple Syndication). RSS allows the user to subscribe to a page and be notified every time the page changes; when a new post is made, subscribers would automatically be notified. These RSS-notifications can be linked to a specific post, instead of only the webpage or the homepage of that site, making it a much stronger link than a bookmark or a link to a single page. [36]

> It may seem like a trivial piece of functionality now, but it was effectively the device that turned weblogs from an ease-of-publishing phenomenon into a conversational mess of overlapping communities. For the first time it became relatively easy to

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[32]   Theimer, *Web 2.0 tools and strategies*, p. 33.
[33]   *Blogger - Get started*, Google, 2012, accessed 22 September 2012, http://support.google.com/blogger /?hl=en; Theimer, *Web 2.0 tools and strategies*, p. 33; *Support*, Wordpress.
[34]   *About us*, Wordpress, n.d., accessed 24 October 2012, http://en.wordpress.com/about/.
[35]   *Blogger - Get started*, Google; *Blogger – About the Blogger 'Earnings' tab*, Google, 16 October 2012, accessed 24 October 2012, http://support.google.com/blogger/bin/answer.py?hl=en&answer=1269077.
[36]   O'Reilly, What is Web 2.0.

gesture directly at a highly specific post on someone else's site and talk about it. Discussions emerged. Chat emerged. And – as a result – friendships emerged or became more entrenched. The permalink was the first and most successful attempt to build bridges between weblogs. [37]

Currently it is recommended to use microblogging in conjunction with blogging. Microblogging refers to extremely short messages hosted on platforms such as Twitter, Plurk, or Identi.ca. The Twitter platform dominates this field and the verb 'to tweet' has become part of the public vocabulary.[38] "Tweets can become teasers for longer blog posts, by linking the longer discussions there."[39]

Blogging could be time-consuming though. It requires a commitment to long-form writing that many museums are not ready to staff. Museums could also consider recruiting guest writers or upload videos of complex conservation procedures instead of writing about it themselves.[40]

3.2.5. Social bookmarking

These are services that allow users to bookmark webpages and share their interests with members of the network or affiliated networks. They include Delicio.us, StumbleUpon, Digg, Reddit and Pinterest. "The innovation of social bookmarking is that … your bookmarks are stored on the Web rather than on your browser. This means that your bookmarks can be shared with or discovered by other users of the social bookmarking service and that you can access them from any computer with Internet access."[41]

The service 'AddThis' has created a tool or widget to put on the user's website through which visitors can bookmark this website to their collection.

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[37]   O'Reilly, What is Web 2.0.

[38]   Theimer, *Web 2.0 tools and strategies*, p. 121.

[39]   Elizabeth P. Stewart, Developing a social media strategy, in *Conversations with visitors; social media in museums; selected essays* comp. MuseumsEtc (Edinburgh & Boston, MuseumsEtc, 2012), p. 16.

[40]   Erika Dicker, *The Impact of blogs and other social media on the life of a curator* (paper presented at the Museums and the Web 2010 Conference, Denver, Colorado, 13-17 April 2010) accessed 3 March 2010, http://www.museumsandtheweb.com/mw2010/papers/dicker/dicker.html; Stewart, Developing a social media strategy, p. 17.

[41]   Theimer, *Web 2.0 tools and strategies*, p 13.

An interesting use of social bookmarking in an archival setting is the Delicious account established by the U.S. National Archives' education staff… to share resources with the teachers who attend their workshops and other programs. Archives' staff use tags like 'NHD08' to flag resources that relate to the theme of National History Day in conjunction with topical tags like 'dictatorsvillains'. Most of the resources tagged are digitized images or documents from the National Archives' own holdings, so the education staff are promoting the use of the archives' collection while providing a valuable service to teachers and students." [42]

Heritage institutions were at first cautious about Pinterest because it is a site where people collect pictures and the service itself did not give credit to the origin of the picture,[43] but it has changed since and it now automatically links the picture to the source website. The webmaster of the Dartmouth Museum posted on Facebook:

Pinterest has improved! It now makes sure that the attribution of pinned pictures is always linked back to the source site. That means our initial issues over copyright are much diminished.
So, today, we opened up Pinterest pinning on our website. It's going to be interesting to see what, if anything, changes in our world.
We're very grateful to *By the Dart* who told us about this and to *Museum Computer Group* whose members confirmed it for me, despite my believing *By the Dart* and seeing it with my own eyes! I am not a trusting soul when I'm the custodian of other people's copyrights.[44]

3.2.6. Massively multiplayer online games and online virtual environments

Massively Multiplayer Online Games, such as World of Warcraft, StarCraft, or League of Legends, are fantasy role-playing games. Figures released by League of Legends' owner, Riot Games, in October 2012, revealed that it had 70 million registered users, 32 million active players a month, and the typical peak concurrency is 3 million players. Because of its popularity, it is assumed that it has replaced golf among young colleagues and business partners seeking a social outing.[45] These games have little relevance for museums, except for Second Life, which although not technically speaking a game, can be used by museums.

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[42]   Theimer, *Web 2.0 tools and strategies*, pp. 14-15.
[43]   Harriet Deacon, 7 May 2012, Should your GLAM be on Pinterest? *Archival Platform blog*, accessed 13 June 2012, http://www.archivalplatform.org/blog/entry/should_your_glam/.
[44]   *Dartmouth Museum*, Facebook page, updated 2 October 2012, accessed 2 October 2012, https://www.facebook .com/DartmouthMuseum.
[45]   Josh Augustine, League of Legends has 32 million active players, is now 'as big as StarCraft' in Korea, *PC Gamer*, 12 October 2012, accessed 12 October 2012, http://www.pcgamer.com/2012/10/12/league-of-legends-has-32-players-is-now-bigger-than-starcraft-in-korea/; My virtual life, *Business Week online*, 1 May 2006, cover story, accessed 12 October 2012, http://web.archive.org/web/20070105191002/ http://www.businessweek.com /magazine/content/06_18/b3982001.htm.

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Second Life is to a greater extent a social network than a game. It offers an online virtual environment, like a virtual world, complete with geography, buildings, businesses, and people to interact with. It was created by Linden Lab and launched in 2003 and is more prominent than similar ventures because its technology allows participants to create things, such as buildings, clothes and accessories themselves.[46] In Second Life the player can also attend a concert, with music streaming in from live or recorded performances, visit an art gallery, which does not necessarily reflect galleries in the real world, attend a class, or even consult a librarian.[47]

Some archives, museums, and libraries have so far shown interest in Second Life, for example the Smithsonian Institution's Latino Virtual Museum and the National Film and Sound Archive of Australia who are both officially represented there,[48] It has also been used as an educational tool by the Duke University and Vassar College in the USA, the Australian Film TV and Radio School, the University of Edinburgh in the United Kingdom, the Link Campus University in Rome, Italy, and the Hong Kong Polytechnic University.[49] (The merits of using social media tools or other computer software for learning have been researched elsewhere and will not form part of this discussion.[50])

The 2009 edition of the USA-based *My College Guide*, explained that prospective students could visit virtual college campuses on Second Life for more information about the school. Virtual college fairs have also taken place with about 100 colleges and more than 10,000 prospective students registering for the first fair. The virtual fair allowed attendees to

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[46] My virtual life, *Business Week online*; Theimer, *Web 2.0 tools and strategies*, pp 191-192.

[47] *Second Life, Destination Guide*, Second Life, n.d., accessed 12 October 2012, http://secondlife.com/destinations/arts?lang=en-US. Theimer, *Web 2.0 tools and strategies*, pp 192-193.

[48] Theimer, *Web 2.0 tools and strategies,* pp 193-197.

[49] *Second Life: Universities and Private Islands*, SimTeach, 11 July 2012, accessed 12 October 2012, http://www.simteach.com/wiki/index.php?title=Second_Life:_Universities_and_Private_Islands.

[50] Gwyneth Hughes, Social software: new opportunities for challenging social inequalities in learning? *Learning, Media and Technology* 34(4), pp. 291-305, accessed 15 January 2010, doi: 10.1080/17439880903338580; Anoush Margaryan, Allison Littlejohn and Gabrielle Vojt, Are digital natives a myth or reality? University students' use of digital technologies, *Computers & Education* 56, 2011, pp. 429-440, accessed: 6 July 2011, doi: 10.1016/j.compedu.2010.09.004; Sergio Martin, *et. al.*, New technology trends in education: seven years of forecasts and convergence, *Computers & Education* 57, 2011, pp. 1893-1906, accessed: 6 July 2011, doi: 10.1016/j.compedu.2011.04.003. For a South African perspective on the potential of new media use in education, see: Marion Walton, *Mobile literacies & South African teens: leisure reading, writing, and MXit chatting for teens in Langa and Guguletu*, (project report for M4Lit, Shuttleworth Foundation, 2009), accessed 9 May 2010, http://m4lit.files.wordpress.com/2010/03/m4lit_mobile_literacies_mwalton_20101.pdf.

communicate with admission officers, watch streaming video of experts, and listen to panel discussions about the admission process online.[51]

The South African telecommunications company Vodacom has entered this market with its game called Legends of Echo. The game is a blend of real life and fantasy because players can use their actual location and interact with other players in the vicinity. It was launched in 2010 but has since gone dormant presumably due to a lack of interest. The last post on its chat forum was in April 2011 and updates on Twitter ceased in May 2011; a spokesperson for Vodacom has since confirmed: "We thought the Legends of Echo was way ahead of its time when it [was] launched. Although we are currently not actively marketing the game, it is still being supported by Vodacom. We are optimistic and expect that as the smartphone universe grows, further opportunities will emerge."[52]

3.2.7. Wikis

A wiki is a "type of web page designed so that its content can be edited by anyone who accesses it, using simplified markup language."[53] Wiki software was first introduced by Ward Cunningham in 1995. It is not to be confused with Wikipedia, which is an online collaborative encyclopedia that happens to use wiki software. There are several service providers willing to host wiki pages such as Wikia.com, PBwiki and wikispaces.com.

Wikis can be used as personally created password-protected social network sites with capabilities such as chat rooms, email subscriber groups, photo- and link sharing and folders, but they are technically complex.[54] Wikis may be difficult to set up and maintain as they not

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[51]   *College life in Second Life – Virtually explore the college of your choice*, My College Guide website, 2009, accessed 12 October 2012, http://mycollegeguide.org/articles/6/86/learn_about_college_online.

[52]   *Legends of Echo forum*, 15 April 2011, accessed 12 October 2012, http://legendsofecho.com/forums/; *Legends of Echo*, Twitter feed, 16 May 2011, accessed 12 October 2012, https://twitter.com/legendsofecho; Nic Simmonds, Vodacom's Legends of Echo a failure, *My gaming*, 15 August 2011, accessed 12 October 2012, http://mygaming.co.za/news/news/13482-vodacom-s-legends-of-echo-a-failure.html; Hilton Tarrant, A massive game in your pocket, *Brainstorm Magazine*, 1 June 2010, accessed 12 October 2012, http://www.brainstormmag.co.za/index.php?option=com_content&view=article&id=3885:a-massive-game-in-your-pocket.

[53]   Richard Holden, ed., *Oxford English Dictionary Online* (s.l.: Oxford University Press, 2006), keyword: wiki, accessed 19 November 2012, http://0-www.oed.com.innopac.up.ac.za/view/Entry/267577?redirectedFrom=wiki#eid.

[54]   Stewart, Developing a social media strategy, p. 20.

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necessarily have support from another social network service provider. They are however very convenient and can be designed to be accessed by even the most basic devices, like first-generation Internet-capable phones.

Wikis can be programmed to serve as online collaborative tools with any programmable functions. It has been used by the in situ museum in Turku, Finland for the Perditurus-project, who aims to preserve and research Nordic Medieval town culture. They set up a wiki-based database for combining digital 3D documentation and other archaeological data such as notes, pictures and videos. This web-based database enables collaboration from various participants with different types of devices with the basic capability of browsing the web.[55] The Collections Council of Australia used a wiki to pilot a community project called *Now and then* in Mallala. Senior community members were used as volunteers to share stories, photographs and other media relating to the history or present state of the town. The project has been a marked success and the software can also be used by other towns, and it allows for aggregation across locations. In response to the project visitor numbers at the local museum have increased and more people want to donate objects to the museum.[56]

The Smithsonian Institute is using a wiki to work out its Web and new media Strategy and has kept an appendix with categorised feedback from participants.[57] Wikis can also be used to develop and maintain a social media marketing strategy handbook, instead of a policy.

> In such a handbook the primary aim would be facilitating social media activity among museum staff. Such a handbook might include guidelines, resources and a style guide, with approved logos, photographs and detailed information about the availability of out-of-copyright graphics and photos. A handbook might also include reminders about appropriateness, approval processes (if necessary), and copyright and fair use issues. Staff may wish to set up a wiki to create such a document collaboratively, one where staff could upload links to online projects.[58]

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[55] Kari Uotila, *Perditurus; Project to preserve and research Nordic Medieval town culture*, p. 594 (paper presented at the 15th International Conference on Cultural Heritage and New Technologies, Vienna, Austria, November 2010) accessed 12 August 2012, http://www.chnt.at/wp-content/uploads/eBook_WS15_Part4_Sessions2.pdf.

[56] Darren Peacock, *Putting Mallala on the map: Creating a wiki community with now and then* (paper presented at the Museums and the Web 2010 Conference, Denver, Colorado, 13-17 April 2010) accessed 13 December 2012, http://www.museumsandtheweb.com/mw2010/papers/peacock/peacock.html.

[57] Stewart, Developing a social media strategy, p. 21.

[58] *Ibid.*, pp. 24-25.

3.3. How is social media being used?

Social media features in many ways and sometimes involves individuals or institutions without their knowledge. This could be dismissed as merely part of peoples' conversations that take part on the web, but the potential permanence, searchability and replicability[59] of online conversations should get museums to consider the goodwill opportunities and latent reputational risk involved. The next section will briefly discuss a few examples where museums and museum professionals may unintentionally be involved in or through social networks. It will be followed by an investigation in the work of institutions in general, and how some museums internationally use social media.

3.3.1. Webbed in public spheres

Social networks sometimes affect museums without their knowledge. For a while in 2010, Facebook automatically created so-called Community Pages for institutions. These Community Pages were sometimes created with information collected from other websites such as Wikipedia, or they were based on employment details Facebook users entered on their personal profiles. They could also have been created when Facebook users 'checked in' at a geographic location and added a name to the place. It has since been renamed Pages and only authorised representatives of organisations are at liberty to create such Pages, but it is uncertain what has happened with the Community Pages that were created previously on behalf of institutions.[60]

Facebook still allows any user to establish a so-called Group. Facebook Group pages normally serve as a page or platform for people with a common interest, for example, the South African Pottery History Group.[61] The Afrikaanse Taalmonument featured in one such Group, which was set up with a humorous angle in September 2010 when a Facebook user realised that the Monument was used in the film Starship Troopers 3. The Group is called Starship Troopers3 Vs. Afrikaanse Taalmonument. It seems as if the Group is no longer

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[59]   boyd, Social network sites, pp. 2-3.

[60]   *How are Pages different from personal timelines?*, Facebook, 2012, accessed 27 October 2012, https://www. facebook.com/help/217671661585622/.

[61]   *South African Pottery History Group*, Facebook group, 23 October 2012, accessed 27 October 2012, https://www.facebook.com/groups/257503277608330/.

supported, it does not appear on Facebook search results any more, and with seventeen members in 2010 and only one Group member left in 2012 it did not draw much attention but it could just as easily have impacted negatively on the museum.[62]

Another example of museums being involved in social media without necessarily knowing about it is on Foursquare. The social network Foursquare allows users to add names to places on an online map. Users can 'check in' based on their geographic location and once a place has been entered on the map, Foursquare informs other users of the venue when they are in the vicinity or when users are looking for sites of interest in a specific area. The users are at liberty to comment and post photographs, without the museum having to be involved. The Smuts House museum in Irene, for example, has two comments: "Visit the birth place of holism. Historical tours, restaurant, gardens & a dog friendly 23km trail on site" by Lala E on 2 October 2011 and the second one, by Etienne on 8 August 2011 only says "Bring ur dogs…"[63] When a search is done for the Kruger Museum in Pretoria, an impressive photograph of the (totally unrelated and anachronistic) Poyntons Building, located in the same street welcomes you to the page.[64]

There is no way to control what people post on such pages and users normally understand that it is not official communication from the museum, but it is still advisable to keep track of what the public has to say about the institution. Compliments or complaints are often posted on these platforms that a museum would otherwise not have been aware of.

Museum professionals should also be informed that personal information is sometimes shared inadvertently. Microsoft Outlook is one of many applications that contain features connecting users to social network services without having to 'open' the social network itself. When installed on a computer, the Microsoft Outlook Social Connector will connect with Facebook, LinkedIn, Windows Live Messenger Viadeo and Xing if the user has a profile on that specific network. It will then show any public updates on those networks from anyone that the user has received an email from, regardless if they are connected to that user on that network, or

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[62] *Starship Troopers3 Vs. Afrikaanse Taalmonument*, Facebook group, September 2010, accessed 5 September 2010, http://www.facebook.com/group.php?gid=25905242810&v=wall&ref=search; *Starship Troopers3 Vs. Afrikaanse Taalmonument*, Facebook group, 16 November 2011.

[63] *Smuts House*, Foursquare, 2 October 2011, accessed 27 October 2012, https://foursquare.com/v/smuts-house/4c4ab2f046240f47027f42f2.

[64] *Kruger House Museum*, Foursquare, 22 October 2012, accessed 27 October 2012, https://foursquare.com/v/ kruger-house-museum/4ec791ac4690116a8c2fbd55.

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not.[65] This is how the author has recently learned that a world-renowned museuologist and very senior member of the Commonwealth Association of Museums (CAM) was also playing games on Facebook: she sent an email to the CAM email list from the same address she used to register with on Facebook. Her Facebook privacy settings may have been secure but the game, a third party application that runs on Facebook, had its own privacy setting, which was public, so the game made a post on her behalf that read: "See if you can beat my score!" This means that whoever on the CAM mailing list with the Social Connector installed on their computers received that message.[66]

Personal information is also publicly available in what has been termed the openness of private events. In other words, private happenings published in social network sites. "While newer generations may not see this as particularly strange… the concept of family members being involved directly in one's professional work could result in some interesting situations."[67] For example, Elisa Carmichael is an art enthusiast and gallery owner in New York. She is an avid social network user, with profiles on major sites like Facebook, Twitter and LinkedIn.[68] She uses her personal Facebook and Twitter pages for personal matters and to share information on exhibitions and other art-related news. In 2012 Carmichael became pregnant and duly shared the news. After her son Mosi was born, the Carmichael family went on a tour to Europe, visiting numerous galleries and exhibitions along the way. Elisa commented on both Mosi's progress and the tour and added some photographs. Unfortunately, no record was kept to see whether she lost any Facebook followers because of

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[65] *Learn more about Outlook Social Connector and privacy*, Microsoft.com, 2012, accessed 2 October 2012, http://office.microsoft.com/en-us/outlook/learn-more-about-outlook-social-connector-and-privacy-HA101880 243.aspx?CTT=3; *Social Connector for Microsoft Outlook*, Microsoft.com, 2012, accessed 2 October 2012, http://office.microsoft.com/en-us/outlook/social-connector-for-microsoft-outlook-HA101794273.aspx.

[66] Lois Irvine, [International Committee for Training of MuseumPersonnel-ICOM] Abstracts for consideration and prop..., from Cam-l <cam-l-bounces@lists.uvic.ca> on behalf of Lois Irvine irvinel@fclc.com, Sent 2 October 2012.

[67] Wayne LaBar, *Can social media transform the exhibition development process? Cooking the exhibition – an ongoing case study* (paper presented at the Museums and the Web 2010 Conference, Denver, Colorado, 13-17 April 2010), accessed 22 March 2010, http://www.museumsandtheweb.com/mw2010/papers/labar/labar.html.

[68] *Elisa Carmichael*, Facebook profile, 25 July 2013, accessed 25 July 2013, https://www.facebook.com/elisacarmichael; *Elisa Carmichael,* Google+ page, 10 January 2013, accessed 25 July 2013, https://plus.google.com/109076693859775809572/posts; *Elisa Carmichael*, Linked In page, n.d., accessed 25 July 2013, http://www.linkedin.com/pub/elisa-carmichael/27/892/348; *Elisa Carmichael*, Twitter profile, 25 July 2013, accessed 25 July 2013, https://twitter.com/elisacarmichael.

her frequent updates on her son Mosi but it was interesting to note how many people positively commented on the events.[69]

The only criticism on these sites was leveled not so much against Carmichael but rather against the tendency of peers to boost each other's images online. It is something which could easily become glaringly obvious when multiple viewpoints are available on one webpage. When Carmichael was named as one of fifty influential art figures to follow on Twitter in February 2013 by the *Complex Art & Design* magazine, one person commented:

> "sadly, with the state of art criticism what it is, is [sic] seems the only thing they 'influence' is each other. [A]fter having looked in at 15 or so of these Twitters [sic], they all just seem to be having a dialectic in echo, quoting each other in not-so-elaborate circle jerk. [T]hat, or taking pictures of their afternoon cocktails. **sigh**"[70]

3.3.2. Institutions using social media

Politicians and other community leaders have also taken to social media. The Malaysian Prime Minister Najib Razak has garnered 600,000 Twitter followers and over a million users on Facebook who Like his page; that is more than any other Malaysian using those services. He has discussed topics ranging from "updates on the economy to discussing what to name the family cat…"[71] Pope Benedict XVI has also joined Twitter, Facebook and YouTube and has established a Vatican portal, News.va, which connects various print and broadcast news streams into one site.[72] With no pun intended, it is worth noting that only the US President, Barack Obama has more followers on Twitter than the Pope. They are the two most popular leaders on Twitter with 33 million and seven million followers respectively.[73]

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[69]   *Elisa Carmichael*, Facebook profile, 25 July 2013; *Elisa Carmichael*, Twitter profile, 25 July 2013.

[70]   50 Influential art figures to follow on Twitter, *Complex Art & Design Magazine*, 12 February 2013, accessed 25 July 2013, http://www.complex.com/art-design/2013/02/50-influential-art-figures-to-follow-on-twitter/elisa-carmichael.

[71]   Lester Kong, Najib leads in social media catch-up with opposition, *The Jakarta Post*, 13 June 2012, accessed 13 June 2012, http://www.thejakartapost.com/news/2012/06/13/najib-leads-social-media-catch-with-opposition. html.

[72]   Tim Hornyak, Tweet Jesus! Pope starts tweeting on iPad, *CNET*, 29 June 2011, accessed 6 May 2012, http://news.cnet.com/8301-17938_105-20075470-1/tweet-jesus-pope-starts-tweeting-on-ipad/.

[73]   Nick Squires, Pope Francis clocks up seven million Twitter followers after his three months in office, *The Telegraph*, 3 July 2013, accessed 25 July 2013, http://www.telegraph.co.uk/news/worldnews/europe/vaticancityandholysee/10157512/Pope-Francis-clocks-up-seven-million-Twitter-followers-after-his-first-three-months-in-office.html. These figures exclude other US-celebrities like Justin Bieber with 42 million, and Katy Perry and Lady Gaga both at 39 million.

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In South Africa, the 2011 State of the Nation Address was used for a drinking game initiated by radio personality Gareth Cliff on Twitter. Cliff started the discussion with a tweet "Excited about #JZStateOfTheNation Drinking game… any suggestions for rules?" and the public responded, creating their own hashtag #JZSOTNDrinks. The rules took from President Zuma's characteristics, for example, when he cleared his throat, said 'absolutely!' or when he pushed his glasses up the bridge of his nose, participants had to take a drink. The campaign had so much support that it became a trending topic on the global Twitter site (considering, of course, that at the time at which it took place Twitter users in other parts of the world were sleeping).[74]

In 2011 the country of Iceland decided to experiment using social media and crowdsource its constitution on the web. They posted a draft constitution on the Constitutional Council's website and gave the public the opportunity to discuss constitutional clauses on its Facebook page.[75] It is not quite clear what the outcomes of the exercise were but it is nevertheless encouraging to see that social media could also be used by institutions for active citizen-involvement rather than only for entertainment.

3.3.3. Community development and conservation agencies using social media

Digital Green is an initiative that started with help from the Microsoft Corporation in 2006 in an effort to improve farming practices in India.[76] India has a population of about 1,25 billion of which 287 million adults are illiterate, so video is an ideal medium.[77] It involves seven non-governmental organisations and India's Ministry of Rural Development. Digital Green makes video recordings of effective farming methods by rural Indian farmers and screens these videos to other groups of farmers, who would discuss the methods and implement and /

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[74] Fifi, 11 February 2011, Jacob Zuma State of the Nation address drinking game, *The Social; Times Live blog*, accessed 6 May 2011, http://blogs.timeslive.co.za/thesocial/2011/02/jz-state-of-the-nation-address-drinking-game/; Renee Moodie, Cheers to the State of the Nation!, *iolNews*, 10 February 2011, accessed 6 May 2011,http://www.iol.co.za/news/politics/cheers-to-the-state-of-the-nation-1.1024034?showComments=true#.UG1vAPlrb8k.

[75] Michelle Atagana, Social media governments: Iceland, Nigeria, Rwanda & South Africa, *memeburn* 15 June 2011, accessed 15 June 2011, http://memeburn.com/2011/06/social-media-govt-iceland-nigeria-rwanda-south-africa/.

[76] *Key facts*, Digital Green website, n.d., accessed 6 September 2012, www.digitalgreen.org/keyfacts/.

[77] *United Nations, Literacy poster, 2012*, Unesco website, accessed 6 September 2012, http://www.uis.unesco.org/literacy/Documents/literacy-peace-infographic-final-en.pdf; *Population total, 2012*, World Bank Data website accessed 6 September 2012, http://data.worldbank.org/indicator/SP.POP.TOTL.

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or adapt them to their circumstances. To date 2 423 videos have been produced and 11 8286 farmers been involved. A social network called Farmerbook has also been set up where farmers continue to share their information and experiences and a Facebook-embedded game called Wonder Village has been developed for anyone to play. Players may request advice from so-called Village Gurus in their virtual farming practices and the Village Gurus are actual Indian farmers who contribute in education on agricultural practices in this way.[78]

The Save Our Seas Foundation (SOSF) is committed to protecting the oceans by funding research, education, awareness and conservation projects focusing on the major threats to the marine environment. In 2012 it funded the Marine Research Institute, UCT and the South African Environmental Observation Network (SAEON) and a trial was done using Baited Remote Underwater Video Stations (BRUVS) in False Bay as opposed to current monitoring techniques, which are more expensive. In addition to newspaper articles, the SOSF uses blogs and other social network services, such as Facebook, Twitter, and Vimeo to promote their cause.[79]

Social networking games with real world environmental benefits: The company Good World Games developed a game called My Conservation Park, which was released on Facebook in aid of the Dian Fossey Gorilla Fund, WildAid and other conservation organisations. Additional games are "eMission in which players have to maintain a coastal habitat, gaining in-game rewards for real world environmental actions, and Ecotopia, the developers of which recently pledged to plant 25 000 trees in Brazil if players did the same in the game."[80]

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[78]   *Home page*, *Digital Green website*, 8 May 2012, accessed 6 September 2012, www.digitalgreen.org; *Key facts*, Digital Green website; *Digital Green: Social networks for agricultural development* (video), Digital Green Website, 4 June 2012, accessed 6 September 2012, http://www.youtube.com/watch?v=5 FHurcUTITU.

[79]   SAPA, Underwater cameras for False Bay marine research, *Times Live*, 24 September 2012, accessed 25 September 2012, http://www.timeslive.co.za/scitech/2012/09/24/underwater-cameras-for-false-bay-marine-research; *About page*, SOSF website, 2012, accessed 25 September 2012, http://saveourseas.com/about; *BRUVS in False Bay project blog*, 14 September 2012, accessed 25 September 2012 http://saveourseas.com/projects/bruvs_false_bay#blog; *SOSF*, Facebook page , updated 21 September 2012, accessed 25 September 2012, https://www.facebook.com/pages/Save-Our-Seas-Foundation/169746706728; *SOSF*, *Twitter page*, 18 September 2012, accessed 25 September 2012, https://twitter.com/saveourseas, *Save our Seas Foundation*, Vimeo profile, https://vimeo.com/saveourseascom.

[80]   AFP, New Facebook game helps save gorillas, *Times Live* 16 August 2011, accessed 7 May 2012, http://www.timeslive.co.za/scitech/2011/08/16/new-facebook-game-helps-save-gorillas.

3.4. The using of social media by heritage institutions internationally

Museums use social network services for targeted audience development. The Smithsonian aims in its New Media Strategy Programme to "embrace user-generated content as an important catalyst to engagement and inquiry, particularly for younger and more 'Web 2.0' kinds of audiences."[81] There are however flaws in this approach because the assumption that only young people use online media is only an assumption. The company 4i mobile applications learned this first hand when they created an iPhone application featuring an animal-themed storybook series *Jungle Mumble* for South African toddlers and the bulk of their purchases then came from people in China wanting to learn English.[82]

It is partly true that young people adapted to social network services at an early stage but that also does not mean that they would be interested in connecting with museums online. It is best to follow the 'stop, look, listen approach' to establish who is already engaging with or talking about a museum online and then prioritise who the museum wants to engage with. [83]

A number of museums use a hybrid approach by integrating social media on their websites, which can be used with or without having a social network profile. When a visitor to the museum website does not have a social network profile, the museum would require the user to register a personal profile on their website, which can be used instead of a social network profile to track the museum's movements on the site.

3.4.1. The Brooklyn Museum, New York

The Brooklyn Museum has embraced social media extensively. It has integrated social media on its website, which caters for online visitors who do not have a social network profile, or for those who do not wish to share their social network profiles with the museum. This museum is a good example and will be discussed in detail as it has adopted social media

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[81] Peter Davies, Making the case for Twitter, in *Twitter for museums; Strategies and tactics for success; a collection of essays* comp. MuseumsEtc (Edinburgh: MuseumsEtc, 2010), pp. 37-38.

[82] Renier Kriel, Presentation for 4i software development at (paper presented at Appsworld Africa Conference, Cape Town Convention Centre, 1-2 June 2011). See also: Shelia Zimic, Not so 'techno-savvy': challenging the stereotypical images of the Net generation, *Digital culture & education* 1(2), 2009, pp. 129-144 accessed 12 January 2012, http://www.digitalcultureandeducation.com/cms/wp-content/uploads/2010/01/dce1020_zimic_2009.pdf.

[83] Davies, Making the case for Twitter, pp. 38-39.

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earlier and has shared its development, successes and failures at the 2011 San Francisco *Museums and the Web* conference.[84]

The Brooklyn Museum realised in 2006 that creating a website is not a goal, but a means to a goal. It is a tool for communication and has to be updated and maintained regularly. They realised that their website was not as special as they initially thought it was – people didn't visit their website because they were interested in the museum, they tried instead to find it on the platforms they were using every day, such as Facebook and Twitter. Google is the largest online search engine in the world, but it has been head-to-head in the number of site visits per day with Facebook, which is also used for searches since 2010. Some people prefer to look for answers on a profile that they use every day, or one that they have installed on their phones, instead of going to a website that would lead them to another website that matched the search criteria, hoping to find what they were looking for. [85]

The Brooklyn Museum's website offers basic information regarding its location, what is on exhibition and three important features. Firstly, there are links to and information about its social networks, Foursquare, Tumblr, Flickr, Facebook, Twitter and YouTube. These will be discussed later. Secondly, to get access to the full website, visitors must register and log in. Registration is free but it allows the museum to get a profile of who is visiting their website and how often these visits occur. Thirdly, the website offers a game; once users are registered, they may browse the Museum's online collection and take part in the game called 'Tag, you're it'[86]

The tagging game is a clever way to add dimensions and depth to a museum's online catalogue and as a result, to the collection. Games and other play features are popular and this game is geared to add information to the collection, which the online community loves to share, so everybody wins. Logged-in visitors may add tags to photographs of objects, and the names of the people who add the most tags, will be displayed on the website as a reward. It

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[84] Nicole J. Caruth and Shelley Bernstein, *Building an on-line community at the Brooklyn Museum: a timeline*, (paper presented at the Museums and the Web 2007 Conference, San Francisco, California, 11-14 April 2007), accessed 12 August 2012 http://archimuse.com/mw2007/papers/caruth/caruth.html.

[85] Daily Mail Reporter, Clash of the titans: Facebook passes Google as the most popular website in the U.S., *The Daily Mail (MailOnline)*, 2 January 2011, accessed 3 November 2011, http://www.dailymail.co.uk/sciencetech/ article-1342944/Facebook-passes-Google-popular-site-Internet .html.

[86] *Brooklyn Museum, New York, home page*, Brooklyn Museum website, October 2011, accessed 26 October 2011, http://www.brooklynmuseum.org.

seems petty but it is quite popular. The portrait of the Inca king, Manco Capac in the Brooklyn Museum's collection is an example to illustrate this point. Twenty-five tags including 'oil on canvas', 'South American', 'head gear' and '18th Century' have been added by online users. The portrait now links with other objects in the collection bearing the same tags.[87]

It is worth noting how little cost the museum actually incurred: hardware to back up information, a database that functions on the web and dedicated staff members to keep everything that is needed up-to-date. Images were put online before the whole collection was digitised. The Museum's website clearly states that their digital collection still has a long way to go to match the actual collection, but meanwhile they started working with what was available. Their online visitors also enjoyed the recognition on the website and that was at no cost for the Museum.[88]

The Brooklyn Museum has over 45 000 fans on Facebook and more than 315 000 Twitter followers. Both these profiles are used by staff and visitors to comment on upcoming and existing exhibitions and events, so it is primarily a report of what is happening at the Museum. YouTube and Flickr are websites where videos and photos are shared and thousands of people are viewing uploads by the Museum. Their YouTube profile has videos by artists who had exhibitions at the Museum, interviews with curators, as well as details of lectures (when, where, etc.) by staff members.[89]

This museum is a good example as they applied their resources wisely and extensively. Information of upcoming exhibitions, guided tours and seminars is put on the web to share. The technology needed to take photos and videos is commonly available, even on cell

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[87] *Collections: American Art: Manco Capac*, Brooklyn Museum website, October 2011, accessed 26 October 2011, http://www.brooklynmuseum.org/opencollection/objects/2297/Manco_Capac_First_Inca_ 1_of_14_Portraits_of_Inca_Kings. For more information on the value of allowing the public to add tags to images, see: Philip DesAutels, UGIS, Understanding the nature of user-generated information systems, *Business Horizons* 2010, pp. 1-8, accessed 25 March 2011, doi:10.1016/j.bushor.2010.12.003l; Marlow *et. al.*, Tagging, taxonomy, pp. 1-9.

[88] *Collections: Browse collections*, Brooklyn Museum website, October 2011, accessed 26 October 2011, http://www.brooklynmuseum.org/opencollection/collections/.

[89] *Brooklyn Museum*, Facebook profile, October 2011, accessed 26 October 2011, https://www. facebook.com/#!/brooklynmuseum, Brooklyn Museum, Flickr Profile, October 2011, accessed 26 October 2011, http://www.flickr.com/photos/brooklyn_museum/, *Brooklyn Museum*, Twitter profile, October 2011, accessed 26 October 2011, http://twitter.com/#!/brooklynmuseum, *Brooklyn Museum channel*, YouTube profile, October 2011, accessed 26 October 2011, http://www.youtube.com/user/ brooklynmuseum.

phones. The Brooklyn Museum decided to use social media, whether on their own website or through social networking sites, as a tool to reach out with.

How did they accomplish it? When they started in 2006 the Information Systems Department and the Interpretive Materials Department were dealing with social media. Realising that each was following their own direction, they decided to realign. They made a clear decision to use social media to pursue the mission of the Museum. They realised the importance of training people in using these new media forms with the limited resources they had. It is not as if there is a school that teaches you how to use Facebook, so they had to share skills and information to get everyone on the same page, no pun intended. There was no clear cut consensus on which platforms to use, so they selected a range and continued with those that worked for them.[90] For example, about three years ago the Museum uploaded five videos on the video sharing site Vimeo, but nothing since. Conversely, YouTube has had thousands of people watching their videos, so they continued to upload new ones.[91]

While most social network sites work with people from all over the globe, location-specific social network sites are also found. Foursquare started in 2009 and is based on the principle that users check in through GPS technology on their phones to tell their friends where they are. It is a playful site, where the person who visits a place or checks in the most, becomes mayor, or wins something. Many US companies are using it to promote products, or sell wares and it works well. Facebook has added a similar feature. Normally when Facebook copies a concept shamelessly, it should be seen as a compliment because it was such a good idea! Unfortunately the site does not allow the viewer to see for how long the Brooklyn Museum has had a profile on Foursquare, but when keeping in mind that Foursquare only started in 2009, the Brooklyn Museum's thirteen thousand unique visitors who checked in over 30 000 times by October 2011, is rather impressive.[92]

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[90]   Caruth & Bernstein, *Building an on-line community*.
[91]   *Brooklyn Museum*, Vimeo profile, 2009, accessed 26 October 2011, http://vimeo.com/brooklynmuseum.
[92]   *Brooklyn Museum*, Foursquare profile, October 2011, accessed 26 October 2011, https://www.foursquare .com/brooklynmuseum.

3.4.2. The Powerhouse Museum, Australia: getting curators excited about blogging

The Powerhouse Museum in Australia started a blog on its website called Object of the week in 2009. Curators were required to provide photographs and basic information on objects. "The goal was to engage with an on-line audience in conversations about the collection and to expose some behind-the-scenes stories that curators encounter. The blog provides a platform for content that previously had no other outlet and contains rich collection-orientated material that appeals to both casual readers and those interested in a deeper level of research."[93]

The Powerhouse Museum's blogging project initially suffered the same fate as in other museums – a lack of interest by the curatorial staff. Curators found it time-consuming to learn new software and a new way of writing and replying to readers' comments. "Early skepticism about the project led to a lack of support from the curatorial team, and the perception that blogging was time consuming led to poor participation"[94] This was an attitude that was slow to change and it took much effort from the project leader to engage with curators and woo them into participating:

> The project lead[er] became actively aware of the work individual curators were undertaking, approaching selectively and encouraging individuals to write blog posts. To make content creation less time consuming, curators were encouraged to re-purpose existing content such as object documentation, previously written articles, and research resulting from public enquiries. Curators new to blogging were individually walked through the process by the project lead, covering content selection, writing style, and how to reply to comments. The project lead endeavored to raise awareness of the blog, creating a 'highlight' column in the Museum's weekly newsletter, along with scheduling 'Object of the week' for discussion at fortnightly curatorial departmental meetings. This raised the profile of the project internally, making participation more attractive. Individual curators became more comfortable in participating and in turn their colleagues began asking how they could start writing posts. Once it was shown that blogging didn't need to be hugely time consuming and was not difficult, participation slowly increased. [95]

About a year later the majority of the Powerhouse Museum curators have joined the project, while some are still too overwhelmed by their current workload to join, and "others still do not feel comfortable in doing so."[96] Apart from the wooing and subtle guidance from the

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[93]   Dicker, *Impact of social media*.
[94]   *Ibid*.
[95]   *Ibid.*
[96]   *Ibid.*

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project leader, another key to the success of the project was to ensure a steady supply of material from different curators and to keep a flexible backlog of posts waiting to be published.[97]

3.4.3. Cameroon - Mus'Art Gallery

The Mus'Art Gallery is situated in Kumbo, Cameroon. Already in 2003 it presented to AFRICOM the value for museums of having a presence on the Internet and building online audiences.[98] Following the wave of social network services, the Mus'Art Gallery joined Facebook on 16 June 2010 and has since experimented with a number of social network services including Spruz and Blogger. (The Spruz site has stopped functioning since.) The Gallery has also started running a blog for the town called Festive Kumbo to highlight traditional events and cultural festivals.[99]

It is worth noting that the Mus'Art Gallery did not have the necessary resources at hand but they persisted in asking for help. In August 2012 they announced the launch of a new website that was set up with the assistance of UNV (United Nations Volunteers), GNUmedia.org and LibreGeo.org who will also continue with administrative assistance. Currently the site offers interactive features where visitors can create an online profile, post photographs and interact with museum staff and other online users.[100]

3.4.4. Multimedia games in Amsterdam, New York and on the British Museum website

A mobile multimedia game was designed about medieval Amsterdam for history education that plays out in the current-day city of Amsterdam. In the game, students explore the history of Amsterdam by walking in the city, experiencing characters, buildings, and events, while

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[97] Dicker, *Impact of social media*.
[98] Peter Musa, *Web presence and availability of Internet services, the way forward for African museums: the case of Cameroon*, p. 77 (proceedings of the AFRICOM 1st General Assembly & Conference; 'Museums in Africa: Challenges for the 21st century', Nairobi, Kenya, 29 September – 1 October 2003), accessed 12 August 2012, http://www.africom.museum/images/whatsonpix/General%20Assembly%20Proceedings.pdf.
[99] *Mus'Art*, Facebook page: entry on Festive Kumbo's Blog, 27 September 2010, accessed 22 September 2012, https://www.facebook.com/pages/MusArt-Gallery/102280256491539; *Mus'Art*, Facebook page: entry on Spruz, 23 August 2010.
[100] Musa Heritage Gallery, *Mus'Art Gallery launches its new interactive website*, from Africom-l africom-l-bounces@list.africom.museum on behalf of Musa Heritage Gallery musartgallery@yahoo.com, sent 23 August 2012.

using UMTS / GPS phones for communication and exchange of information.[101] "The failure to grasp the nature of historical context is often described as an important source of student misunderstanding. Students often borrow a context from their contemporary world and view the past through the lens of the present. Therefore, situating a historical phenomenon in a historical context can be considered a key activity in history education."[102] Narrative and games are valuable learning tools.[103]

Some assignments that had to be done in the game were completed with information obtained from encyclopaedic websites. Students were encouraged to use Wikipedia.[104]

> "In case of participating, the activity can be considered more intense than in constructing, as the story was being literally acted out and 'lived', and buildings, viewpoints and activities of historical characters were physically perceived and, therefore, more deeply experienced. However, based on the findings, we can say that in case of participating, the focus of the pupil was also distracted by all that is happening in real time in the street. While trying to find their way through the city, searching for assignment locations and completing the assignments, students lost the sight of the overall structure of the game and its narrative." [105]

The New York Historical Society promotes the city's history through games of discovering the mystery of the past in familiar cityscapes by offering audio tours that offers users information and images as they reach historical sites.[106] "Museums ought to be more than pleased that their long-term agenda of restoring context to objects is occurring in such an unanticipated fashion."[107] It also allows for the online display of extremely fragile objects, or objects that would not have been selected for exhibition purposes because of their size or poor appearance. "New media offers the museum a means to undo the separation of public display and research collection in the museum."[108]

> Museums in general own a plethora of objects that no one ever sees, and could never conceivably be presented in real exhibitions. However, as we well know, web

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[101] Sanne Akkerman, Wilfried Admiraal and Jantina Huizenga, Storification in History education: a mobile game in and about medieval Amsterdam, *Computers & Education* 52, 2009, p. 449, accessed 6 July 2011, doi:10.1016/j.compedu.2008.09.014.

[102] *Ibid.*

[103] *Ibid.*

[104] *Ibid.*, p. 455.

[105] *Ibid.*, p. 458.

[106] Kathleen Hulser and Steve Bull, Click History: wherever, whenever, in *Conversations with visitors; Social media in* museum, comp. MuseumsEtc (Edinburgh & Boston, MuseumsEtc, 2012), pp. 271-273.

[107] *Ibid.*, p. 275.

[108] Michelle Henning, New media, in *A companion to museum studies* ed. MacDonald (West Sussex: Blackwell Publishing Ltd., 2011), p. 309.

appetites are truly gargantuan, and handheld devices actually work at a scale precisely that of many tiny, precious, rarely known objects. So the group of images, which correspond to a grave just spied through a crack in the fence of St. Patrick's Old Cathedral, are the small family portraits of 'almost saint' Pierre Toussaint. The originals painted on ivory are only a little over three inches high. Thus on an iPod, iPhone, or similar smart phone found with every young adult [sic], you are seeing them at actual scale in the palm of your hand.[109]

Web-based games are also worth noting. The British Museum offers four games in their 'Young explorers' section. Museum Run is based on the layout of the actual museum. According to the plot, it is closing time but the player still wants to see some treasures in the exhibition halls. The player then navigates through the halls and has to avoid the security officers to reach the objects on display. Once the object is reached, an information panel pops up describing the object and its background.[110] The other games are 'Little or large' in which players are supposed to guess the size of an object compared to how tall the player is; 'The great dig' in which players uncover archaeological objects; 'Time explorer' in which the player goes back in time to hand treasured objects back to ancient civilizations (ironic for a museum who is often criticised for its repatriation policies), and 'Piece by Piece', a puzzle game to rebuild museum objects.[111] These games are focussed on getting to know the museum and the objects which the museum is famous for.

3.4.5. Austria - Kulturpool - a central point of access to collections nationally

The Kulturpool website is a joint project of the Austrian Federal Ministry for Education, Arts and Culture and the Austrian Federal Ministry of Science and Research. It serves as a central point from which all Austrian public collection catalogues and objects from museums, libraries and archives that have been digitised can be accessed. "Furthermore the Kulturpool will also act as central data provider for digital cultural heritage to the EDL-project Europeana (European Digital Library Project of the eContent Plus Programme) and as such it

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[109] Hulser and Bull, Click history, pp. 271-272.
[110] *Young Explorers; Museum Run game*, British Museum website, n.d., accessed 4 October 2012, http://www.britishmuseum.org/explore/young_explorers/play/museum_run.aspx.
[111] *Young Explorers; Play*, British Museum website, n.d., accessed 4 October 2012, http://www.britishmuseum.org/explore/young_explorers/play.aspx.

will realize an important contribution to make Austrian cultural heritage accessible on a European level."[112]

Kulturpool allows visitors to register and create a profile that in turn allows the user to create tags for digitised objects and create so-called Smartworks. Smartworks are essays about a topic or an object found in the Kulturpool to which all types of objects, images, audio or video material found on the website can be linked up. The essays are integrated into the Kulturpool search function, which other users will be able to search and locate.[113]

The site is very user-friendly but it was observed that even though the website is available in English and German, the terms and conditions of using and / or visiting the website, and the terms and conditions of using the social network service is only available in German. This implies that visitors who are not familiar with German are only guided by the Creative Commons license logo that reads CC BY NC SA (meaning contributions on the website are non-commercial and may be shared).[114]

3.4.6. Virtual Collection of Masterpieces - a collaboration between Europe and Asia

The Virtual Collection of Masterpieces (VCM) is a project initiated by the Asia-Europe Museum Network (ASEMUS).[115] It showcases a selection of twenty-five masterpieces of each of the participating museums' collections. They are meant to present compelling images and information and allow the telling of forceful stories that draw attention to the similarities and differences between civilizations, enhance mutual understanding of cultural differences

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[112] *About Kulturpool*, n.d., accessed 22 September 2012, http://www.kulturpool.at/display/kupo/details?pageTitle=About.

[113] *Kulturpool help page*, *4.4. Smartwork*, n.d., accessed 22 September 2012, http://www.kulturpool.at/display/kupo/details?pageTitle=Help#details-Smartwork.

[114] *Kulturpool help page, 4.4. Smartwork*, n.d.; *Kulturpool registration terms and conditions, Version 2.0.7.*, Kulturpool, n.d., accessed 11 October 2013, http://registry.bildung.at/registration/terms;jsessionid=D75846B1B66B018E3161788660324799; *Terms and conditions*, Kulturpool, n.d., accessed 11 October 2013, http://www.kulturpool.at/display/kupo/details?pageTitle=TermsOfUse.

[115] The ASEMUS countries are: Australia, Austria, Belgium, Brunei, Bulgaria, Cambodia, China, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, India, Indonesia, Ireland, Italy, Japan, Korea, Laos, Latvia, Lithuania, Luxembourg, Malaysia, Malta, Mongolia, Myanmar, Netherlands, New Zealand, Pakistan, Philippines, Poland, Portugal, Romania, Russia, Singapore, Slovakia, Slovenia, Spain, Sweden, Thailand, United Kingdom, and Vietnam. *About Us*, *ASEMUS; Asia-Europe Museum Network*, ASEMUS website, 2012, accessed 10 October 2012, http://asemus.museum/about-us/.

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and highlight similarities and that stimulate dialogue between peoples and illuminate their histories.[116]

Each story is presented on its own webpage and some are complemented by exhibitions or books published on the topic. The VCM website's page 'Curators present', offers videos (streamed from YouTube) of curators discussing specific objects in detail. These videos are also available on YouTube. The VCM website is licensed under Creative Commons, which means the information is available to use freely, as long as the website is credited as the source.[117]

To interact with the public, VCM has profiles on Facebook and Twitter and it also offers a widget, a small computer programme that can be installed on a computer or smartphone. The VCM widget will showcase a new object with accompanying information on the device without having to visit the website daily.[118]

VCM is also a member of Culture360.org, an online platform offering a wealth of information and networking opportunities for artists, cultural practitioners and policy makers in Asia and Europe.[119] The Culture360.org website offers a social network and blogging site, where members can create profiles and interact with each other, and Culture360.org also has profiles on Facebook, Twitter, and Vimeo. Culture360.org (the site itself) is not licensed by Creative Commons but is copyrighted under its own name.[120] Both VCM and Culture360.org offer their services for free and membership of Culture360.org is also free.

3.4.7. On offer for museum professionals

The type of museum does not necessarily dictate which online discussion groups are available or relevant to a museum. Museum core functions, such as conservation, collections

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[116] *About the VCM; Virtual Collection of Masterpieces*, VCM, 2012, accessed 10 October 2012, http://masterpieces.asemus.museum/About.aspx?id=7.

[117] *Curators present masterpieces*, VCM, 2012, accessed 10 October 2012, http://masterpieces.asemus.museum/videos.aspx; *VCM, Stories*, VCM, 2012, accessed 10 October 2012, http://masterpieces.asemus.museum/stories.aspx; *VCM, Virtual Collection of Masterpieces*, YouTube profile, September 2012, accessed 10 October 2012, http://www.youtube.com/watch?v=BSa7ZUL krwI&feature=plcp.

[118] *VCM Widget*, VCM, 2012, accessed 10 October 2012, http://masterpieces.asemus.museum/widget.aspx.

[119] *About us*, Culture360.org, 2012, accessed 11 October 2012, http://culture360.org/about-us/.

[120] *Getting started*, Culture360.org, 2012, accessed 11 October 2012, http://culture360.org/getting-started/.

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management, exhibition design and other forms of communicating collections have a generic application that can be discussed amongst museum staff across different subject disciplines. For example, natural history museums and art museums may seem to have little in common, but in a discussion forum both museums could benefit from information on new software to scan and digitally translate handwritten documents. This section will introduce some free discussion groups on offer to South African museums.

Email list services include the MuseumList - a general museum core-function discussion group, the Museum Computer Network (MCN), which started in the 1960s focusing on computerising the management of collections, the Institute of Museum Ethics, and H-Museum, which forms part of the Humanities and Social Sciences Online discussion group offering discussions of a more academic nature. These services are based in the United States with participants from all over the world. The Commonwealth Association of Museums (CAM) and the International Council of African Museums (AFRICOM) also offer email list services, although they seem to serve mainly for broadcasting event announcements and news feeds. ICOM-South Africa and the South African Museums Association (SAMA) do not offer such services.

There are various blogs with museum professionals in mind. The blog Museums2Go lists museum applications on offer for iPhone, iPad, and Android devices as well as web-based applications.[121] The blog Center for the Future of Museums focuses on the future of museums and society. Elizabeth Merritt, founding director of the Center for the Future of Museums, an initiative of the American Alliance of Museums, authors it. The Center looks at trends in demographic change, the future of education and mobile technology. These topics are also relevant to museums outside the USA and are worth taking note of.[122]

The social network LinkedIn is aimed at careers and professional networks and has become host to various interest groups with regard to the museum profession. They include the Collections Trust, also known as the Museum Documentation Association (1977-2008), who

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[121] Charles Outhier, *Museums2Go; blogging at the nexus of culture and mobility*, 1 April 2011, accessed 18 October 2012, www.museums2go.com.

[122] Elizabeth Merritt, Center for the future of museums, *Center for the future of museums blog*, 6 December 2012, accessed 7 December 2012, http://futureofmuseums.blogspot.com/.

authored the museum documentation standard SPECTRUM. This group is closed, meaning membership application is compulsory but free. By keeping it a closed group, member posts are only seen by group members and the closed status also prevents posts bordering on spam. The main topic is collections management and members share information on best practice, review collections management software and get advice from each other.[123]

The Collections Preservation and Care group is also a closed group, focused on object preservation. Members share information and would post photographs or links to photographs elsewhere on the web, in order to discuss preservation techniques. It is frequented by art conservators and has multilingual participants, which may pose a communication barrier, although the majority of the discussions are in English.[124]

Many groups on LinkedIn would also revolve around a conference, to gain support initially and continue with discussions once the event has taken place. These groups may be joined without the user attending the conference and sometimes conference papers will even be accessible to users not attending it.

Group discussions on LinkedIn occur throughout the day and updates are automatically emailed to group members. Users may select to receive the emails as the updates occur, or in digest form, for example, on a weekly basis, or not at all. To make sure that the updates are manageable (not too many to handle or taking up too much time), emails should be regulated.

LODLAM or the Linked Open Data in Libraries Archives and Museums is an initiative that started convening in 2011. It offers an online network where any visitor can browse the site and have access to the resources, or site visitors could register and become part of the online community. LODLAM is aimed towards creating standardised terminology and metadata for online collections to enable information retrieval and sharing across larger platforms such as the European-based cultural heritage portal Europeana. The project takes into account that there are different needs for different collection types, and therefore promotes collection specific open source software, for example Evergreen for libraries, or Numishare for

123 *Collections Trust group*, LinkedIn group, 6 December 2012, accessed 7 December 2012, http://www. linkedin.com/groups?home=&gid=3280471&trk=anet_ug_hm.
124 *Collections Preservation and Care group*, LinkedIn group, 4 December 2012, accessed 7 December 2012, http://www.linkedin.com/groups?gid=1844717&trk=myg_ugrp_ovr.

numismatic collections, that still complies with the Linked Open Data and Semantic Web standards.[125]

Standardised metadata is nothing new to the museum fraternity. In the 1990s AFRICOM, the African arm of the International Council of Museums has launched its version of standardised metadata, the *Handbook of Standards: Documenting African collections* that is suitable to local collections. What makes the online discussion groups such as LODLAM different though is that they take web standards as well as existing documentation standards into account.[126]

There is no need to create an additional African version of online standards because the work has already been done by initiatives such as LODLAM. Nevertheless, there is a local group, the SAOUG (Southern African Online User Group) that caters for those with interests in the information sciences. It provides a forum for the exchange of information on developments in so-called traditional and online information systems and services. This group meets in person, has different types of social network service profiles, and runs its website in a blog format, which notifies subscribers of any updates (so there is no need for a newsletter as well).[127]

In 2010 the oldest museum studies journal, *Curator - The Museum Journal*, joined the social network services Facebook and Twitter. It also launched a website where visitors are able to blog and listen to podcasts. The website http://informalscience.org/ stems from the Museum Learning Collaborative (ca. 2000-2003). It collects and shares informal science education

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[125] Glyn Balkwill email to Elize Schneigansz, 16 July 2012 (forwarded message: LODLAM Open Source Software in the Heritage Domain); LODLAM, *Inventory of FLOSS in the Cultural Heritage Domain* (s.l., 2012), accessed 16 July 2012, https://docs.google.com/spreadsheet/ccc?key=0Ag_7rVJwt0 CpdFRJOEJxdEk4ZEMxQ01jaDgx QXFSTkE#gid=0.

[126] ICOM, *Handbook of Standards; documenting African collections* (a Plaine St-Denis: Groupe Busson, 1996); *ICOM, Museum information standards*, International Committee for Documentation of the International Council of Museums (ICOM-CIDOC) website, 19 December 2002, accessed 7 November 2012, http://cidoc.mediahost. org/archive/cidoc_site_2006_12_31/stand0.html.

[127] *SAOUG, About*, Southern African Online User Group website. 13 December 2011, accessed 22 October 2012, http://saoug.org.za/about/; *SAOUG, Social networking*, Southern African Online User Group website, 22 May 2012, accessed 22 October 2012, http://saoug.org.za/social-networking/.

projects, evaluation reports and research for museums and offers a wide-spectrum annotated bibliography.[128]

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[128]   *CAISE (Center for advancement of informal science education)*, Informal Science; Research website, 2013, accessed 20 August 2013, http://informalscience.org/research/browse?type=research; Kevin Crowley, Gaea Leinhardt and Chien-fu Chang, Emerging research communities and the World Wide Web: analysis of a Web-based resource for the field of museum learning, *Computers & Education* 36, 2001, pp. 1-2.

CHAPTER IV

INTERNET AND SOCIAL MEDIA IN SOUTH AFRICA

This chapter will rely on companies' annual reports, relevant news reports and independent surveys to give a brief overview of mobile technologies and social media usage in South Africa. Mobile media is somewhat of a grey area but is especially relevant to the South African context; ranging from laptops to basic cellular phones with General Packet Radio Service (GPRS), which most phones have. Mobile media allows for low cost social interaction on sites such as MXit and for location-based features where users 'check in' from certain locations to inform others of where they are.

4.1. Internet access and infrastructure development

Internet services were introduced in South Africa in 1993 and mobile data services followed in 2002. Mobile data services enable mobile phones to exchange files, like photographs or video-recordings and allow users to connect to the web through their phones.[1] The recent Census results show that at the end of 2011 Internet penetration in South Africa was at about 35.2%, meaning 18.2 million of 51.7 million people had access to the Internet from home or work, a cell phone, or elsewhere.[2] The Census results are almost double the percentages recorded by a study commissioned by Google South Africa. This study found that the country only had about 17% or 8.5 million Internet users in 2011 compared to 6.8 million in 2010.[3]

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[1] Tino Kreutzer, *Generation Mobile: Online digital media usage on mobile phones among low-income urban youth in South Africa*, pp. 53-54 (survey & study published on Tino Kreutzer website, 2009), accessed 9 May 2010, http://tinokreutzer.org/mobile/MobileOnlineMedia-SurveyResults-2009.pdf; Vodacom, *Vodacom Group Limited Annual report for the year ended 31 March 2009* (online publication for Vodacom, 2009) accessed 21 March 2011, http://www.vodacom.com /reports/ar_2009/gr_history .php. s.l. 2009; World Wide Worx and First National Bank, *Mobility 2011; The mobile internet in South Africa 2011; Executive summary*, 2011(online report for World Wide Worx and First National Bank), accessed 25 March 2011, http://www.worldwideworx.com.

[2] *2011 Census Household Questionnaire*, StatsSA.gov.za website, 2011, accessed 21 November 2012, http://www.statssa.gov.za/census2011/documents/CensusQuestionnaires/Census%202011_q_A.pdf; StatsSA, *Census 2011 Key Results* (StatsSA, Pretoria, 2012), pp. 3, 14.

[3] SAPA, Internet connectivity: SA still lagging behind, *Independent Online*, 20 May 2012, accesed 30 May 2012, http://www.iol.co.za/scitech/technology/telecoms/internet-connectivity-sa-still-lagging-behind-1.1307760.

The figures differ extensively because of the different interpretations of what Internet access means, for example, using the Internet daily as opposed to having used it in the last six months or ever, or having immediate access as opposed to being able to arrange for Internet access. The independent research company World Wide Worx has offered consistent definitions and results over the last few years and will be regarded as reliable for the purposes of this study.

4.1.1. Infrastructure development

Broadband Internet access refers to wireless or landline connections that allows faster data transfer rates than the original 56Kbps modem dial-up Internet access of the 1990s. Broadband download speeds in South Africa are sixth fastest in Africa and 114th in the world. South Africa trails Ghana, Zimbabwe, Kenya, Libya and Madagascar with an average download speed of 2.85Mb per second.[4] The *National Development Plan, Vision 2030* regards South Africa's ICT infrastructure as abysmal and while it acknowledges that "[a]n efficient information infrastructure that promotes economic growth and greater inclusion requires a stronger broadband and telecommunications network and lower prices" and that the "economic and employment benefits outweigh the cost", the Plan does not include ICT infrastructure development on the list of investments that should be prioritised for future development.[5]

The Department of Trade and Industry has finalised the Broad Based Black Economic Empowerment ICT Sector Charter that should encourage private businesses to invest in expanding ICT access and support skills development and training initiatives, after nine years.[6] Key features include a set target of 5% Net Profit After Tax to be spent on enterprise development initiatives that are aimed at growing and developing black owned ICT

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[4]   Charlie Fripp, Africa's top ten countries with fastest internet speeds, *IT News Africa*, 25 April 2012, accessed 24 July 2012, http://www.itnewsafrica.com/2012/04/africas-top-ten-countries-with-fastest-internet-speeds/.

[5]   RSA, *National Development Plan, Vision 2030* (s.l., National Planning Commission, 2011), accessed 17 October 2012, http://www.npconline.co.za/medialib/downloads/home/NPC%20National%20Development%20Plan%20 Vision%202030%20-lo-res.pdf.

[6]   Department of Communications (DoC), *Address* (address by former Minister of Communications, Ms Dina Pule, at the SACF, Breakfast Forum, 'Leadership Matters – leading the way to a digital South Africa,' The Inanda Club, Sandton, 15 October 2012) accessed 18 October 2012, http://www.doc.gov.za/index.php?option=com   docman&task=doc_download&gid=159&Itemid=104; RSA, ICT Sector Code, *Government Gazette* Notice 485 of 2012, 6 June 2012, p. 5, accessed 18 October 2012, http://www.info.gov.za/view/DownloadFileAction? id=166763.

enterprises and "the spend of 1.5% Net Profit After Tax on Socio Economic Development Initiatives to improve the lives of communities through programmes such as ICT's in education, and health."[7] This is an indication that businesses will have funds available for investments or partnerships because the Charter compels the industry to spend these funds.

The Department of Communications has set its target of 100% population coverage for broadband services in South Africa by 2020 but said that it cannot afford such development alone: "Government doesn't have enough money to roll out the necessary infrastructure on its own, [former Minister] Pule said, but with the help of their 'partners in the private sector' they hope to achieve their goal."[8] The Department is actively promoting increased Internet access. In August 2012 it hosted the first Information and Communication Technologies or *ICT Indaba* in partnership with the United Nations' International Telecommunications Union (ITU) where corporate investors and delegates from across Africa participated in mapping ICT developments for the continent. They aim to provide broadband access to 80% of the Continent by 2020.[9]

Currently only four percent of South African Households use broadband. Part of the plan to increase this number involves the Digital Terrestrial Television-project the Department of Communications is working on. The commercial rollout of Digital Terrestrial Television was envisaged for December 2012 and the specifications for the decoders included Internet capability, but the actual timing and benefits of this initiative remain to be seen.[10]

The telecommunications sector has seen significant investment into the expansion of fibre optic networks of which the benefits are slowly filtering through to consumers. Africa is now connected to Europe, the Middle East and Asia through nine undersea cables and another five

[7]   DoC, *ICT Charter* (press release 13 June 2012), accessed 18 October 2012, http://www.doc.gov.za/index.php? option=com_content&view=article&id=135:ict-charter-&catid=41: press-realease&Itemid=66.

[8]   Jan Vermeulen, Broadband for all: How, and who will pay?, *MyBroadband*, 20 April 2012, accessed 20 April 2012, http://mybroadband.co.za/news/broadband/48212-broadband-for-all-how-and-who-will-pay.html.

[9]   DoC, *The DoC speaks on the successful inaugural ICT Indaba* (press release 2 August 2012), accessed 17 September 2012, http://www.doc.gov.za/index.php?option=com_content&view=article&id=144:the-doc-speaks-on-the-successful-inaugural-ict-indaba&catid=41:press-realease&Itemid=66.

[10]   DoC, SACF Address; RSA, ICT policy colloquium discussion document: Defining a new era in ICTs for all South Africans, *Government Gazette* 82 (35255), 13 April 2012, p. 72.

are being planned.[11] Those benefitting South Africa directly include SEACOM, the company responsible for launching the broadband submarine cable connecting Europe and Southern Asia with East and Southern Africa in 2009, EASSy, a cross-country system for East and Southern Africa that also connects with Europe, the Middle East, the Americas and Asia and launched in 2010, and WACS, the West African Cable System, launched in May 2012 and connecting South Africa and the West African coast to the United Kingdom.[12] Foreign direct investment was also made through Vodafone purchasing a stake in Vodacom and Ericsson entering into a partnership with the City of Johannesburg in BWired to develop a R1 billion fibre optic ring.[13]

One would think that increased access would drive down prices but it is not the case in South Africa because of expensive inland networks. Currently the major issue is not intercontinental connectivity, but rather to connect inland users to that network: "whilst we have seen spectacular growth in submarine capacity over the past two years, this has not been the case downstream with the backhaul and last-mile infrastructure players… As a result, there is a disconnect [or disparity] between the ample supply of affordable international connectivity to the shores, and the supply of affordable bandwidth to both rural and city-based end consumers inland."[14]

4.1.2. Reasons for not using the Internet

The reasons for not using the Internet in South Africa have barely been exposed. This section

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[11] DoC, *Connecting Africa to development with ICTs* (speech delivered by former Minister of Communications, Ms Dina Pule at the inaugural ICT Indaba at the Cape Town International Convention Centre, 4 June 2012) accessed 21 September 2012, http://www.doc.gov.za/index.php?option=com_content&view=article&id=128 :the-speech-delivered-by-the-minister-of-communications-honourable-ms-dina-pule-at-the-inaugural-ict-indaba-at-the-cape-town-international-convention-centre&catid=41 :press-realease&Itemid=66.

[12] *EASSy home page*, December 2010, accessed 21 September 2012, http://www.eassy.org/; West Africa Cable System (WACS) technically goes live, benefits soon to follow, *oAfrica; tracking internet progress*, 14 May 2012, accessed 21 September 2012, http://www.oafrica.com/broadband/west-africa-cable-system-wacs-technically-goes-live/; *SEACOM home page*, 2012, accessed 21 September 2012, http://www.seacom.mu/.

[13] RSA, ICT policy discussion document, p. 73.

[14] South Africa: expanding broadband's reach, *Oxford Business Group; The inside edge*, 6 July 2012, accessed 9 July 2012, http://www.oxfordbusinessgroup.com/economic_updates/south-africa-expanding-broadband%E2 %80%99s-reach.

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relies to a great extent on the work of Indra de Lanerolle who compiled the report named *The New Wave* in 2012. [15]

The high cost of data is a major factor preventing access to the Internet; broadband access on landlines, like ADSL, is especially expensive. [16] Telkom dominates the inland cable infrastructure and charges crippling rates for their services. Internet service providers (ISPs) such as MWeb or iBurst are compelled to use Telkom lines with which to render their services. This means end users must rent an ADSL-line from Telkom and then select an ISP, so they have to pay Telkom a fee to rent the line and the ISP a fee to gain access to the Internet. Telkom charges more for a link between Johannesburg and Cape Town than what a link between Johannesburg and London costs. This situation is not likely to change soon as it is a major source of revenue for the ailing telecommunications company. A few competitors, such as Neotel, Dark Fibre Africa, and FibreCo, are slowly expanding their capacity and may eventually help drive down prices. [17]

Surveys undertaken in 2012 revealed that the video-based social network YouTube and online music services were avoided because it was too expensive to use. This is unfortunate as less local material is uploaded and it limits South Africans from fully participating in the online environment. [18]

Language barriers also prevent people from using the Internet. About a third of non-Internet users are not using it because they cannot fluently read or write English and as a result, cannot use the Internet efficiently. Wikimedia and Google actively promote web accessibility

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[15] Indra de Lanerolle, *The new wave; who connects to the internet, how they connect and what they do when they connect* (report for University of Witwatersrand, 2012), accessed 28 November 2012, http://www. networksociety.co.za/Read+the+Report.

[16] Arthur Goldstuck, *Internet matters; the quiet engine of the South African economy* (report for World Wide Worx, 2012), p. 1. Given this number, it is especially significant that about 6.8 million South Africans were found having Facebook accounts in mid-2012. See: World Wide Worx, *Social media breaks barriers in SA*, (Market research report, 4 September 2012), accessed 24 October 2012, http://www.worldwideworx. com/socialmedia2012/.

[17] Telkom bandwidth prices hard to explain, *MyBroadband*, 28 November 2012, accessed 28 November 2012, http://mybroadband.co.za/news/telecoms/65570-telkom-bandwidth-prices-hard-to-explain.html; Jan Vermeulen, Fibre in SA: an eye-opener, *MyBroadband*, 2 February 2012, accessed 2 February 2012, http://mybroadband.co.za/news/broadband/42651-fibre-in-sa-an-eye-opener.html.

[18] Sarah Britten, 10 things you need to know about the way we use mobile phones, *memeburn*, 26 July 2012, accessed 26 July 2012, http://memeburn.com/2012/07/10-things-you-need-to-know-about-the-way-we-use-mobile-phones/; De Lanerolle, *The new wave*, p. 21.

in native languages but English continues to dominate. [19] For example, when an Afrikaans term is looked up on a search engine, it often happens that the results have one or two references to Afrikaans pages and the rest still links through to English pages.

According to De Lanerolle limited or no access to devices and networks was cited as a reason for not using the Internet by 87% of non-Internet-users. Citing limited or no access may seem like stating the obvious but since Internet access has been declared a human right by the United Nations, it demonstrates the need for public and semi-public facilities at schools and colleges, Internet cafes and libraries. Four percent of non-users owned computers and many people were unaware that they could get Internet access through their phones.[20]

Lack of knowledge (not knowing how to use the Internet, or not knowing what it is) also prevents people from using the Internet. De Lanerolle found that 76% of non-users did not know how to use the Internet, 50% did not know what the Internet was and 42% had no interest or did not find the Internet useful.[21] He finds extensive education campaigns unnecessary, because Internet use diffuses through social relationships and it will therefore only be a matter of time before knowledge of the Internet has spread across society.

> Our research supports the theory that Internet use diffuses through social relationships in communities, workplaces, schools and even homes. As users come into contact with non-users they expose them to the Internet and the tools and services that can be accessed. And this process is accelerated by the social nature of so many of the services and applications South Africans are using. Social Network Services like Mxit [sic] and Facebook give an incentive to users to recruit their friends onto these networks, making it more useful to them. This so-called 'network effect' is, we believe a powerful driver of Internet adoption. [22]

4.1.3. New developments and technologies

New wireless technologies to improve broadband Internet access in South Africa include using so-called white space or unused space for television signals to improve the capacity of

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[19] De Lanerolle, *The new wave*, p. 21; *Google Search settings*, Google.com, 2012, accessed 29 November 2012, http://www.google.com/preferences#languages; *Wikipedia home page – language selection*, Wikipedia, 2012, accessed 29 November 2012, www.wikipedia.org.

[20] De Lanerolle, *The new wave*, p. 21;United Nations (UN), *The promotion, protection and enjoyment of human rights on the Internet*, (presented at the United Nations General Assembly, Human Rights Council, Twentieth session, Agenda item 3, 29 June 2012), accessed 29 November 2012, http://www.regeringen.se /content/1/c6/19/64/51/6999c512.pdf.

[21] De Lanerolle, *The new wave*, p. 21.

[22] *Ibid.*

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broadband connectivity once the broadcast digital switchover has been implemented. However, this is a process that will probably take years before any real benefit will reach consumers as a result of technical issues and the time that it will take for South Africa to convert to digital broadcasting.[23] In 2012 technology companies Google and Microsoft launched white space technology trials in Africa and later in South Africa. However, it is not expected to become mainstream technology in the near future.[24]

LTE or long-term evolution network, also known as 4G Internet access as opposed to 3G (that has been on offer since 2005) was launched in South Africa in October 2012. The launch was delayed because of the time it took the Department of Communications to finalise policy documents. As a result, and much to the dismay of industry leaders, South Africa followed Angola and Namibia in launching LTE.[25]

LTE allows for faster access to the Internet but it is unlikely to lower the cost of Internet access in South Africa; "technological advancement does not directly translate to a decrease in data prices as that can only be spurred by the service providers themselves through a highly competitive market and, at the moment, price wars have been centred mainly around the voice market and less on the data market".[26] The Internet is becoming more data-intensive

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[23] Alistair Fairweather, The 31 000 square kilometre hotspot, *Mail & Guardian online*, 3 August 2011, accessed 23 April 2012, http://mg.co.za/article/2011-08-03-the-31-000-square-kilometre-hotspot; Moshe T. Masonta, Richard Makgotlho and Fisseha Mekuria, *Setting scene for TV white spaces and dynamic spectrum access in South Africa* (paper presented at IST-Africa, Dar es Salaam, Tanzania, 9-11 May 2012) accessed 28 November 2012, uri: http://hdl.handle.net/10204/5912. Bekezela Phakathi, SA on track to miss deadline for move to digital broadcasting, *BusinessDay live*, 27 November, accessed 27 November 2012, http://www.bdlive.co.za/ business/technology/2012/11/27/sa-on-track-to-miss-deadline-for-move-to-digital-broadcasting.

[24] Montsho Matlala, Schools get 'white space' technology, *The New Age*, 1 August 2013, accessed 15 August 2013, http://www.thenewage.co.za/103383-1021-53-Schools_get_white_spaces_technology; Rebecca Wanjiku, Google, Microsoft pilot TV white space projects in Kenya and South Africa, *PC World*, 25 April 2013, accessed 15 August 2013, http://www.pcworld.com/article/2036390/google-microsoft-pilot-tv-white-space-projects-in-kenya-and-south-africa.html.

[25] Charles Amega-Selorm, *et. al.*, *Impact of IXPs – a review of the experiences of Ghana, Kenya and South Africa*, p. 45 (report for Open Society Institute, 2009) accessed 20 March 2010, http://www.opensocietyfoundations.org /sites/default/files/ixp-impact-20090801.pdf; Thabiso Mochiko, LTE unlikely to lower broadband cost in SA, *BusinessDay live*, 15 October 2012, accessed 16 October 2012, http://www.bdlive.co.za/business /technology/2012/10/15/lte-unlikely-to-lower-broadband-cost-in-sa; MTN to launch LTE in Johannesburg, Durban and Pretoria; Cape Town misses out, *TeleGeography*, 26 September 2012, accessed 26 September 2012, http://www.telegeography.com/products/comms update/articles/2012/09/26/mtn-to-launch-lte-in-johannesburg-durban-and-pretoria-cape-town-misses-out/.

[26] Mochiko, LTE unlikely to lower broadband cost.

with high definition media, so even if the price of data units decreases, larger data volumes are needed for work and entertainment.[27]

4.1.4. Public institutions offering free Internet access

Although it is a priority of the South African government to provide Internet access to its citizens, it seems as if the implementation thereof is delayed. Nevertheless, the Internet economy has already got a strong foothold in South Africa. It measures just short of the size of the agricultural sector, at 2.2% or R58,98 billion of the country's GDP.[28] Internet access has been proved to be directly proportional to economic wealth and it is therefore imperative to include plans to expand Internet access as part of an economic growth strategy.[29]

The initiative taken by the country's public libraries in this regard is worth noting. The Mpumalanga Provincial Government announced in November 2012 that their goal of making free Internet access available at all their public libraries, had almost been completed.[30]

The majority of the country's youth live in rural areas where household broadband penetration has only reached about 45%. The potential users find the cost of Internet access in rural areas prohibitive and even though the Government is obliged to provide affordable Internet access as a human right and universal service, [31] these communities are likely to be "underserviced for a long time to come".[32] The discussion document*: Universal service and access obligations review* was gazetted in 2010. It recommends offering a communal access at community centres as a temporary solution. The community centres mentioned in the document refer to some or all of the following: "schools, libraries, post offices, municipal

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[27]   Mochiko, LTE unlikely to lower broadband cost.
[28]   Goldstuck, *Internet matters*, pp. IV, 7.
[29]   Deon H. Tustin, Madeleine Goetz and Antoinette Heydenreych Basson, Digital divide and inequality among digital natives: a South African perspective, *African Journal of Business Management* 6(31), 8 August 2012, p. 9148, accessed 4 October 2012, doi: 10.5897/AJBM11.2228.
[30]   Indra de Lanerolle, Mobile is not the (only) answer, *indra de lanerolle; A blog on media communications networks and social change*, 27 November 2012, accessed 29 November 2012, http://indradelanerolle. blogspot.com/2012/11/the-new-wave-who-uses-internet-in-south.html.
[31]   De Lanerolle, *The new wave*, p. 21; UN, Protection of human rights on the Internet.
[32]   RSA, Discussion document: Universal service and access obligations review, *Government Gazette* 4(33467) Notice 807 of 2010, p. 17.

offices or community centres". [33] Museums were not mentioned as possible community centres despite their prevalence in rural areas.

Banks operate Automatic Teller Machines (ATMs) via satellite data transmission in rural areas and cell phone companies such as Vodacom provide services even in the most remote areas of South Africa. These companies are also legally obliged to invest a portion of their profit in community development initiatives.[34] Museums can consider this as an opportunity to enter into partnerships with these companies by providing Internet access through wireless local area networks, such as Wi-Fi.

4.2. Social media training on offer

Social network services offer free help by providing step-by-step guidelines in setting up and running an account. Blogger, the blogging service owned by Google, offers information such as Getting started, How to make money with your blog, How to increase traffic with SEO (search engine optimisation), How to publish and archive, How do I add gadgets to my blog, and How to fix an issue.[35] Similar assistance is offered by the blogging site Wordpress. The Wordpress support page has sections on Getting started, Customize my site, Create content, Add a domain, Go mobile, Add media, such as videos or photographs, and Get social, which shows you how to connect your blog to other social network services.[36] The same goes for Twitter, Facebook, YouTube and many other social network services when looking for their help or support sections.[37]

These help or support centres are usually intuitive with hyperlinks to the subject pages. They often do not state 'click here' to go to a page, but instead, the text that links through to that page will be in a different colour than the rest. It is usually blue and the mouse cursor will change from an arrow to a hand when moving over a hyperlink.

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[33] RSA, Obligations review, p. 17.
[34] RSA, ICT Sector Code, p. 5.
[35] *Blogger - get started*, Google, 2012, accessed 22 September 2012, http://support.google.com/blogger/?hl=en.
[36] *Wordpress Support*, Wordpress, n.d., accessed 22 September 2012, http://en.support.wordpress.com/.
[37] *Facebook Help Center*, Facebook, 2012, accessed 22 September 2012, https://www.facebook.com/help/?ref=contextual; *Twitter Help Center*, Twitter, 2012, accessed 22 September 2012, https://support .twitter.com/; *YouTube help*, YouTube 2012, accessed 22 September 2012, http://support.google .com/youtube/?hl=en.

Conference papers are also available online. Trade show or commercial conferences on social media includes the annual Web 2.0 Expos hosted in major cities in the United States of America by the Internet pioneers, O'Reilly Media and sponsored by major companies like Microsoft and BlackBerry. Most speakers make their presentations freely available online, for example, the 2011 San Francisco conference included papers entitled Badges are not enough: what works and what doesn't in gamification, Building trust online, Sharing stuff online, Get going: How to build and test your idea without programming, and Social media & integrated marketing programs, how to monitor, measure & demonstrate results.[38]

Conferences on social media and museums include the Italian-based 2006, 2009 and 2012 international conferences called Cultural Heritage on line. The 2006 and 2009 conference papers are available on their website, http://www.rinascimento-digitale.it/ and include topics such as The user-generated approach for content selection for digitisation, Perspectives from an online university community, Second looks at *Second Life*, and The science of context: sharing knowledge among archives, libraries and museums descriptive systems.[39]

The proceedings of the May 2012 Transformative Museum Conference, including the papers delivered are available at http://www.dreamconference.dk/wp-content/uploads/2012/06/ TheTransformativeMuseumProceedingsScreen.pdf. The conference took place in Denmark and covered discussions from eastern European countries, the United Kingdom and New Zealand. It is quite relevant to South Africa because it deals with minority or previously marginalised communities and small museums with limited funds.

4.3. Internet access via mobile phones

Developing countries leapfrogged the slow and expensive way of infrastructure development with mobile technologies.[40] Sales of smartphones were expected to outpace the sale of

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[38]   *Speaker slides & video*, Web 2.0 Expo SF 2011 website, 2011, accessed 21 September 2011, http://www.web2expo.com /webexsf2011/public/schedule/proceedings.

[39]   *Conference: Cultural Heritage on line 2006*, Fondazione Rinascimento Digitale website, n.d., accessed 21 September 2011, http://www. rinascimento-digitale.it/cont_E_396_942.phtml#942; *Conference: Cultural Heritage on line 2009*, Fondazione Rinascimento Digitale website, n.d., accessed 21 September 2011, http://www.rinascimento-digitale.it/conference2009-papersandslides.phtml; *International Conference: Cultural Heritage on line 2012*, Fondazione Rinascimento Digitale website, n.d., accessed 3 September 2013, http://www.rinascimento-digitale.it/conference2012.phtml.

[40]   Laurie Bridges, Hannah G. Rempel and Kimberly Griggs, Making the case for a fully mobile library web site: from floor maps to the catalog, *Reference Services Review* 38(2), p. 310, accessed 4 November 2010, doi: 10.1108/00907321011045061.

personal computers in 2009 and revenue from the sale of smartphones was forecasted to be higher than portable computers by 2012. In the article "Making the case for a fully mobile library web site", Bridges, Rempel and Griggs argue that: "[a]s smartphones become ubiquitous, libraries will want to be prepared with mobile web sites that are optimized for smaller screens, otherwise, students will find alternative mobile-friendly web sites to conduct their research."[41] It stands to reason that the same would apply to museums.

The medium of choice to access web-based services among the low-income urban youth in South Africa is the mobile phone because it is cheaper and more readily available than computer-based Internet access. Phones also provide personal spaces. Tino Kreutzer observed that in Japan mobile phones played a role in emancipation and the symbolic distinctions from the 'older generation'. "Cutting through the stringent reality of their society, young Japanese have created freedoms or 'personal spaces' with their mobile phones, a quasi-escapism from an otherwise perceived lack of privacy or personal intimacy. This phenomenon is expressed in extreme use of text messaging and social networking portals…"[42] In South African townships informal housing leads to intense proximity between siblings and different generations, and eventually, an utter lack of privacy. Kreutzer observed similar signs by the Japanese youth.[43]

In a study done on low-income urban youth in South Africa, Tino Kreutzer found that in 2009, 79% of this group have used mobile phones for web-based services before, whereas only 5% of all South Africans had a working computer-based Internet connection.[44] Not all youths who accessed the Internet via a cell phone actually owned a phone. About 18% was sharing a phone or using someone else's phone with better capabilities.[45]

> (N)ot owning a personal handset hardly decreases access to mobile phones, but merely limits the amount of activities done on a typical day. Most strikingly, the differences are most pronounced in personal communication (co-users use 31% fewer activities on a typical day) and instant messaging (42% less). The differences were least pronounced and in fact not statistically significant for Internet and Web access.
> Ownership, we can thus conclude, correlates with a higher frequency of text messages, phone calls, and use of instant messaging clients. It does not, however, correlate with a

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[41]   Bridges, Rempel and Griggs, The case for a fully mobile library web site, p. 312.
[42]   Kreutzer, Generation Mobile, p. 24.
[43]   *Ibid.*
[44]   Kreutzer, Generation Mobile, pp. 3, 45; World wide Worx and FNB, Mobile internet 2011 Executive summary.
[45]   Kreutzer, Generation Mobile, p. 41.

significant increase in Internet and Web usage – co-users were almost equally active despite the lack of a personal handset [46]

Not owning a phone does not mean not having access to a phone. Marion Walton found that in Gugulethu and Langa in the Western Cape cellphones were the most accessible media technology, even more so than television and radio for low-income youths. In a 2009 study 98% of the youths surveyed have used a cellphone ever before, and 92% used a cellphone the previous day even though only 82% owned a phone; 18% reported that they made use of someone else's phone, which usually belonged to their mother or another female relative.[47] Walton also found that phone sharing was common, despite owning a phone of your own. The reasons for phone sharing were, amongst others, being out of airtime, having a flat battery, and because the shared phone could access features, such as MXit. [48]

Smartphone usage is growing at a fast rate. About 10 million cell phones of varying capabilities are sold in South Africa annually and it is expected that half of this number will be smartphones by 2013.[49] The trend since 2010 has been that smartphone users eventually become Internet users, browsing the web and using Internet-based applications with social networks being the entry point to the Internet for many.[50] Assuming this trend will continue, Internet penetration and social network use is set to grow significantly in the next decade.[51]

> A fascinating trend observed by [independent research company] World Wide Worx in South Africa is that the use of games on a phone is higher among rural than urban users… they are exploring their phones and learning their capabilities in an unthreatening context. But once they build that comfort and confidence in the use of the phone, they begin exploring other capabilities, like browsing and social networking. Fast forward five years, and more than half of those using phones will be using smartphones: one in four Africans. [52]

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[46] Kreutzer, Generation Mobile, p. 42.

[47] Marion Walton, *Mobile literacies & South African teens: leisure reading, writing, and MXit chatting for teens in Langa and Guguletu*, pp. 31-33 (project report for M4Lit, Shuttleworth Foundation, 2009), accessed 9 May 2010, http://m4lit.files.wordpress.com/2010/03/m4lit_mobile_literacies_mwalton_20101.pdf.

[48] Walton, Mobile literacies, p. 33.

[49] Goldstuck, *Internet matters*, p. III.

[50] *Ibid.*, pp. III, 2.

[51] Goldstuck also acknowledges that cynical observers have been deeply critical of figures reflecting SIM card penetration across Africa, "correctly arguing that they obscure the reality of the connectivity of Africa, and absolve governments of responsibility for fostering and promoting access." Goldstuck, *Internet matters*, p. 2.

[52] Goldstuck, *Internet matters*, p. 2.

Mobile phones are, however, still being used largely for voice calls. Spending patterns show that in mid-2012 74% of the average South African user's mobile expenses were spent on voice calls, 12% went to SMSs, and 12% to data. It is interesting to note though that spending on voice calls has dropped from 77% to 74% and spending on data has increased from 8% to 12% since 2011.[53]

The basic use of cellphones for voice calls rather than anything else corresponds to an extent with a study done across Africa, which highlighted people's lack of knowledge in using cellphones otherwise, and even though they knew text messaging was cheaper, illiteracy was sometimes a barrier to use written communication.[54] Some people may also prefer voice calls for security reasons. "Fancy phones attract thieves", so people buy phones with fewer features, says Djomo Honore Patrick, a young man in the poor neighbourhood Yaoundé, Cameroon, in an interview for the study *Gender assessment of ICT access and usage in Africa*. "When buying a phone, men and women in poor areas [across Africa] consider security as the most important criteria with price being secondary to a certain extent."[55]

The *Gender assessment* also made additional interesting observations with regard to smart phones:

> "Poor men [across Africa] prefer second hand handsets, while poor women prefer new handsets as they do not want to risk purchasing a stolen handset by accident. However, women in middle to high income neighbourhoods prefer new phones because of their reliability. In this social category, there is no noticeable gender gap as far as quality is concerned (old versus new); women and men equally prefer new to old phones. The divide surfaces when it comes to the type of phone however. For women the decision making process is driven by the ease of use of the phone: whether it is user friendly, for making and receiving calls. Most men tend to look for sophisticated features such as 3rd generation (3G), multimedia messaging services (MMS), general packet radio service (GPRS) and Internet as the phone has become a status symbol." [56]

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53 Britten, 10 things you need to know. (Using phones mostly for voice calls may explain why Goldstuck found 40% of South Africans being content with their phones and having no plans to replace it in say, the next six months.)

54 Allison Gillwald, Anne Milek and Christoph Stork, *Towards evidence-based ICT policy and regulation; Gender assessment of ICT access and usage in Africa* (Policy Paper 5 for Research ICT Africa, 2010), pp. 16-17, accessed 5 October 2012, http://www.ictworks.org/sites/default/files/uploaded_pics/2009/ Gender_Paper_Sept_ 2010.pdf. It appears as if the researchers treated Internet access from mobile phones inadequately, because the chapter on 'Internet' makes little reference to mobile Internet access, while in the 'Mobile Phone' chapter, means of Internet access, such as 3G and GPRS are merely mentioned as impressive features that some phones may have (p.14) and MXit is mentioned as a chat service children use, without making the connotation that it uses the Internet to operate (p. 18).

55 Gillwald, Milek and Stork, *Gender assessment of ICT in Africa*, p. 13.

56 *Ibid.*, p. 14.

4.3.1. Mobile phones: often used brands in South Africa

Knowing which phone brands are often used will enable museums to make informed decisions when putting up media such as photographs or videos online and to accommodate for the capabilities of those phones when designing a website or application. There is a risk that a large section of the target audience may be excluded due to misinterpretation or wrong assumptions of statistics. For example, Telkom recently launched a mobile application to enable clients to log and follow up on technical faults related to their telephone lines and Internet connections. The application was built for Apple and Android devices and does not accommodate Nokia or BlackBerry devices. Yet, of the roughly ten million smartphones being used in South Africa, only 1,2 million are Apple or Android devices, so Telkom is missing out on a potential 8,8 million users because they chose the platforms most advertised but least used.[57]

It is also easy to do unnecessary duplication and pay for services that are not needed, such as a .mobi website. These websites are apparently customised for mobile phones or devices because they have smaller graphics, which suit smaller screen sizes better. They are supposed to run as a duplicate of an existing website in order to cater for visitors to the site who use mobile devices to browse with. When a website is designed with multiple types of browser applications in mind, it should not be an issue for visitors with mobile phones because the browser application on the phone will resize the website automatically.[58]

Besides, social network services offer different downloadable applications for different phones, so museums do not have to concern themselves too much with that. However, it is still advisable to keep often used phones' capabilities in mind and not exclude certain sections of an audience when media is put up in a format that only some phones are capable of displaying, for example, iPhones cannot run applications that use Java software.

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[57] Thabiso Mochiko, Telkom launches fault-reporting app, *Business Day live*, 22 November 2012, accessed 22 November 2012, http://www.bdlive.co.za/business/technology/2012/11/22/telkom-launches-fault-reporting-app.
Nokia, Blackberry thriving in SA, World Wide Worx website, Internet research, Market research, 14 August 2012, accessed 21 November 2012, http://www.worldwideworx.com/nokia-blackberry/.

[58] Just as computers have different website browser applications like Internet Explorer, Google Chrome, Mozilla Firefox, and so on, on offer, smart phones are also able to run on different applications such as Google Chrome, Microsoft Deepfish, Mozilla Firefox for mobile, and Opera Software's Opera Mini. Older phones also run applications with which to access the web so it is best to ensure that a website is functional when accessed by multiple types of browsers.

Reliable figures on mobile phone brand popularity are hard to find.[59] Some advertisers, or independent advertising research companies, would offer information gleaned from certain advertisements viewed by specified handsets, but those figures are not representative of phones in use, it merely indicates which phones were used to view the advertisements in question.[60] For the purpose of this chapter information from the World Wide Worx independent research company (commissioned by Google South Africa and First National Bank) and the work done for the Shuttleworth Foundation with regard to the M4Lit / Yoza project, will be applied.

Although not being advertised as much, Nokia is by far the most used cell phone among South Africans older than 16 years. The World Wide Worx *Mobility 2012* report showed that in July 2012 Nokia held 50% of this market, down 1% from 2010. It also revealed that the number of people planning to get a new phone, unless, presumably, the current one no longer works, has declined; 89% of phone owners are content with their phones and are not planning to get a new phone in the next six months.[61] Samsung and BlackBerry both have 18% of the market share, with Samsung dropping from 28% and BlackBerry showing a huge increase from 4% since 2010.[62]

When looking at smartphones only, BlackBerry leads the market in South Africa, "of a total of around 10-million smartphones sold in South Africa, about 4,8-million are BlackBerry devices. Nokia is a close second, with around 4-million smartphones sold… Smartphones running Google's Android operating system – mostly from Samsung and HTC – amount to about 800 000 devices, while the [Apple] iPhone has moved fewer than 400 000 units in South Africa."[63] Phone popularity does not necessarily translate into what gets purchased eventually:

> The Mobility 2012 data confirms that the iPhone remains a toy of the elite in South
> Africa, maintaining only its 1% market share of 18 months ago. Respondents to the

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[59] I would like to express my sincere gratitude to Arthur Goldstuck from World Wide Worx for providing me with the 2011 surveys on mobile phone usage and mobile Internet consumers.

[60] Duncan Alfreds, Blackberry dominates SA, growing, *News24*, 30 July 2012, accessed 30 July 2012, http://www.news24.com/SciTech/News/BlackBerry-dominates-SA-growing-20120730; *Insights*, InMobi, 2012, accessed 4 October 2012, http://www.inmobi.com/insights/network-research/. InMobi, Insights, *InMobi*, 2012, accessed 4 October 2012, http://www.inmobi.com/insights/network-research/.

[61] *Nokia, Blackberry thriving in SA*, World Wide Worx website; Britten, 10 things you need to know.

[62] *Nokia, Blackberry thriving in SA*, World Wide Worx website.

[63] *Ibid*.

survey gave the iPhone the greatest future brand momentum, with purchase intentions suggesting a sixfold increase in market share, to 6% in the next 18 months.

'This is double the brand momentum indicated for the iPhone at the end of 2010, but the intended purchasing activity at the time, which should have given Apple 3% market share, simply did not materialize… This shows the extent to which the iPhone remains an aspirational phone, but one that is out of reach, while the BlackBerry represents a reachable aspiration'. [64]

Phone usage in South Africa is different from worldwide trends. Internationally Nokia and Blackberry brands are facing massive declines in market share, while devices running on Google's Android and Apple's iOS operating systems totally dominate the market with 75% and 14.9% respectively. Android operating systems are especially dominant in developing economies because Apple iPhones are expensive compared to other phones.[65] "Samsung and other Android vendors are cleaning up in India, while Apple tries to figure out how to sell $500 phones to people who don't make that much money in a month."[66]

It is uncertain which phones are preferred by people who tend to travel a lot and by those who frequent museums. So museums should ultimately decide on their intended audience and build their applications along those lines. Building cross-platform applications is also an option even though it might be more expensive to do so.

4.3.2. Mobile phone-based projects in South Africa

The Shuttleworth Foundation launched a project in 2009 in an effort to establish the extent to which mobile phones might engage teens in leisure reading and writing. The project name, m4Lit is short for Mobiles for Literacy and the reasoning behind it was the common love teens have for their mobile phones, the relatively low cost of mobile data and the dire

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[64] *Nokia, Blackberry thriving in SA, World Wide Worx website*.

[65] Henry Blodget, This data from China shows why Apple is now getting its butt kicked in the smartphone market, *Business insider SAI*, 21 November 2012, accessed 22 November 2012, http://www.businessinsider.com/china-smartphone-market-low-price-phones-2012-11; Dara Kerr, Android beats iOS 5-to-1 in Q3 smartphone market share, *CNET News*, 1 November 2012, accessed 22 November 2012, http://news.cnet.com/8301-1035_3-57544131-94/android-beats-ios-5-to-1-in-q3-smartphone-market-share/.

[66] Blodget, Apple is now getting its butt kicked.

shortage of reading material available: 51% of South African households own no leisure books and only 7% of public schools have a functional library.[67]

The Shuttleworth Foundation commissioned a teen mystery story called *Kontax.* It was written in English by Sam Wilson and translated into isiXhosa by Nkululeko Mabandla; it was presented in both languages. The story was developed and tested with two groups of teenagers, one in Langa with an average age of 14 and one in Khayelitsha with an average age of 17. The first book consisted of twenty-one 400-word chapters and another book was launched later. The project has since been renamed the Yoza Project and more teen novels and classic literature such as Shakespeare are available to read.[68]

Initially the project was only launched on a mobisite, a website suitable for cell phone browsers, with little marketing. It had a very low uptake. There were about 3 000 attempts to register of which only 207 finished the registration process. The story was then launched and marketed on the cell phone based social network MXit resulting in 63000 subscribers in the first month of which readers between the ages of 11 and 18 amounted to 27 000. *Kontax* was released one chapter a day. The first two chapters were read by about 12 600 11-18 year-olds and about 7 200 in this age group finished the book.[69]

The 'book' was embedded in a social network with online profiles for each of the story characters. Anyone could read the book and register a profile on the social network to interact with the characters.

> Each registered user had a profile, which included an uploadable profile picture and descriptive favourites, e.g. favourite music, books, etc. On each profile page there was also a status update and a "wall" – as on Facebook. When users register they automatically had five "friends": the four main story characters and the Kontax Team account. At any time users could write on the wall of the main characters, which they did, e.g. when the character Airtime went to a party in the story, a reader wrote on his wall: "u go bru hav al the fun bt becareful dnt lose focus neh." It was also possible to send messages to friends (like simple email) – this was a way for users to message the characters and the Kontax Team, and vice versa.[70]

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[67]   Steve Vosloo, *M4Lit project report*, p. 2, (project report for the Shuttleworth Foundation, 2010), accessed 28 March 2010, http://m4lit.files.wordpress.com/2010/03/m4lit_project_report_svosloo_20102.pdf; Yoza cell phone stories, a quick overview, *M4Lit project blog*, 2011, accessed 16 September 2012, http://m4lit.files.wordpress.com/2012/05/3_yoza-cellphone-stories_082010_to_082011.pdf.

[68]   Walton, *Mobile literacies*, p. 1; Vosloo, *M4Lit project report*, pp. 4-5.

[69]   Walton, *Mobile literacies*, pp. iii-iv; Yoza overview, *M4Lit project blog*.

[70]   Vosloo, *M4Lit project report*, pp. 6-7.

An interesting occurrence, with regard to the assumption that txtspk (the abbreviated form of writing instant messages) has impacted on students' language and grammar abilities, was when the publishers accidentally made some spelling and grammatical errors in the text of *Kontax 2*. Twenty-eight readers complained about it, albeit in txtspk. One reader posted: "Guys wt due respect check da script b4 sndn it", in other words 'Guys with due respect, check the script before sending it'.[71]

Steve Vosloo shared six lessons learned with regard to the project. It is quoted extensively here because such insights of a local context are hard to find.

- Marketing is crucial. On MXit a Tradepost message is one shown to users as they browse the menu of content provided in the Tradepost section on a particular day. Two Tradepost messages were displayed to promote Kontax, each adding 30,000 subscribers to the story. Publishing on mobile phones means competing against popular consumer brands also utilising that medium, and it is challenging to "get noticed". Teens also have active social lives and many commitments during the day, which reduce the amount of time they could be reading m-novels. Thus marketing to this audience is crucial.
- Giving away prizes is an effective way to kick-start participation.
- Don't assume that all users know basic web or mobisite conventions. Even knowing that a hyperlink should be clicked is something that is not naturally intuitive. After a few days we changed the link on the landing page from "Continue in English" to "Click here to continue in English".
- In Africa, most GRPS-enabled mobile phones have a screen of 128 pixels wide [sic; roughly 3.5cm is implied]. Designing a compelling interface for such a small screen is challenging, but necessary.
- Registration needs to be extremely light and fool-proof. Only do it if absolutely necessary, and then only require the most essential user information. It is always easier to gather additional information from users after they have registered (and if they are finding the site valuable).
- When asking for user participation, be prepared to deal with potentially large numbers of responses. For example, over 2,000 entries were submitted for the Sequel Ideas competition on MXit. Not all of these were valid entries (most were not the required 100 words or more in length), but it still took a long time to work through the valid ones. A number of messages and comments on the mobisite required responses, also taking time."[72]

The Council for Scientific and Industrial Research's (CSIR) Meraka Institute runs projects that are well beyond the scope of this study but is still worth taking note of their existence. The Institute focuses on Information and Communication Technology and does research and

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[71]   'wt due respect check da script b4 sndn it', *Yoza Project, behind the scenes of an m-novel project in South Africa blog*, 25 March 2010, accessed 16 September 2012, http://yozaproject.com/2010/03/25/wt-due-respect-check-da-script-b4-sndn-it/.

[72]   Vosloo, *M4Lit project report*, pp. 12-13.

development in fields like Networks and media, Human language technologies and notably, Education and rural development. Past projects include MobilED where, amongst others, videos of science projects for toddlers were produced for teachers to download on their mobile phones and implement in their classrooms.[73]

The most notable CSIR project is Dr Math, a math tutoring service that started in 2007 on the instant messaging social network MXit in collaboration with student volunteers from the University of Pretoria. With the three-week teachers' strike in September 2010, already more than 12 000 students were registered with Dr Math and about 28 000 students have registered with Dr Math over the years.[74]

Ethics and safety of all participants have been a big concern for the Dr Math team. Participation on Dr Math is completely voluntary and participants are free to withdraw from the project at any time. Also, all tutors are required to sign a code of conduct and all conversations between participants and tutors are recorded for quality and security reasons. Initially all tutors had to physically be in the Meraka Institute in order to access the tutoring software but that has changed with the move to new operating software. Nevertheless, the actual contact details like cell phone numbers are hidden from all users and conversations are spot checked to ensure that no inappropriate conversations occur.[75]

The institute developed open source software for Dr Math that allows for interaction via cell phone-based or GPRS-based instant messaging and computer workstations for tutors called

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[73] Adele Botha and Anita van Deventer, *Mobile facilitation of science and technology awareness for preschool children*, September 2009, section 4, (paper presented at mLife 2009 Conference & Exhibitions, Barcelona, Spain, 2-4 September 2009), accessed 30 November 2012, http://hdl.handle.net/10204/3686.

[74] *Dr Math, Home page*, Dr Math; a mobile education initiative website, 2012, accessed 30 November 2012, http://drmath.meraka.csir.co.za/drmath/index.html; Laurie Butgereit, *Math on MXit: Using MXit as a medium for Mathematics Education* (paper presented at the Meraka INNOVATE Conference for educators, CSIR, Pretoria, 18-20 April 2007), accessed 28 March 2011, http://hdl.handle.net/10204/1614. Lauren Dugan, Social network helps students pass exams despite teachers' strike, *Social Times*, 24 September 2010, accessed 28 March 2011, http://www.socialtimes.com/2010/09/social-network-helps-students-pass-exams-despite-teachers-strike/.

[75] Laurie Butgereit and Reinhardt A. Botha, *Dr Math moves to C³TO: Chatter Call Center/Tutoring Online*, p. 2 (paper presented at 6th International Workshop on Technology for Innovation and education in Developing Countries, Eduardo Mondlane University, Maputo, Mozambique, 21-23 January 2010) accessed 6 April 2011, http://hdl.handle.net/10204/4020; Laurie Butgereit and Reinhardt A. Botha, *C³TO: enabling mathematics teachers to create a presence on Mxit and other chat areas*, p. 264 (proceedings of the 16th Annual National Congress of the Association for Mathematics Education in South Africa, 28 March – 1 April 2010) accessed 30 November 2012, http://hdl.handle.net/10204/4207.

C³TO: Chatter Call Center/Tutoring Online. It offers a wide range of information and services over chat protocols, such as:

- person to person communication
- static lookups
- competitions
- games, quizzes, questionnaires, and
- links to selected websites[76]

Open source implies that the source code is freely available. In other words, "a domain expert such as a nursing sister, teacher, counsellor, or government representative will be able to set up a chat service (similar to Dr Math) which could be used to dispense information on a wide variety of topics."[77]

The operating software for both *Kontax* and Dr Math were developed on open source material and are available for reuse and / or adaption by other institutions such as museums.[78]

4.4. South African institutions using social media

4.4.1. United States – South Africa multi-stakeholder *Africa Online Digital Library*

The Michigan State University-based Africa Online Digital Library is an online portal to various multi-stakeholder projects ranging from community videos, to digitised written documents, to podcasts.[79] While most projects only make information available to view or download, the podcast section allows users to register, create tags and leave comments with regard to specific podcasts. Recent podcast titles include *Miners, Marikana, and Photography*, and *'Holy Hustlers', Freud, and African Wisdom Diviners*. It does not seem as if the comment function is much used here and the person who uploaded the podcast in the first place may have added the tags. The website and podcasts are licensed under a Creative Commons Attribution-Non-commercial-No Derivative Works license, which means that

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[76] Butgereit and Botha, *Dr Math moves to C³TO*, p. 1.
[77] *Ibid*., p. 3.
[78] Butgereit and Botha, *C³TO: enabling mathematics teachers*, p. 264; Vosloo, *M4Lit project report*, p. 7.
[79] *African Online Digital Library; Building digital libraries in an African context*, African Online Digital Libraries, 27 September 2012, accessed 31 October 2012, http://www.aodl.org/.

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users are free to download and share the contents as long as the source is credited. They are not allowed to use it for commercial purposes, though.[80]

4.4.2. South Africa –iSpot, a biodiversity initiative

The South African National Biodiversity Institute (SANBI) has partnered with the Open University to offer an online portal, iSpot Southern Africa, which forms part of a bigger project funded by the United Kingdom's Big Lottery Fund.[81] iSpot is a website with free membership that allows the user to add observations according to eight groups: Amphibians and Reptiles, Birds, Fish, Fungi and Lichens, Invertebrates, Mammals, Other organisms and Plants. Observations usually entail a photograph, description, the location and date of observation, and other relevant metadata if available. Members may agree and comment on these observations and discuss it further in the online forums.[82]

iSpot also supports biodiversity surveys, for example The Southern Africa Bird Atlas Project 2 and the Protea Colour Survey. Website members are free to observe and contribute to these surveys. The first Bird Atlas Project took place before public participation on the Internet was possible; it culminated in a publication of the distribution and relative abundance of southern African birds and it is expected that the second project would also end up in a publication. The Protea Colour Survey is being used for research purposes by a team from the University of Connecticut, USA, and their collaborators at Kirstenbosch. [83]

iSpot has distanced itself from copyright issues by stating that copyright of photographs and information remains with the member, who is at liberty to remove any information posted from that site at any time.[84]

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[80] *Africa Past & Present; The podcast about African history, culture and politics*, African Online Digital Library, 27 September 2012, accessed 31 October 2012, http://afripod.aodl.org/.

[81] *iSpot; About this site*, iSpot Southern Africa, n.d., accessed 11 October 2012, http://www.ispot.org.za/about_us.

[82] *iSpot; Browse observations*, iSpot Southern Africa, 11 October 2012, accessed 11 October 2011, http://www.ispot.org.za/browse_observations.

[83] *iSpot; Protea Colour Survey*, iSpot Southern Africa, n.d., accessed 11 October 2012, http://www.ispot.org.za/node/127872; *iSpot, Surveys*, iSpot Southern Africa, n.d., accessed 11 October 2012, http://www.ispot.org.za/surveys.

[84] *iSpot; Terms of use*, iSpot Southern Africa, 26 June 2009, accessed 11 October 2012, http://www.ispot.org.za/terms-of-use.

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4.4.3. South African National Parks (SANParks) webcams and forums

SANParks offers images on their website from webcams located near watering holes in their nature conservation parks. The cameras are zoomed in and out to display a range of images, which are updated every thirty seconds. The camera at Orpen also offers live video streaming on a watering hole. Anyone can view the images on their website and there are also discussion forums but registration is needed to join the forums. Registration is free and forum members are allowed to select images to post to the Webcams Highlights section of the website.[85] The SANParks website and all its contents are under SANParks copyright.[86] SANParks also has profiles on the social network sites Facebook, Twitter, Flickr, YouTube, and LinkedIn.[87]

In October 2012 the company Satpack Travel launched an application on the web for iPhone and Android devices called Kruger: Live. It allows users to check in and report on animal sightings in the Kruger National Park. Reports on the application also feed through to the social network services Facebook and Twitter. Kruger: Live is not the only service of this kind, but is probably the first that works primarily on users' geographic location to give detail that is more accurate on the whereabouts of the animals spotted.[88]

4.4.4. Social movements using Information and Communication Technology (ICT)

The Treatment Action Campaign (TAC), a South African social movement campaigning for the rights of people living with HIV/AIDS, uses social media and other communication technologies to engage with stakeholders; "ICTs can help movements to achieve results with

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[85] *SANParks Webcams*, SANParks website, 11 October 2012, accessed 11 October 2012, http://www.sanparks. org/webcams/.

[86] *SANParks Terms & Conditions; 1. Intellectual Property Rights*, SANParks website, 2012, accessed 11 October 2012, http://www.sanparks.org/misc/terms/.

[87] *SANParks Terms & Conditions*.

[88] *Kruger Live application*, Google Play, 17 October 2012, accessed 23 October 2012, https://play.google.com/store/apps/details?id=com.kruger.live.working&feature=search_result#?t=W251 bGwsMSwxLDEsImNvbS5rcnVnZXIubGl2ZS53b3JraW5nIl0; *Kruger Live application*, iTunes app store, 3 October 2012, accessed 23 October 2012, https://itunes.apple.com/us/app/kruger-live/id552879842?mt=8; Satpack Travel, *Kruger Live web application*, 2012, accessed 23 October 2012, http://www.krugerlive.com/; Liron Segev, Kruger National Park – a crowd-sourcing app so you don't miss out, *The Techie guy blog*, 22 October 2012, accessed 23 October 2012, http://thetechieguy.com/2012/10/22/kruger-national-parka-crowd-sourcing-app-so-you-dont-miss-out/.

fewer resources, and to expand in novel ways once communication is free of the constraints of space, place and time."[89] The TAC uses email, mailing lists and the Internet extensively to engage with elites, professional groups and the media, as well as in the development of local and international social movement networks. Communication on mobile phones is used to maintain contact with the movement's largely poor activist base. "Mobiles are seen as a way to reach the previously disconnected majority, strengthening their involvement in existing processes as well as extending the movement's reach beyond its current branch-based structure."[90] Mobile phones are also used by anti-drug campaigners who provide airtime to grassroots informants in order to inform the police on any activities in the community.[91]

Social network services are used as a "virtual infrastructure for networks of weak ties, which sustain momentum during quiet periods and can be drawn upon for support in times of need."[92] Facebook, for example, offers a 'Causes' application where members can join and publicly support a specific cause. "Although this kind of virtual participation may not achieve the development of a collective identity or the dissemination of coherent frames, it is a low-cost way to extend latent networks of support through participants' social networks."[93]

4.4.5. South African Tourism industry and museums online

Tourism is well-developed in terms of operating commercially online. About 77% of SMEs in this sector have websites, many of which provide information on museums and other attractions in the vicinity.[94] The same cannot be said for museums; South African museums are poorly represented on the web. The National Heritage Council published a *Directory of South African Heritage Institutions* in 2008-2009, which listed 236 museums and only 69 of them provided email addresses amongst their contact details. A closer look revealed that in

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[89]   Melissa Loudon, ICTs as an opportunity structure in Southern social movements; a case study of the Treatment Action Campaign in South Africa, *Information, Communication & Society* 13(8), December 2010, p. 1072.

[90]   Loudon, ICTs as an opportunity structure, p. 1069.

[91]   Gillwald, Milek and Stork, Gender assessment of ICT in Africa, p. 16.

[92]   Loudon, ICTs as an opportunity structure, p. 1087.

[93]   *Ibid.*

[94]   Goldstuck, *Internet matters*, p. 11.

August 2010 about 44 of these museums had functioning websites, albeit many of them with one-page static sites; 14 featured on Facebook and one museum had a profile on Twitter.[95]

The tourism sector has been criticised for misrepresenting museums by invoking the so-called colonial journey and promoting "South Africa as a place of exploration, where one encounters wildlife and ethnic indigeneity in comfortable, secure surrounds".[96] Unfortunately, except for discussing it with other museums, it does not seem as if museums have done much to change such perceptions. Tourism websites will continue to promote museums online because they advertise museums as part of the attractions in areas which holiday makers could visit. Museums should decide whether they want to engage with the tourism sector and break the mould of depicting stereotypes, or become involved in platforms where tourists can participate in discussions.

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[95] National Heritage Council, *Directory of South African Heritage Institutions*, Volume 1 2008-2009, p. 127. The website figures were drawn from searches on Google for the museum or according to the email address on 24 August 2010.

[96] Leslie Witz, *Museums, sustainability and memories of apartheid*, p. 4 (talk presented on the occasion of International Museums Day, McGregor Museum, Kimberley, 19 May 2008), accessed 20 June 2010, www.lwandle.com/docs/kimberleytalk.pdf.

CHAPTER V

REGULATIONS SOUTH AFRICAN MUSEUMS SHOULD TAKE NOTE OF

This chapter focusses on regulative and legal aspects that apply to the museum environment in terms of social media. It will firstly look at the terms of use social network services prescribe. The intention is not to impede museums. It is rather to inform and guide museums through these terms. Next follows a discussion of some South African laws that must be taken into account. It is assumed that Museum staff members are familiar with acts that apply to their work and this assumption guides this chapter. The discussion is not a professional legal opinion but it is rather aimed at issues museum professionals should take into account when using social network services.

5.1. How free are free services?

Social network service companies work either on the principle of offering their service for free, in exchange for using users' information and advertising on their profiles at no charge, or by charging a user's fee. Paid services are not as well represented in the media and do not publish user statistics but it is safe to assume that the free-type services are used more frequently. Facebook and Google-owned services like YouTube and Blogger are amongst the most popular social networks in most parts of the world and their terms of use will therefore be used as the baseline for this discussion.[1] For the same reason the terms and conditions of Wikipedia will be used for a discussion on collaborative projects.

Tracking, personalised advertising, and use of personal information are contended issues but have become a business model for many companies offering their products for free. It has even been called the lifeblood of the Internet, despite protests from privacy rights groups and

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[1]   Global internet traffic fell by around 40% when Google suffered a complete black-out for a few minutes in August 2013. Google outage: internet traffic plunges 40%, *SkyNews; Technology*, 17 August 2013, accessed 22 September 2013, http://news.sky.com/story/1129847/google-outage-internet-traffic-plunges-40-percent.

some consumers.[2] In the article 'Social formations of global media art' Mariátegui et al. made an interesting observation on the way major companies run their operations on the Internet. The observation borders on Michel Foucault's theories on the biopolitical order (the style of government that regulates populations through biopower).[3] In the article, Internet users are seen as unpaid labour for large corporates, while the corporates are also able to control certain legal aspects, such as copyright, through access to records on connected devices and the power to prevent people from distributing copyrighted material.

> In some respects, the [I]nternet may be understood as even more powerful [than governments], both because of its ability to recruit unpaid labour to provide content for corporately owned social networking sites like MySpace (Murdoch) and Flickr (Yahoo!) and YouTube (Google); and because of its technical base in the TCP/IP suite of tools, a regime of control which Alex Galloway describes as 'protocol', a new mode of biopolitical management, one in which certain kinds of illegitimate actions are no longer disciplined or assimilated but are simply impossible…
> [C]ertain kinds of criminality (for example the theft of intellectual property – critical to the new economy of the USA) become impossible due to control over the technical means of distribution. [4]

The extent to which personal information is available online remains hard to perceive; most free online services use people's personal information to sustain the service and to profit from it. Websites install cookies, small pieces of data, on users' web browsers to track or authenticate users. For example, authentication cookies are used when a user personalises a page or selects to stay logged in on a webpage, even though the page gets closed and re-opened. Tracking cookies compile long-term records of browsing histories and some websites, like corporate sites, use them to determine which website is visited next when users leave their site (which museums could also find useful, of course).

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[2] Facebook to give users more control over controversial ads, *Irish Tribune*, 22 June 2012, accessed 22 June 2012, http://irishtribune.com/content/12357-facebook-give-users-more-control-over-controversial-ads; Reuters, Judge un-friends Facebook, *Times Live*, 20 August 2012, accessed 21 August 2012, http://www.timeslive.co.za/thetimes/2012/08/20/judge-un-friends-facebook; Reuters, Online tracking: how much control should you have?, *Business Technology News* 23 July 2012, accessed 24 July 2012, http://businesstech.co.za/news/internet/18553/online-tracking-how-much-control-should-you-have/.

[3] José-Carlos Mariátegui, Sean Cubitt and Gunalan Nadarajan, Social formations of global media art, *Third Text* 23(3), May 2009, p. 227; Jeb Sprague, Empire, global capitalism, and theory: reconsidering Hardt and Negri, *in The diversity of social theories* ed., Harry F. Dahms, (Bingley, UK: Emerald Group Publishing Limited, 2011) p. 196.

[4] Mariátegui, Cubitt and Nadarajan, Social formations of global media art, p. 227.

5.1.1. Information social network services collect and use

Most web pages, including social network services, use tracking technologies like cookies, anonymous identifiers, pixel tags and server logs to track users and enable them to customise their web experience. These technologies are temporarily installed on a computer or web browser and are said to benefit users, for example, they help to personalise webpages, remember preferences, load webpages faster in future, or keep a user logged in when leaving and revisiting secure pages.[5] Although convenient, it is not completely free. Service providers use these technologies to profit from, without compensating the user, and it is thus more of an exchange agreement than a free service. Privacy advocates are against these forms of tracking but it is vital for the Internet and it is a convenient way to offer online services at no monetary charge to users.[6]

Service providers benefit from tracking technologies by gathering information that could be used to sell targeted advertising. Google, owners of GooglePlus, YouTube and Blogger, amongst others, collect device information, such as the hardware model, operating system and mobile network information of users. They log information on how Google services are used and on location-specific information whenever their services are used. It is not a coincidence when searching for something on Google and the computer operating system is dated, that the user may be offered newer operating systems, advertised in the side bar of the search results. The advertisements specifically target people using old operating systems. YouTube also runs advertisements along with online videos. The advertisements may target specific demographic sections or people who often watch certain types of videos.[7]

Facebook explains their position as follows:

> We receive data about you whenever you interact with Facebook, such as when you look at another person's timeline, send or receive a message, search for a friend or a page, click on, view or otherwise interact …
> When you post things like photos or videos on Facebook, we may receive additional related data (or metadata) such as the time, date, and place you took the photo or video.

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[5] *Facebook, Data use policy*, V. Cookies, pixels and other similar technologies, Facebook.com, 8 June 2012, accessed 12 November 2012, https://www.facebook.com/full_data_use_policy; *Google Privacy policy; key terms*, Google.com, 27 July 2012, accessed 12 November 2012, http://www.google.com/intl /en/policies /privacy/key-terms/.

[6] Reuters, Online tracking.

[7] *Google, Privacy policy*, Google.com, 27 July 2012, accessed 12 November 2012, www.google.com/ intl/en/ policies/privacy.

We receive data from the computer… or other device you use to access Facebook… This may include … information about things like your [I]nternet service, location, the type (including identifiers) of browser you use, or the pages you visit. For example, we may get your GPS or other location information so we can tell you if any of your friends are nearby…

Sometimes we get data from our affiliates or our advertising partners, customers and other third parties that help us (or them) deliver ads, understand online activity, and generally make Facebook better. For example, an advertiser may tell us information about you (like how you responded to an ad on Facebook or on another site) in order to measure the effectiveness of – and improve the quality of – ads.[8]

The Facebook terms declare that with targeted advertising an advertiser can choose its audience by location, demographics, Facebook-likes, keywords, "… and any other information we receive or can tell about you and other users. For example, an advertiser can choose to target 18 to 35 year-old women who live in the United States and like baseball. An advertiser could also choose to target certain topics or keywords, like 'music' or even people who like a particular song or artist."[9] To illustrate: South African museums that plan to commemorate the centenary of the First World War in 2014 could target their advertising towards Facebook users who 'like' films or books related to the War, or users who have visited and checked in at war museums or battlefield sites.

5.1.2. Reputational risk and public information

Facebook also uses an advertising technique called Sponsored Stories where pages 'Liked' by a user can be posted to his timeline where friends can see the story. In other words, Facebook publicises pages that have been 'Liked' in a bid to advertise the page. It was initially done without permission but following a class-action law suit against the company in early 2012, members now have the choice to opt out of such publicity.[10] It is now done with users' permission and operates as follows: if a small town museum for example opens a Facebook Page and connects through the Like button with the restaurant down the road; the restaurant can later run a Sponsored Story, which will appear on the museum's profile, which means the museum's contacts will be able to read that post.[11] To avoid negative Sponsored

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[8] *Facebook, Data use policy*, I. Information we receive and how it is used.
[9] *Facebook, Data use policy*, IV: How advertising and Sponsored Stories work.
[10] Irish Tribune, Facebook controversial ads; Reuters, Judge un-friends Facebook.
[11] *Facebook, Data use policy*, IV: How advertising and Sponsored Stories work.

Stories being posted on the museum's timeline and which may be in conflict with their values, the museum's profile should be checked daily.

The main concern for heritage institutions using social media is to protect the institution and the rights of users who engage with the institution online. Heritage institutions must accept that information, images, videos and other museum-generated material that appear on social network services are put up in the public domain and may or will be reused and distributed by others. This does not mean that content published online is left at the mercy of web users, misuse of material may be reported and social networks have to assist and take down material that is in breach of copyright or otherwise wrongfully used (on their own network, of course). The 1998 US Digital Millennium Copyright Act and similar agreements by the European Union and the United Nations agency World Intellectual Property Organisation, oblige companies that operate online to abide by copyright protection agreements.[12] Social network services expect users to respect copyright or other licenses but they cannot enforce it. However, despite this risk, museums have found that their content get used more often when put up online and that the work is usually credited to the museum. [13]

The remaining part of this chapter will focus on acts and other regulations South African museums should abide by and how they may feature when working in an online environment.

5.2. Laws protecting privacy

Section 14 of the Constitution of the Republic of South Africa states that everyone has the right to privacy, which includes the right not to have a) their person or home searched; b) their property searched; c) their possessions seized; or d) the privacy of their communications

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[12] *Facebook, Statement of rights and responsibilities*, 5: Protecting other people's rights, Facebook.com, 8 June 2012, accessed 12 November 2012, https://www.facebook.com/legal/terms; *Wikimedia Foundation, Terms of use*, 8: DMCA compliance, Wikimediafoundation.org, 25 May 2012, accessed 12 November 2012, wikimediafoundation.org/wiki/Terms_of_Use_(2012)_en#Our_Terms_of_Use; *Yahoo!, Terms: Copyright and intellectual property policy*, 2012, accessed 12 November 2012, http://info.yahoo.com/legal/us/ yahoo/copyright/en-us/.

[13] Michael Edson, *Imagining a Smithsonian Commons*, p. 8 (paper presented at Conference on Content Technologies for Government, Gilbane, 2-3 December 2008), accessed 25 March 2011, http://www.slideshare .net/edsonm/1232008-gilbane-conference-smithsonian-commons-for-external-presentation.

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infringed.[14] The term communications is not defined as such but in general, it refers to the transmission or exchange of information by any means necessary, including digital communications.[15] Often people do not fully grasp the public nature of some online ventures and may still expect that the host website keep information hidden. Museums should therefore explain on their websites or social network pages which information is public and which will be kept private, and that public statements made on the site are searchable and permanent, and can or will be seen by anyone.

The Protection of Personal Information Bill is currently in the process of becoming law in South Africa and although it is still being contested, it should be noted here. Firstly, the Bill states that personal information may only be processed if the data subject consents to the processing.[16] The person whose information is being made available, should be at liberty to decide whether that information should be accessible or not. The Bill is in conflict with facial recognition software and some search tools that are freely available online which allows users to identify people with only a digital image of that person. Anyone can use a digital image in the same way as a search term is used, to look up visually similar images on the web and the results may reveal a person's name or other personal information such as the person's workplace or events attended. The technology is still not faultless and will not yield perfect results, but is already freely available.

The social network Facebook allows users to add identifying tags to photographs and, depending on users' security settings, the tags will be shared once approved by the users. Approval may happen automatically or, depending on the user, approval will have to be given for each photo in which the user is tagged. Facebook has now incorporated software

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[14] Republic of South Africa (RSA), *Constitution of the Republic of South Africa* No. 108 of 1996, 18 December 1996, Chapter 2 Section 14.

[15] Merriam-Webster, keyword: communications, *Merriam-Webster dictionary online*, 2012, accessed 19 November 2012, http://0-www.merriam-webster.com.innopac.up.ac.za/dictionary/communications ?show=0&t=1353309_031 ; Richard Holden, ed., *Oxford English Dictionary Online* (s.l.: Oxford University Press, September 2009), keyword: communications, accessed 19 November 2012, http://0-www.oed.com.innopac.up.ac.za/view/Entry/37309?redirectedFrom= communications#eid.

[16] RSA, Protection of Personal Information Bill, *Government Gazette* No. 32495, 14 August 2009, Chapter 2, Principle 2, 10(1). 'Personal information' is defined in the Bill as information relating to an identifiable, living natural person, including a) information relating to the race, gender, sex, colour, age and physical health of the person, b) any identifying number, symbol, or other particular assignment to the person, and, c) the name of a person if it appears with other personal information relating to the person or if the disclosure of the name itself would reveal information about the person.

that uses facial recognition technology to determine the identity of the person in a particular photograph.

> We currently use facial recognition software that uses an algorithm to calculate a unique number ('template') based on someone's facial features, like the distance between the eyes, nose and ears. This template is based on photos you've been tagged in on Facebook. Note that templates are only created for people on Facebook who've been tagged in a photo. If you un-tag yourself from a photo, that photo is not used to create the template. We also couldn't use a template to recreate an image of you.[17]

Even if Facebook security settings are high and the user only allows approved photographs with identifying tags, this information is stored on a Facebook template and will be used to suggest the user's name to approved contacts or so-called Friends when photographs are tagged in future. The Protection of Personal Information Bill states that personal information may only be processed if the data subject consents to the processing, but in these cases the data subject would have been identified before being given the option to consent to such processing.

In brief, museums may unintentionally violate someone's privacy by putting photographs of activities or events that clearly show people's faces on the web. Even unidentified photographs could violate someone's right to privacy. Photographs showing people's faces contain a lot of information that could be used with digital technology and such photographs should be used with caution. It could be reasoned that museums are public places and photographs taken in a museum should be in the public domain but, identified photographs, especially of children, should not be exposed on the web for no good reason.

5.3. Copyright

Copyright applies to original creative works. In South Africa as in most other countries, copyright needs not to be registered; it is automatically accredited to the creator of a creative work. On the contrary, intellectual property, such as patents, trademarks and registered designs, must be registered and have their own terms and conditions. Copyright is an exclusive right granted by law for a limited period to an author or designer or the creator for

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[17] *How does Facebook suggest tags for my friends?*, Facebook.com, 2012, accessed 12 October 2012, https://www.facebook.com/help/122175507864081/.

his or her original work.[18] It stems from the Berne Convention for the Protection of Literary and Artistic Works that was first adopted in 1886 as an agreement to honour the rights of all authors who are nationals of countries that are party to the Convention. One hundred and sixty four countries have since signed up and the Convention is currently administered by the World Intellectual Property Organization (WIPO). Its current version is known as the Paris Act 1971. The Berne Convention forms a framework and sets a minimum duration of copyright protection, which member countries are at liberty to extend.[19]

This chapter focusses on the minimum duration of protection in South Africa. It is still advised though that museums confirm the provenance of works in their collection because it may impact the duration of the copyright. The South African regulations also cover works made by foreign nationals in South Africa, but if made in another country, that country's law will apply.

Copyright prohibits reproduction of works, while allowing fair use, for research or private study.[20] The Copyright Act 98 of 1978 protects certain categories of collections:

- Literary works, for example books and written composition novels.
- Musical works, for example songs.
- Artistic works, for example paintings and drawings.
- Cinematograph films, for example programme-carrying signals that have been transmitted by satellite.
- Sound recordings.
- Broadcasts, for example broadcasting of films or music.
- Programme-carrying signals, for example signals embodying a programme.
- Published editions, for example first print by whatever process.
- Computer programmes.[21]

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18   In the USA copyright is not automatically accredited, it has to be registered. *Copyright in South Africa, 2012* (online report for Smit & Van Wyk attorneys), accessed 27 September 2012, http://www.svw.co.za /copyright.html.

19   *UK CS, Copyright Law fact sheet P-10: Copyright duration*, UK Copyright Service website, 5 July 2004, accesed 4 October 2012, http://www.copyrightservice.co.uk/copyright/p10_duration; *UK CS, Fact sheet P-08: The Berne Convention*, UK Copyright Service website, 5 July 2004, accessed 4 October 2012, http://www. copyrightservice.co.uk/copyright/p08_berne_convention; WIPO, *Berne Convention for the Protection of Literary and Artistic Works* (Paris: WIPO, 1971), accessed 4 October 2012, http://www.wipo.int/treaties/en/ip/berne/.

20   RSA, *Copyright Act* 98 of 1978, Chapter 1 Sections 6-19.

21   *Companies and Intellectual Property Commission (CPIC): Copyright*, CPIC website, 2011, accessed 27 September 2012, http://www.cipc.co.za/Copyright.aspx.

Museums should understand the provisions of the Copyright Act because they often have such works in their collections. Museums often err on the side of caution when it comes to making copies of the works available. Copyright lasts for a limited number of years but there may also be conditions upon which works were sold or donated to a museum or archive originally, which must be respected. When May Pierneef, widow of the artist J.H. Pierneef, donated his archive containing private notes and test drawings amongst others to the then State Archives, it was on condition that no reproductions will ever be made of the records.[22] So copies for conservation purposes are also not allowed, which means researchers will go through the original files instead of copies time after time. The Archives accepted the donation on that condition and will have to abide by it until it requests a court to void it, which may impact the decision of future donors when they choose a beneficiary. Depending on the significance of the donation, it is advised not to accept a donation with specified provisions or conditions limiting its use. Museums only need to concern themselves with copyright as legally prescribed.

According to South African law the lifespan of copyright is as follows:

- Literary works, musical works and artistic works, other than photographs: up until fifty years from the end of the year in which the author died. However, if prior to the death of the author, it has been published, performed in public, offered for sale to the public of records thereof or broadcasted, copyright will last for fifty years from the end of the year in which either one of the aforementioned acts took place.[23]
- Cinematograph films, photographs and computer programmes: fifty years from the end of the year in which the work is a) made available to the public with the consent of the copyright owner; or b) is first published, whichever term is the longer; or c) failing such an event within fifty years of the making of the work, fifty years from the end of the year in which the work is made shall apply.
- Sound recordings: fifty years from the end of the year in which the recording was first published.
- Broadcasts: fifty years from the end of the year in which the broadcast first took place.

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[22] Katerina L. (Rina) de Villiers, *The J.H. Pierneef collection of the City Council of Pretoria housed in the Pretoria Art Museum*, MA Dissertation, University of Pretoria, 1997, p. 94.

[23] RSA, *Copyright Act* 98 of 1978, Chapter 1, Section 3(2). The Act does not define 'publication', which may lead to confusion in terms of artworks.

- Programme-carrying signals: fifty years from the end of the year in which the signals were emitted to a satellite.

- Published editions: fifty years from the end of the year in which the edition was first published.

- Anonymous or pseudonymous works: fifty years from the end of the year in which the work was made public with the consent of the owner of the copyright, or from the end of the year in which it is reasonable to presume that the author had died, whichever term is the shorter. Should the identity of the author become known before the expiration of the period mentioned, copyright shall apply as per literary, musical or artistic works described above.

- Joint authorship: fifty years from the date of death of the last author. [24]

5.3.1. Offering digital copies of copyright-expired works online and selling them?

Once copyright has expired, anyone is at liberty to reproduce copies or adapted copies of a previously copyrighted work. The social network Second Life is an online virtual environment which "seeks to create a virtual world, complete with geography, buildings, businesses, and other institutions, that people can participate in via the Web."[25] Stores on Second Life offer digital copies of artworks with which to decorate a virtual home, for example, the Raga series of paintings depicting musical modes of classical Indian music from the National Museum in New Delhi, which Veekay Navarathna, a member of Second Life, has copied and now sells on this network.[26]

There is a perception that it is socially acceptable to profit from older works, such as the prolific use of the image of the *Mona Lisa* painting by Leonardo da Vinci when in fact nothing prevents people from already profiting from the works of Pierneef or in 2016 from the works of Irma Stern.

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[24]   RSA, *Copyright Act* 98 of 1978, Chapter 1, Section 3(2).
[25]   Kate Theimer, *Web 2.0 tools and strategies for archives and local history collections* (London: Facet Publishing, 2010), p 191.
[26]   *Marketplace,* Second Life, n.d., accessed 13 January 2012, https://marketplace.secondlife.com/p/Raga-series-Raga-Hindola-one-of-the-six-principal-ragas/812810.

Museums are yet to debate the ethics in selling copies online. Collections are held in trust for the public and because it should be publicly accessible, it should not be sold, but, when you think of it, selling digital copies online is much the same as selling museum-issued prints of artworks or selling smaller prints on t-shirts or coffee mugs in museum shops.

Benefiting indirectly from out-of-copyright works also occurs on the web. Google Books and Chest of Books have a wealth of books, some of which are complete, online. They gain commercially by advertising in the side panels. Some websites offer copies of scanned books online of which poor quality scans are for free and the high quality scans get sold. Google Books has a more social approach, allowing the user to create a profile and build a library. The library can be divided into sections, which can be made public and shared on the social network Google Plus. [27]

Google Cultural Institute is another service by Google. It offers images, photographs and records relating to heritage sites, archives and art. The art-section preceded the Google Cultural Institute and was initially called the Google Art Project. For this Project Google selected some specific works in museums and / or entire exhibition halls for visitors to immerse themselves in online. For example a selection of fifty-seven artworks from the Iziko South African National Gallery has been digitised and can be viewed online. The Rijksmuseum in Amsterdam has been digitised completely. The exhibition halls can be viewed, users can move around according to the floor plan and zoom in to the tiniest detail on artworks – all while Google is at liberty to collect the data of the users. Google's privacy policy stays the same across all its services.[28] If an old computer with an outdated operating system is used to view magnificent works of art at no cost, the user should not be surprised to find new computer advertisements flashing in the side panel when doing a Google search the next time.

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[27] *ChestofBooks.com: Read books online for free*, Chest of Books, 2009, accessed 26 September 2012, http://chestofbooks.com/; *Google Books*, Google.com, 2012, accessed 26 September 2012, books.google.co.za; books.google.com.

[28] *Google Art Project, Rijksmuseum*, Google Art Project, 2012, accessed 16 November 2012, http://www.googleartproject.com/collection/rijksmuseum/museumview/; *Google Cultural Institute, Iziko South African National Gallery*, Google Art Project, 2013, accessed 16 October 2013, http://www.google.com/culturalinstitute/collection/south-african-national-gallery?projectId=art-project; *One policy, one Google experience*, Google.com, 1 March 2012, accessed 16 November 2012, http://www.google.com/intl /en/policies/.

5.3.2. Copying copyrighted works for audiovisual mobile guided tours

The Copyright Act allows for artworks to be shown incidentally and states that the "copyright in an artistic work shall not be infringed by its reproduction or inclusion in a cinematic film or a television broadcast or transmission in a diffusion service, if such a work is permanently situated in a street, square or a similar public place."[29] Still, the answer to the question whether artworks in a museum, which is a public place may be used to compile audiovisual-guided tours is no. The Companies and Intellectual Property Commission of South Africa states on its website that "[a]s a general guide, copyright infringement can be said to occur where the copyrighted material of others is used for commercial gain as opposed to private or personal use."[30] So while it is acceptable to use material for educational purposes, guided tours could be seen as a form of advertisement, which could lead to commercial gain for the museum in question.

This is a general problem for museums in South Africa and in other countries. There are "looming issues regarding intellectual property and data sharing for authors, service providers who distribute the data, and participants, who play, contribute, and share."[31] The Museum Computer Network Listserv touched on the issue in May 2011 and while no definite right or wrong answers were offered, it is worth noting that museums concerned themselves with the issues of copyright and intellectual property. The MCN discussion also referred to a free tutorial service in finding images, audio and audiovisual material free of copyright restrictions for use in compiling such guided tours.[32]

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[29] RSA, *Copyright Act* 98 of 1978, Chapter 1 Section 15.
(A diffusion service is defined as "a telecommunication service of transmissions consisting of sounds, images, signs or signals, which takes place over wires or other paths provided by material substance and intended for reception by specific members of the public…") RSA, *Copyright Act* 98 of 1978, Definitions: diffusion service.

[30] *Copyright*, CPIC website, 2011.

[31] Martha Ladly, *Portable, playful and participatory: mobile public art*, p. 148 (proceedings of the Museums, mobile devices and social media conference, 26-27 April 2010, (Center for Mobile Communications Studies; School of Communication and Information, Rutgers University) New Brunswick, New Jersey, USA) accessed 16 October 2013, http://eden.rutgers.edu/~lappel/pdfs/MMDSM.pdf.

[32] Zak Mensah, Online tutorials on finding still images, video and audio resources, *JISC Digital Media blog*, 5 August 2010, accessed 19 May 2011, http://www.jiscdigitalmedia.ac.uk/blog/entry/new-online-tutorials-on-finding-video-and-audio-resources/; Copyright Clearance for Mobile Tours, 19 May 2011, *Museum Computer Network email list*, accessed 19 May 2011, http://mcn.edu/pipermail/mcn-l/2011-May/005247.html.

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Referring to the Google Art Project, this Project does not get involved in copyright-issues as Google does not take ownership of the photographs they put up. As Google explains to its users: "[th]e high-resolution imagery featured on the site is owned by their respective museums or collections, and these images may be subject to various copyright laws around the world."[33] In other words, it is the museum's responsibility to clarify what fair use means and to ensure that there are no copyright breaches regarding images that are used for guided tours.

5.3.3. Institutions following open access policies

In July 2012, the World Bank announced that it follows an Open Access Policy. With its announcement it launched its

> Open Knowledge Repository with more than 2,000 books, articles, reports and research papers under CC BY… The Open Access Policy reinforces scholarship norms. The terms require that publishing embargoes are respected and research is made available under CC BY. The Bank 'expects the amount of time it takes for externally published Bank content to be included in its institutional repository to diminish over time' and that the working paper versions of journal articles will be made available under CC BY without any embargo period.[34]

In June 2013 the United Nations Educational, Scientific and Cultural Organization (UNESCO) finally followed suit and announced that the outputs created by UNESCO, including publications, data and resources were available with unrestricted Open Access. Any publication by a staff member for whom the Publications Board has given its approval on or after 1 June 2013 will be freely available. Records published before 1 June 2013 and those published in collaboration with others will be approached on a case-by-case method.[35] The

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[33] *Google, Art Project, frequently asked questions*, Google Cultural Institute, 2013, accessed 16 October 2013, http://www.google.com/culturalinstitute/about/.

[34] Diane Peters, World Bank stakes leadership position by announcing Open Access Policy and launching Open Knowledge Repository under Creative Commons, *Creative Commons News*, 10 April 2012, accessed 26 September 2012, http://creativecommons.org/weblog/entry/32335.

[35] *Open Access policy concerning UNESCO publications ((ERI-2013/WS/3)*, UNESCO website, 1 June 2013, accessed 14 June 2013, http://unesdoc.unesco.org/images/0022/002208/220872E.pdf; *UNESCODOC*, UNESCO website, 2013, accessed 20 August 2013, http://www.unesco.org/new/en/unesco/resources/online-materials /publications/unesdoc-database/.

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Wellcome Trust that supports research in human and animal health also opened access to their records in April 2013.[36]

The South African Human Sciences Research Council (HSRC) also offers their research for free online, while they sell the same titles in hard copy books: "In terms of the HSRC Press dual publishing philosophy, valuable academic research material can be accessed both in print and online. Printed copies of HSRC publications are available in bookstores, libraries and via online bookshops, while online versions can be downloaded (either as specific chapters or as entire publications) at no cost via the HSRC Press website."[37]

5.3.4. Presenting South African heritage sites online

The South African Heritage Resources Agency (SAHRA) is yet to make a statement on online use of what is considered as national estate in general and heritage sites specifically, covered in the National Heritage Resources Act 25 of 1999 (NHRA). Museums should be cautious when presenting images or other forms of media such as three-dimensional works or audiovisual recordings of heritage sites, public monuments, or memorials online. Although the words digital or electronic do not feature in the National Heritage Resources Act 25 of 1999 (NHRA), it states that all reproduction rights either in two or three dimensions in respect of a heritage site "vest in the heritage resources authority responsible for the protection of such site or, by agreement, with the authority or public institution responsible for the management of such site".[38] Unless a museum has an agreement with SAHRA covering reproduction rights, SAHRA holds the copyright.[39]

When reproduction for profit occurs and the museum is not the copyright holder, SAHRA will issue a permit and may prescribe fees payable in respect of reproduction. The fees

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[36] *Wellcome Trust, About us*, Wellcome Trust website, 2013, accessed 20 August 2013, http://www.wellcome. ac.uk/Our-vision/index.htm; *Wellcome Trust, Open Access policy*, Wellcome Trust website, 2013, accessed 20 August 2013, http://www. wellcome.ac.uk/About-us/Policy/Spotlight-issues/Open-access/Policy/index.htm.

[37] *HSRC Press FAQ*, HSRC Press website, 2012, accessed 26 September 2012, http://www. hsrcpress.ac.za/pages.php?pageid=2#24.

[38] RSA, *National Heritage Resources Act* (NHRA) 25 of 1999, Chapter 2, part 1, section. 27 (23). Public monuments or memorials are included based on NHRA 25 of 1999, Chapter 2, sectiont 1, section. 37.

[39] This is somewhat against the spirit of SAHRA supporting open source software and making their online heritage management system as open as possible and able to integrate with the social networks Facebook, Google+, and LinkedIn, so it is probably that SAHRA's interpretation is so to allow for non-commercial sharing. SAHRA, *SAHRIS; overview of features*, p. 3 (online report for SAHRA, February 2013), accessed 8 August 2013, http://www.sahra.org.za/content/sahris-overview-features.

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generated will be deposited "in a trust fund dedicated to the conservation of such site or of heritage resources in general".[40] Reproduction for profit would include, for example, generating advertising revenue from an online blog or video posts. These measures should not be seen as a deterrent for the online use of heritage resources. In fact, the NHRA encourages it. The Act clearly states that the presentation and use of places of cultural significance and heritage resources which form part of the national estate must be promoted wherever appropriate for public enjoyment, education, research and tourism.

In 2012 SAHRA partnered with Wikimedia Commons and others to launch the first Wiki Loves Monuments competition in South Africa. Wikimedia Commons started a project called Wiki Loves Monuments in The Netherlands in 2010 where a public competition was held for the best photographs of monuments or historic sites in the country. It was a huge success with over 12 500 photographs being submitted by about 250 participants. The following year the project expanded to include eighteen European countries; more than 165 000 photographs were entered. In 2012 another seventeen countries including South Africa joined the project. The competition in South Africa was launched in September, the month in which Heritage Day is celebrated. It is endorsed by SAHRA, Heritage Western Cape, Art South Africa and the Africa Centre. One thousand eight hundred and fifty eight images were entered in the 2012 and 6 432 in the 2013 competition.[41]

Photographs on any Wikimedia website are supposed to be freely available for reuse and distribution and SAHRA's approach regarding copyright evoked interest. The competition rules stated that submitted photographs must have SAHRA's logo on them. SAHRA has also adopted an overall policy of using free and open source software and has launched the SAHRIS (South African Heritage Resources Information System) in 2012. It offers a free

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[40] NHRA 25 of 1999, Chapter 2, part 1, section. 27 (23).
[41] *Home page,* Wiki Loves Monuments South Africa, 10 September 2012, accessed 14 September 2012, http://wikilovesmonuments.co.za/wiki/Main_Page; *Home page,* Wiki Loves Monuments South Africa, 9 October 2013, accessed 16 October 2013, http://wikilovesmonuments.co.za/wiki/Main_Page; *Images from Wiki Loves Monuments 2012 in South Africa*, Wikimedia Commons, 7 September 2012, accessed 14 September 2012, http://commons.wikimedia.org/wiki/Category:Images_from_Wiki_Loves_Monuments_2012_in_South_Africa.

collections management software system and allows for submitting heritage impact assessments, as well as online permit applications, with full public participation online.[42]

5.4. Films and Publications Act (FPA) 65 of 1996 [43]

This Act repealed amongst others the Indecent or Obscene Pornographic Matter Act 37 of 1967 and Section 1 of the Abolition of Restrictions on Free Political Activity Act 206 of 1993.[44] It also established the Film and Publication Board (FPB), which is mandated to do the following: a) provide consumer advice to enable adults to make informed viewing, reading and gaming choices, both for themselves and for children in their care; b) protect children from exposure to disturbing and harmful materials and from premature exposure to adult experiences; and c) make the use of children in and exposure of children to pornography punishable.[45]

The FPA defines a film as any sequence of visual images recorded on any substance in such a manner that by using such substance, such images will be capable of being seen as a moving picture, the soundtrack associated with and any exhibited illustration relating to a film and any picture intended for exhibition through the medium of any mechanical, electronic or other device. [46]

Technically speaking, a video released on social network sites is defined as a film and the FPB requires all films to be classified before they are released but this is not feasible.[47]

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[42]   *SAHRIS*, SAHRA website, 2012, accessed 16 November 2012, http://www.sahra.org.za/sahris; Nick Wiltshire, *Introducing the South African Heritage Resources Information System (SAHRIS)* (paper presented at the 2012 SAMA Conference), 1 November 2012, accessed 16 November 2012, http://www.sahra.org.za/sites /default/files/website/articledocs/SAHRIS%20Presentation%20SAMA %202012.pdf.

[43]   RSA, *Films and Publications Act* (FPA) 65 of 1996.

[44]   FPA 65 of 1996, Chapter 8, Section 33.

[45]   FPB Classification of 'The Spear' artwork; Statement issued by the FPB, *Politicsweb*, 1 June 2012, accessed 26 September 2102, http://www.politicsweb.co.za/politicsweb/view/politicsweb/en/page 71654?oid=303126&sn=Detail&pid=71616.

[46]   FPA 65 of 1996, Chapter 1, Definitions, xii.

[47]   *Classification of Films, Games and Publications*, FPB website, 2012, accessed 26 September 2012, http://www.fpb.org.za/classifications; RSA, Guidelines to be used in the classification of films, interactive computer games and certain publications, *Government Gazette*, Notice 112 of 2102, p. 3 states that "All material that meets the criteria of a film and game as defined in the Act, falls within the jurisdiction of the FBP. This includes films exhibited at cinemas, DVD's, Blu Rays, video on demand, mobile content and the internet."

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Instead, the Act holds the "owners and operators of all telecommunication channels targeted and used by children responsible for the content created and distributed within those mediums. They (owners and operators) are required to take the necessary steps in ensuring that their services are not used by any persons for committing offences on children…"[48] Internet Service Providers must also be registered with the FPB.[49]

The Act defines a publication as any printed matter, any writing or typescript which has been duplicated, any drawing, picture, illustration or painting, any print, photograph, engraving or lithograph, any sound recording intended for reproduction, computer software which is not a film, the cover or packaging of a film, and any figure, carving, statue or model. [50] While all films must be classified before they can be released, publications are only required to be passed by the FPB before they are released on the market if they are of a pornographic nature.[51]

Chapter seven of the FPA prohibits the possession, exhibition, distribution or advertisement of unclassified films or publications. Classified material may be exhibited provided that its classification, age restriction and consumer advice be available and / or enforced.[52]

The text in Chapter seven, Section 29: *Advocating war, violence and hatred*, is confusing. It states in subsections one to three that any person who knowingly distributes a publication, broadcasts, exhibits in public or distributes a film, or presents an entertainment or play in public which, judged within the context, amounts to propaganda for war, incited to imminent violence, or advocates hatred that is based on race, ethnicity, gender or religion, and which constitutes incitement to cause harm, shall be guilty of an offence. Yet, on the other hand, subsection four exempts *bona fide* scientific, documentary, dramatic, artistic, literary or religious publications, films, entertainment or plays which, judged within context, is of such nature, or which amounts to a *bona fide* discussion, argument or opinion on a matter

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[48] *FPB press releases: FPB on Mixit's (sic) anti-porn stance*, FPB website, 26 March 2010, accessed 26 September 2012, http://www.fpb.org.za/media-centre-fpb/press-release/48-fpb-on-mixit-s-anti-porn-stance. [Underlined emphasis by Elize Schneigansz.]

[49] *Procedures & Regulations*, FPB website, 2012, accessed 26 September 2012, http://www.fpb.org.za/classifications/registration-forms-regulations.

[50] FPA 65 of 1996, Chapter 1, Definitions, xv.

[51] *Classification of Films, Games and Publications*, 2012, http://www.fpb.org.za/classifications.

[52] FPA 65 of 1996, Chapter 7, Sections 25-27.

pertaining to religion, belief or conscience, or which amounts to a *bona fide* discussion, argument or opinion on a matter of public interest.[53]

It seems that this is not the only part of the Act that leads to confusion.

> The Act is at best confusing and contradictory. While the new definition regarding [I]nternet based publications was added in 2009, other parts of the Acts were not amended. Instead the Act - another brilliant piece of drafting by government lawyers! - in several provisions seems to assume that publications will only include printed publications [as opposed to sound recordings, works of art and statues as per the definition]. Thus section 18A of the Act states that when a publication is classified with an age restriction this classification (like N16) must be displayed 'either on the front of the cover or on the wrapper of the publication'. The Regulations are also of little help as it includes similar language suggesting that the rules only apply to printed publications. No criteria are set out in the Act for the reasonable steps to be taken when an image available on the [I]nternet has been classified. Would it require a mechanism to block access entirely for those younger than the imposed age restriction (and how would one do that without blocking adults from viewing the site) or only to publish a warning? [54]

Museums should be informed that freedom of expression is constitutionally protected. In 1998 the FPB standard was tested when the exhibition *Viscera* by the artist Mark Hipper at the National Arts Festival, was brought before the Board following complaints from then Deputy Home Affairs Minister, Lindiwe Sisulu and Child Welfare. Hipper produced line drawings in which he explored child sexuality whereas the complainants branded it child pornography and wanted it banned. The FPB eventually declared the exhibition 'bona fide art', which did not promote the abuse of children nor depict pornography, although it was classified 18N, which informed the public that the works were of an adult nature and depicted nudity, so people could choose whether or not they wanted to view it.[55]

Sisulu was criticised by the then FPB CEO Nana Makaula for political interference, an issue that also manifested itself in the recent public debate and politicking with regard to the painting *The Spear* by Brett Murray, displayed at the Goodman Gallery in Johannesburg. *The*

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[53]   *Ibid.*, Section 29, Subsections 1-4.

[54]   Pierre de Vos, *Trying to censor the internet is neither legal nor rational*, Brett Murray website, 1 June 2012, accessed 27 September 2012, http://www.brettmurray.co.za/the-spear-opinions/1-june-2012-pierre-de-vos-constitutional-law-expert/.

[55]   Charl Blignaut, Spear rating brings back old art ghosts, *City Press*, 3 June 2012, accessed 14 November 2013, http://152.111.1.87/argief/berigte/citypress/2012/06/04/CP/6/cbSPEAR.html; Joanna Stevens, *Obscenity laws and freedom of expression; a Southern African perspective* (paper resulting from the conference on Media Law and Practice in Southern Africa, Zanzibar, October 1995), No. 12 January 2000, Introduction, accessed 27 September 2012, http://www.article19.org/data/files/pdfs/publications/obscenity-law-paper.pdf.

Spear was eventually classified as 16N, indicating that it is unsuitable for people younger than sixteen and that people older than sixteen can choose to view it or not because of the nudity in the painting.[56]

The handling of the FPB concerning images of *The Spear* on the Internet is worth mentioning. Constitutional Law expert Professor Pierre de Vos found it neither legal nor rational to try and censor an image so widely distributed on the Internet. "Whatever one might think of the painting, and how offended and hurt one may be by it, the Film and Publications Act simply does not provide for Internet-based copies of it to be classified in the way it has been."[57] De Vos explains that while the FPB is legally entitled to censor art, because it falls under the Act as a publication, the Act is "rather vague and muddled" in how it plans to deal with images on the Internet.[58]

In order to develop the FPB's Classification Guidelines a benchmark study was done across South Africa in 2011. With regard to Internet use, the study found that 25% of respondents used a Personal Computer at home, with the results skewed much toward urban families. The study found that only 15% of parents monitored their children's Internet activity and 9% used electronic website control systems to prevent their children from accessing certain websites. Social networking sites were also sites that some children were not allowed to access.[59]

5.5. Incidental regulations

5.5.1. Electronic Communications and Transactions (ECT) Act 25 of 2002

The ECT Act called for a three-year national e-strategy that was due to be developed by 2004, but it does not seem to have happened quite that way. Some government departments have since developed their own e-strategies in line with the Act. It also seeks to address universal Internet access and the development of human resources, which will be addressed by the Department of Communications. The Department has finalised its Broadband Strategy

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[56]   Blignaut, Spear rating brings back old art ghosts.
[57]   *Ibid.*
[58]   De Vos, Trying to censor the internet is neither legal nor rational.
[59]   RSA, Guidelines in classification, pp. 72-73.

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and Implementation Plan and aimed to discuss it with industry leaders such as the South African Communications Forum before the end of 2012. This has not yet taken place and, with the recent change of ministers in the Department, it is not clear when one should expect such a meeting to take place. The human resource issue is addressed by the Broad Based Black Economic Empowerment ICT Sector Charter that was developed, albeit over nine years, by the Department of Trade and Industry and finally launched in June 2012.[60]

The ECT Act envisions opportunities for Small Medium and Micro Enterprises (SMMEs). It calls for the establishment or facilitating of electronic communications centres for SMMEs,[61] which may well be worth pursuing by museums aiming to set up community centres that provide Internet access.

Legal recognition of data messages is also described in this Act. Museums must be aware that they may be held accountable for any statements or agreements made via social media channels.[62] Even statements made in a personal capacity may reflect negatively on an institution. The New York Democratic congressman Anthony Weiner eventually resigned in 2011 following a case where he posted lewd pictures of himself on Twitter and the athlete Pareskevi Papachristou was banned from the 2012 Olympics after she posted "With so many Africans in Greece, the West Nile mosquitoes will be getting home food!!!" on her Twitter account.[63] The South African Hawks spokesman, Colonel McIntosh Polela made a rape-related joke on his private Twitter account, which resulted in him being suspended for two weeks.[64]

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[60] Department of Communications (DoC), *Address* (address by former Minister of Communications, Ms Dina Pule, at the SACF, Breakfast Forum, 'Leadership Matters – leading the way to a digital South Africa,' The Inanda Club, Sandton, 15 October 2012) accessed 18 October 2012, http://www.doc.gov.za/index.php?option=com_ docman&task=doc_download&gid=159&Itemid=104; RSA, ICT Sector Code, *Government Gazette* Notice 485 of 2012, 6 June 2012, p. 5, accessed 18 October 2012, http://www.info.gov.za/view/DownloadFileAction? id=166763.

[60] DoC, *ICT Charter* (press release 13 June 2012), accessed 18 October 2012, http://www.doc.gov.za/index.php? option=com_content&view=article&id=135:ict-charter-&catid= 41:press-realease&Itemid=66.

[61] RSA, *Electronic Communications and Transactions Act* (ECT Act) 25 of 2002, Chapter 2 Part 1 Section 9, accessed 29 October 2010, http://www.info.gov.za/view/DownloadFileAction?id=68060.

[62] RSA, ECT Act 25 of 2002, Chapter 3 Part 1 Sections 11-13.

[63] Brian Proffitt, Top career-destroying Twitter gaffes: Olympic edition, *ReadWriteWeb*, 1 August 2012, accessed 1 August 2011, https://www.readwriteweb.com/archives/top-five-career-destroying-twitter-gaffes-olympic-edition.php.

[64] SAPA, Hawks spokesman hopes 'Jub Jub' got Vaseline for prison, *TimesLive* 17 October 2012, accessed 17 October 2012, http://www.timeslive.co.za/local/2012/10/17/hawks-spokesman-hopes-jub-jub-got-vaseline-for-prison; SAPA, Hawks spokesman Polela suspended over Jub Jub jail tweet, 8 November 2012, accessed 8 November 2012, http://www.timeslive.co.za/local/2012/11/08/hawks-spokesman-polela-suspended-over-jub-jub-jail-tweet.

The ECT Act also includes a chapter on consumer protection, which museums should consult when offering services or bookings online. It stipulates, for example, information that must be provided when goods or services are offered for sale, for hire or for exchange by way of an electronic transaction. These include for instance a) the full name and legal status of the supplier, b) membership of any self-regulatory or accreditation bodies to which that supplier belongs or subscribes and the contact details of that body, c) a sufficient description of the main characteristics of the goods or services on offer, d) return, exchange and refund policies. [65]

With regard to archiving of electronic records the ECT Act states that digital retention of born-digital documents is admissible if a) the information contained in the data message is accessible so as to be usable for subsequent reference, b) the data message is in the format in which it was generated, sent or received, or in a format which can be demonstrated to represent accurately the information generated, sent or received, and c) the origin and destination of that data message and the date and time it was received can be determined. [66]

The ECT Act also protects privacy rights. No personal information of anyone may be divulged without his or her explicit consent. Advertisers are keen to obtain such information and the Act compels any person who sends out commercial communications to consumers to provide the consumer "with the identifying particulars of the source from which that person obtained the consumer's personal information".[67] Section 14 of the Constitution also provides that everyone has the right to privacy.

The Children's' Act No. 38 of 2005 (as amended by Children's Amendment Act No. 41 of 2007 and Child Justice Act no. 75 of 2008) has no specific reference to online protection.[68] However, the Department of Communications has an initiative called Child Online Protection

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[65] RSA, ECT Act 25 of 2002, Chapter 4 Section 43.

[66] *Ibid.*, Chapter 3 Part 1 Section 16.

[67] *Ibid.*, Chapter 7 Section 45. The scope of protection of personal information in terms of this Act only applies to information that has been obtained through electronic transactions and is therefore not mentioned here. Museums do however, often have contact details of visitors, and should keep in mind that they should not give out such information without the express permission of the persons involved.

[68] RSA, *Children's Act* No. 38 of 2005 (as amended by Children's Amendment Act No. 41 of 2007 & Child Justice Act no. 75 of 2008), *Centre for Child Law*, Centre for Child Law website, n.d., accessed 19 October 2012, http://www.centreforchildlaw.co.za/images/files/childlaw/consolidated_childrens_act.pdf.

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that "aims to tackle cybersecurity holistically, addressing legal, technical, organizational and procedural issues as well as capacity building and international cooperation."[69]

5.5.2. Digitisation and archiving

Digitisation is not necessarily linked to social networks but it could be closely aligned and will therefore be discussed briefly. The National Policy on Digitisation of Heritage Resources is still in its draft phase since the last public consultation of February 2011.[70] It is not expected that the policy will be implemented any time soon and some institutions rendering heritage or information services have in the meantime commenced or continued with digitisation projects. Most recently SADI, the South African Digitisation Initiative, was founded following a workshop by the same name hosted at the Wits Library in 2013. It aims to provide leadership in terms of guidelines, standards and processes, and to be an open forum where institutions and individuals are prepared to assist and offer expertise.[71]

In addition the National Research Foundation is hosting the Digitisation and Data Preservation Centre with funding from the Carnegie Corporation of New York.[72] It is a collaborative South African digitisation initiative that provides technical support and online access to digitised records relating to Biodiversity and Natural Science History, to Political History, and to Cultural History amongst others. Out-of-copyright records could be viewed here or they could be linked through to social network sites. The ca. 1904 *Guide to the Transvaal Zoological Gardens* for example, has curiosity value and would surely attract

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[69] DoC, *About Child Online Protection*, Department of Communications website, 2012, accessed 13 April 2012, www.doc.gov.za/doc02/.

[70] Jo-Anne Duggan, 14 February 2011, Update: National policy on the digitisation of heritage resources, *Archival Platform blog*, accessed 19 November 2013, http://www.archivalplatform.org/news/entry /update_national_policy/; McNulty Consulting, 12 January 2011, Open for comment… National policy on the digitisation of heritage resources, accessed 19 November 2013, http://www.mcnulty.co.za /2011/01/12/national-policy-on-the-digitisation-of-heritage-resources/.

[71] Michele Pickover and Gabriele Mohale, *Report of the South African Digitisation Initiative (SADI) workshop: Digitisation & digital libraries: Standards, best practices, policies and technical requirements, 27 February – 1 March 2013*, p. 8 (online report for SADI, 2013), accessed 19 November 2013, http://wiredspace.wits.ac.za/bitstream/handle/10539/13074/SADI_Workshop_Report_March_ 2013_-_Final2.pdf?sequence=1; *Home Page*, South African Digitization Initiative Working Group website, 2013, accessed 19 November 2013, https://sites.google.com/site/sadi2013wg/.

[72] *Home*, Digitisation and Data Preservation Centre, n.d., accessed 19 November 2013, http://digi.nrf.ac.za/ index.php.

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visitors to the online Centre if the National Zoological Gardens would post it on their social network sites.[73]

With regard to archiving social media posts: records created on social networks by public institutions and / or involving members of the public have not been classified by the National Archives. Museums' operational records do not fall under the National Archives of South Africa Act 43 of 1996 as such. It is up to each museum to keep or discard information generated on social media.[74] The trivial nature of some of the conversations taking place on social media renders these documents with little more than curiosity value. Museums will have to assess whether or not it is worth keeping these records. Considering this, records created on social networks have been used in legal cases for their evidential value. More importantly, when records regarding objects are created, the ICOM Code of Ethics requires museums to "establish and apply policies to ensure that its collections (both permanent and temporary) and underline associated information, properly recorded, are available for current use and will be passed on to future generations in as good and safe a condition as practicable…"[75]

The National Archives normally write a disposal authority for records of non-permanent value and the ICOM Code of Ethics recommends a policy that clarifies the position of any collection material that will not be catalogued, conserved or exhibited.[76] Social media records are not necessarily collection -material but seeing that museums generate these records and keeping in mind that they may concern objects in the collection, a disposal authority or a policy stating the museum's position on these records should be considered.[77]

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[73] No author, *Guide to the Transvaal Zoological Gardens* (Pretoria, ca. 1904), accessed 19 November 2013, http://digi.nrf.ac.za/dspace/bitstream/handle/10624/371/001hiboo00007.pdf.

[74] RSA, *National Archives of South Africa Act* (NASA Act) 43 of 1996, Section 10(2)a.

[75] Caselaw database, Keyword: facebook, accessed 16 August 2013, http://www.caselaw.co.za/search.php?court=0&stype=caselaw&query=facebook&sfunc=0; Caselaw database, Keyword: SMS message "valid written communication", accessed 16 August 2013, http://www.caselaw.co.za/search.php?court=0&stype=caselaw&query=SMS+message++%22valid+written+communication%22&sfunc=0; International Council of Museums (ICOM), *Icom Code of Ethics for Museums* (France: ICOM, 2006), p 14, no. 2.18.

[76] RSA, NASA Act 43 of 1996, Section 10(2)a. Underlined emphasis by Elize Schneigansz.

[77] The *Constitution* and the *Promotion of Access to Information Act* 2 of 2000 provide that everyone has the right of access to any information held by the State. Based on this, museums should clearly state their intention of not keeping the records created on social network platforms if they decide so. RSA, *Promotion of Access to Information Act* No. 2 of 2000, Preamble.

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5.6. Examples of possible inappropriate or unlawful cases

5.6.1. Allowing photograph-capable devices on tours to objects in safekeeping

Museums sometimes keep rare or unique items in safes, and instead of displaying them, offer visitors tours to the safe. Hypothetically speaking, it might seem a fun idea to add a geographical location tag to 'the home of Mrs Ples' but to avoid unnecessary risks and breaching the law, museums should take caution not to tag to such places or to allow visitors to do so. The National Heritage Resources Act 25 of 1999 states that: "Where it is necessary to ensure the proper protection of a heritage object which is entered in the [heritage] register, no information which may identify the location of the object must be accessible to any person except with the express consent of SAHRA, for so long as SAHRA may determine."[78] Geographical locations may be recorded when photographs are taken, when notes are made on smart phones, and through a number of other applications used to navigate or 'check in'.[79]

5.6.2. Social network profiles for mummies

The Mabee-Gerrer Museum of Art in Oklahoma has a Facebook page for the Tutu mummy in its collection. The page playfully pretends that the mummy is alive and working at the Mabee-Gerrer Museum of Art. It has a university education in "Startling the Freshmen!" and Ancient Egyptian Studies from St. Gregory's University.[80] Is this acceptable? Could this be likened to Edward Said's deliberations on constructing the 'Other' or is the Mabee-Gerrer Museum capitalising on an anachronistic stereotype that actually says more of the contemporary culture and perceptions of mummies than anything else?

Mummies have been popularised in films, books and other forms of stories and entertainment with little or no regard of the cultures and practices surrounding mummification for the last century. They were generalised and grouped to represent the living dead in the form of a curiosity, or something that is intriguing and scary at the same time. This probably explains

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[78]   NHRA 25 of 1999, Chapter two, part 1, section 32 (9).

[79]   Ordinary GPS location services may not be accurate enough to pose a risk, but there are indoor positioning systems which are more accurate in this regard.

[80]   *Tutu mummy*, Facebook page, updated 2010, accessed 12 September 2010, http://www.facebook.com /tutu.mummy.

why the Mabee-Gerrer Museum of Art found it acceptable to create an online profile with an apparently humorous slant for the mummy in their collection.

In South Africa, the mummified remains of people stemming from local groups are treated with more reverence. Dr Johan Binneman found the mummified remains of what he presumed to be that of a 2 000 year old San male in the Eastern Cape in 1999. His discovery provoked a lot of controversy and months of negotiation followed with all interest groups in the area before he could remove the mummy to a museum in Grahamstown for further research. One group, led by John Witbooi who was claiming heritage ties, argued that "[t]o remove the remains would be to reduce them to a 'scientific freak'… adding the remains were likely to become entangled in a "tug of war for tourism" instead of the discovery being handled in a dignified and sensitive manner."[81]

While the community eventually consented to the body being removed for research, they still need to determine a (new) final resting place. According to the Eastern Cape Museum Director at the time they were against a 'gratuitous display' of such discoveries and that the options for a final resting place included a reburial or the building of a 'house of memory' near Joubertina.[82] However, these options remain at risk of being abused by politicians to gain goodwill and are likely to end up in a so-called gratuitous display of such discoveries. It would be interesting to see, especially should a house of memory be erected, how the story about this house is communicated without an unwanted display of such discoveries.

In essence, and apart from it being human remains, a mummy can be seen as the physical manifestation of intangible cultural heritage, which, oddly, UNESCO would probably not protect in terms of any conventions or measures. UNESCO endorsed protection of cultures only applies to <u>living</u> cultures, or those that are still being practiced. UNESCO initially saw natural, cultural and intangible heritage as separate issues but later changed its view to a more holistic approach. It now provides a "model for thinking about intangible heritage as a

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[81] Mummy post script, *Mail & Guardian*, 23 July 1999, accessed 20 November 2012, http://users.iafrica.com/g/gr/grenvill/mummies.htm#MUMMY.

[82] Mummy post script, *Mail & Guardian*.

totality, rather than as an inventory, and for calculating the intangible value of a living system, be it natural or cultural."[83]

Intangible heritage, although hard to define, rests on the condition that it is a living tradition, one that is still being practiced. Objects of so-called 'past cultures' would presumably be only tangible heritage, which does not get the same protection. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003 (UNESCO-CSICH) was created to safeguard and ensure respect for intangible cultural heritage of the communities concerned. Intangible cultural heritage includes social practices and rituals as well as the tangible matter associated therewith, but it seems that 'past cultures' have been left out of these measures.

South Africa voted in favour of the UNESCO-CSICH in 2003, but the country is yet to ratify it.[84] In the meantime, the Department of Arts and Culture is working on a policy on Living Heritage, which it regards as a synonym for Intangible Cultural Heritage. The policy acknowledges the Convention but, as the name implies, it also leaves out 'past cultures'.[85] The ICOM Code of Ethics also only applies to 'contemporary communities'.[86]

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005 rests on the principle of "equal dignity and respect for all cultures". Considering that this Convention is focused more on expressions of the living, it probably does not apply to the issue of museums jokingly putting mummies on social networks

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[83] Barbara Kirshenblatt-Gimblett, World heritage and cultural economics in *Museum frictions: public cultures / global transformations* eds. Ivan Karp *et. al.* (USA: Duke University Press, 2006) p. 164.

[84] There is some confusion surrounding the matter of whether South Africa has ratified the convention or not. The draft policy dated March 2009 states that SA has ratified the Convention but Harriet Deacon's December 2009 article stated that SA has not yet ratified it and South Africa does not feature on the official UNESCO list of countries who have ratified the Convention. Harriet Deacon, South Africa's role in the UNESCO Convention on Intangible Heritage, *Archival Platform*, 6 December 2009, accessed 6 July 2012, http://www.archivalplatform .org/blog/entry/south_africa_unesco_convention/; Department of Arts & Culture (DAC), *National policy on South African Living Heritage*; First draft, March 2009, p. 5 accessed 6 July 2012: http://www.dac.gov.za/policies/Draft%20National%20Policy%20on%20South %20African%20Living%20Heritage%20_ICH_.pdf; *The state parties to the Convention for the Safeguarding of the Intangible Cultural Heritage (2003)*, UNESCO website, 17 April 2012, accessed 6 July 2012, http://www.unesco.org/culture/ich/?pg=00024.

[85] Deacon, SA's role in the UNESCO Convention on Intangible Heritage; DAC, Policy on SA Living Heritage.
Department of Arts & Culture, National policy on South African Living Heritage; First draft, March 2009, p. 5. Accessed 6 July 2012: http://www.dac.gov.za/policies/Draft%20National%20Policy% 20on%20South%20African%20Living%20Heritage%20_ICH_.pdf.

[86] ICOM, *Code of Ethics*, no. 6.

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either.[87] It seems that decisions on creating light-hearted or humorous displays will have to be made in terms of the value system a museum would like to support.[88]

5.6.3. Cultural sensitivity – issues 'going viral'

The term viral as it is used here refers to designating or involving the rapid spread of information by word of mouth, email, and so forth.[89] It has been associated with social media as a marketing technique because people share information and it quickly spreads that way, instead of marketers trying to broadcast information to get the message across. It is not always marketing efforts that goes viral, everyday social issues have also caused a stir. This section will focuses on issues that museums should to take note of as a museum could unwittingly get involved in discussions that could damage its reputation as a place where diverse cultures are respected.

In April 2012 the retail store Woolworths caused quite an upset when it inadvertently offended people on religious grounds. The Store labeled its hot cross buns over the Christian celebration of Easter with the Muslim Halal stamp of approval, which provoked immediate reaction from the public about the ethics and integrity of the Retailer. The public also had conflicting views on Woolworths' respect for people's religious convictions. Woolworths' intention was simple: "[o]ur desire was to offer this well-loved product on an all-inclusive basis that would not exclude any of our customers from enjoying them."[90] One complainant called CJ was protesting on the website complaintreviews.com: "[w]hile I understand that this is done for commercial reasons – profit – I feel that our Christian symbols should be

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87   UNESCO, *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, 2005, Principle no. 3, accessed 6 July 2012, http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/the-convention/convention-text/.

88   The light-hearted display of objects is unacceptable in terms of the ICOM Code of Ethics (no. 2.4) but so is the selling of objects and running a museum for profit, which many museums in the United States do, so perhaps the Code is not something to refer to for the Mabee-Gerrer Museum of Art. ICOM, *Code of Ethics*, p. 3 No. 2: Museums that maintain collections hold them in trust for the benefit of society and its development.

89   Oxford Holden, *Oxford English Dictionary Online* (s.l.: Oxford University Press, Draft edition January 2005), keyword: viral, accessed 19 November 2012, http://0-www.oed.com.innopac.up.ac.za/view/Entry/223706?redirectedFrom=viral&.

90   Suren Naidoo, Halaal hot cross buns spice up an Easter tweet, *The Star*, 29 March 2012, accessed 15 April 2012, http://www.iol.co.za/the-star/halaal-hot-cross-buns-spice-up-an-easter-tweet-1.1266407.

treated with the respect and reverence it deserves and here it is not."[91] The merits of the case were argued on several social media platforms and were amplified by newspaper reports of the arguments. Instead of getting much involved with the tiff online, Woolworths responded with a public statement, issuing an apology to the Christians they might have offended and offering a compromise for marketing the buns the following year.[92]

An example involving civil liberties, which museums usually support, is that of Aliaa Elmahdy, at the time a twenty-year-old woman in Cairo, Egypt, who defied custom and challenged the authorities by posting pictures of her posing virtually naked on her blog called *A rebel's diary* in June 2011.[93]. Egypt is a country in political turmoil where conservative Arab customs and liberal ideas are often conflicting. This was soon after the regime of President Hosni Mubarak was toppled in a revolution that was helped on with the aid of social networks.

The cartoonist Zapiro captured the spirit of the so-called Arab Spring revolutions of 2011 very well and illustrates the role and prolificacy of social media at the time:

Figure 1
Cartoon by Zapiro
© 2011 Zapiro (All rights reserved) Printed with permission from www.zapiro.com
For more Zapiro cartoons visit www.zapiro.com

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[91]   CJ, April 2012, thread posted: Muslim emblem 'Halaal' on Christian hot cross buns, *Complaintreviews.com*, accessed 15 April 2012, http://complaintreviews.com/muslim-emblem-halaal-on-christian-hot-cross-buns/.

[92]   Naidoo, Halaal hot cross buns; CJ, Muslim emblem 'Halaal' on Christian hot cross buns.

[93]   Aliaa M. Elmahdy, Nude art, *A rebel's diary* (blog), updated 23 October 2011, accessed 13 June 2012, http://arebelsdiary.blogspot.com/search?updated-min=2011-01-01T00:00:00%2B02:00&updated-max=2012-01-01T00:00:00%2B02:00&max-results=7; Mona Eltahawy, Egypt's naked blogger is a bomb aimed at the patriarchs in our minds, *The Guardian*, 18 November 2011, accessed 13 June 2012, http://www.guardian.co.uk /commentisfree/2011/nov/18/egypt-naked-blogger-aliaa-mahdy.

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Elmahdy posted virtually nude photographs under the heading Nude Art but it seems to have sent a different message. It was shortly after the ruling Egyptian military junta sexually violated detained female activists in March 2011 by forcing them to undress (in a country where being naked in public is taboo) and subjecting them to so-called virginity tests with soldiers inserting two fingers into their vaginal opening.[94] Elmahdy was not one of those activists but it seems as though she sympathized with them. The subtitle to her photographs read as follows:

> Put on trial the artists' models who posed nude for art schools until the early 70s, hide the art books and destroy the nude statues of antiquity, then undress and stand before a mirror and burn your bodies that you despise to forever rid yourselves of your sexual hangups before you direct your humiliation and chauvinism and dare to try to deny me my freedom of expression.[95]

Figure 2

Aliaa Elmahdy, *Nude art*

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[94]   Elmahdy, Nude art; Eltahawy, Egypt's naked blogger.

[95]   Elmahdy, Nude art. [Underlined emphasis by Elize Schneigansz.]

Elmahdy evoked a strong reaction. Her blog had more than a million views by November 2011; debates were raging on social networks and newspapers, including the *New York Times* eventually reporting on the story. [96]

Spying and whistleblowing are also issues that citizens and governments tend to disagree on and that museums may be expected to have an opinion on. An example is the case of WikiLeaks editor Julian Asange and the former US army Private Bradley Manning (now known as Chelsea Manning). These individuals published classified information that embarrassed the United States Diplomatic Services and the information was even said to have played a role in instigating the so-called Arab Spring Revolutions of 2011.[97] Debating the merits of the case would divert from what is relevant here but in essence, it would suffice to say that heritage institutions are sometimes custodians of records that are classified, that might embarrass some, or that are at risk of being destroyed at someone's will. Heritage institutions should be consistent in preserving and allowing access to such records.

Heritage institutions may also keep records that were collected in confidentiality, with the understanding that it is not supposed to be published, such as material documenting rituals that are normally kept secret. More examples are issues such as female genital mutilation versus women's rights or the numerous deaths each year with young men attending initiation schools. Should museums get involved? The ICOM Code of Ethics advises that "Where museum activities involve a community or its heritage, acquisitions should only be made based on informed and mutual consent without exploitation of the owner or informants. Respect for the wishes of the community involved should be paramount."[98] Which

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[96] Unfortunately it is impossible to gauge how many viewers the blog had since the photographs were posted because it keeps count since the day the blog started, which was in 2008 already. For the sake of perspective it is worth noting that by July 2013 the blog has had 8,289,555 views. Elmahdy, Nude art; Eltahawy, Egypt's naked blogger; Emily Esfahni Smith, Egypt shocked after female dissident blogger posts nude photos, *The Daily Beast*, 17 November 2011, accessed 13 June 2012, http://www.thedailybeast.com/articles/2011/11/17/egypt-shocked-after-female-dissident-blogger-posts-nude-photos.html; Liam Stack and David D. Kirkpatrick, Nude blogger riles Egyptians of all stripes, *The New York Times*, 17 November 2011, p. A4, accessed 13 June 2012, http://www.nytimes.com/2011/11/18/world/middleeast/aliaa-magda-elmahdy-egypts-nude-blogger-stirs-partisan-waters.html?_r=0.

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community, the activist community because the informant is an activist, or the community who is practicing the tradition?

Heritage professionals could easily publish sensitive material and cause an upset when records are used for a different purpose than what they were collected for. In this regard professional standards should be adhered to.

Censorship is another issue that is often contended, but museums should, in the spirit of the ICOM Code of Ethics, respect self-censorship in communities. There are filtering technologies available that is used in majority Muslim countries to avoid objectionable online content. These technologies can be used voluntarily, which is a form of self-censorship. They include Islam-friendly, or Sharia-compliant websites that imitate popular video-sharing sites, search engines and social networking sites.

> For example, video sharing website NaqaTube.com (Naqa is Arabic for 'pure') promises its users a Sharia-compatible YouTube surfing experience. The site takes religiously 'pure' video clips from YouTube and posts them to NaqaTube… There are also Islamic search engines such as 'I'm Halal' (http://www.imhalal.com) and Taqwa (http://www.taqwa.me), both of which censor objectionable keywords and results.[99]

Museums operate in a multicultural environment and may easily find themselves in controversies like these. Social media has given ordinary people a platform from which to propagate issues and garner support from likeminded individuals. It is essential to be prepared to deal with such cases in a way that limits reputational risk.

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[99]   Helmi Noman, *In the Name of God: Faith-based Internet Censorship in Majority Muslim Countries*, pp. 8-9 (online report for OpenNet Initiative, 2011) accessed 12 June 2012, http://opennet.net/sites/opennet.net/ files/ONI_NameofGod_1_08_2011.pdf.

CHAPTER VI

CONCLUSION

The main purpose of this study was to establish an informed framework for the use of social media in South African museums. It has achieved that by firstly deliberating on the role of museums in society and secondly, by discussing what the seven types of social network services entail and how museums and other institutions use them internationally. The revolution in information and communication services has almost compelled museums to add digital access to their range of services focused on communicating the collections they hold.

Chapter two has highlighted the tendency of museums to reflect the values of the communities they serve. This is as true about eighteenth- and nineteenth century museums as it is for twentieth century museums. It is also true that when communities are in flux, then so are their museums. The twentieth century has seen a lot of turmoil and museums have had to reinvent themselves from being unapproachable custodians of heritage to being part of society, willing to engage in discourses and be transformed to remain relevant to the communities they serve

Private and public collections are important elements in creating a sense of comfort and identity in times of social, political, or financial insecurity. Collections will always be valued and must be preserved on the one hand and on the other hand be shared with society. Museums are custodians of heritage assets and should also act as agents of social change by firstly disseminating information and getting involved in the community.

The concept 'museum' exists in many forms. Some, like Sites of Conscience, are without physical collections and some have no geographical boundaries, for example the World Carrot Museum. The Internet has brought about a whole new world with real and con-museums online that explore and exploit curiosity, humour, playfulness and even deceit, almost like the European Baroque era has.

Museums must at least have an active and functioning website because it broadens an institution's physical presence and it reaffirms a museum's existence. Having a website could

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almost be compared to having a telephone number and address in a telephone directory because the assumption is that if the number is absent the place must have closed down. Similarly, when an institution does not feature on the World Wide Web then potential visitors could either assume that it does not exist anymore, or, like Encyclopaedia Britannica versus Wikipedia, just go elsewhere where it is easier to find and use information.

Museum websites also allow visitors to plan their trips and focus on a particular exhibit once they arrive. The web provides access to a large range of online audiences, including people who would otherwise never visit a museum. Online visitors can have meaningful interaction with digitised museum objects; for example, when they are allowed to create personal collections of images they like, or share their knowledge about objects with the online community. Museum websites offer visitors the opportunity to transcend ordinary everyday-life, especially when it offers some immersive features or games.

The Internet has made it easy for people and museums to share common interests or causes on the World Wide Web; it forges communities despite geographical boundaries. For example Museum Maluka in The Netherlands who has an ongoing debate with its source-community in Indonesia, or the website Bruinou.com that endeavours to create a sense of community amongst some local South Africans and abroad. As Gail Anderson was quoted before, the inter-connectedness between people and communities across continents has shifted the sense of belonging and the place of museums on the world's cultural stage.

It is true that some museums fear misuse when public access is granted to digital images of museum collections. Some may even continue to cling to the business model of monetising access to their collections, but because the Internet offers so many alternative information sources, it is unsustainable to charge access fees to online collections. Access fees will alienate users, discourage research and undermine the civic mission of museums. Museums should rather pursue a business model of providing free access to a larger audience and create revenue under a strong brand by inviting sponsorships and other value-added products and services.

The subsection 'Museums in South Africa' shows that these museums face challenges such as a lack of skilled staff, funding and the new accounting Standard GRAP 103. The new Standard is daunting but must be embraced because it offers museums the opportunity to

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upgrade the management of their collection(s) to computer-based systems and to digitise their collections.

South Africans are yet to experience the value of the museums in the country. Steven C. Dubin explains that there is a pervasive unawareness of what museums are about, and what they do that must be overcome. Museums have limited financial means and should consider using social networks as a cost-effective way to engage with communities and existing and new stakeholders. This may help to negate the perceived exclusion of communities by heritage institutions and allow for discussions through museum platforms. It also offers opportunities for museums to address tourists' perceptions and expectations. In addition to transformation debates, heritage institutions must also deliberate on new media and social media from a theoretical perspective.

Chapter three has shown the need for basic market research to be done to determine who the audience on a specific social network platform actually is before ventures are entered upon. It is risky to assume so-called Web 2.0 types of audiences are necessarily young people. As previously mentioned, the fastest growing age group among Facebook users in South Africa in 2011-2012, is the 60 years plus age group. Another example is the Jungle Mumble-case where an iPhone application was created for South African toddlers, but eventually the majority of downloads came from China. It is best to follow the 'stop, look, listen-approach' to establish who is already engaging with or talking about a museum online and then to target audiences.

Even if museums decide not to use social networks they are advised to 'keep an eye' on them, because society today is webbed in public spheres and information that may appear official can be posted without consent. Policies regarding personal use of official email addresses are also recommended because, apart from the apparent reputational risks regarding personal emails, these addresses could serve as a gateway to personal social network profiles, which may reflect badly on the museum.

Social networks are part of the next generation of web-use; they have evolved from static websites to allow for contributions or participation by users. They are more cost-effective than museum-specific websites or applications because the network offering the service is responsible for back-ups, upgrades and device-specific software. Although social network

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services do pose risks, such as reputational risk or copyright infringements, they can be mitigated.

Broadly speaking there are seven types of social network services, most of which allow for integration from websites or other social network services: 1.) general social network services; 2.) video-based social networks; 3.) photograph-based social networks; 4.) blogging and microblogging; 5.) social bookmarking; 6.) massively multiplayer online games and online virtual environments, and, 7.) wikis. Apart from wikis, these services are usually easy to use and offer assistance on using them and promoting the information put up (provided the reader has a good command of the English language of course).

When deciding on a social network service, museums should keep in mind that the general social media space in South Africa is dominated by the international websites Facebook, YouTube, Flickr, and Twitter. As discussed, social networks have different and sometimes dubious business models to offer their services without having to charge users fees. They might, for example, infringe on privacy rights or install tracking devices without explaining the full extent of their operations to everyday users. Museums ought to keep these terms and conditions and any membership age restrictions in mind when deciding on a suitable service provider that best aligns with the values the museum is trying to uphold.

A customised social network can also be created by using open source software. The operating software for both *Kontax* and Dr Math were developed on open source material and both can either be reused or adapted by institutions such as museums. This is only recommended for museums with effective brands and or enough resources to maintain and market the initiative continuously on a large scale. Museums could adapt the software to create a website-hosted social network featuring games and other features like the Brooklyn Museum did.

Another alternative is to use the Wikimedia Commons. It is not a social network but it does present opportunities for museum collections to be promoted on the web. An example to illustrate this was when SAHRA collaborated with the Wikimedia Foundation and joined the Wiki Loves Monuments project in 2012. Images on Wikimedia have Creative Commons Attribution-Share Alike licences (CC BY-SA), which make them freely available; users are at

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liberty to apply the images as they like or share them on social networks. The Flickr Commons is also worth considering. It was developed specifically for sharing public-domain images by heritage institutions and allows users to tag photographs. It is a form of indexing which makes it easier to find images by web search engines.

With regard to what information should be published, museums who struggle to find time to start new projects can use information, studies, speeches, photographs, and other sources of information that were done in the past. This way, different museum departments will send a uniform message, and it prevents the frequent creation of duplicates that eventually complicates information management and archiving. Topics for social networks can be included into the agendas of existing meetings of communications and curatorial departments. It was shown in Chapter three that the Powerhouse Museum in Australia used this method as a simple, yet effective way to promote an Object of the week on their social networks. It also helped gaining participants inside the museum because such discussions created awareness among staff.

Museums seem to be quick to hide behind a lack of resources as an excuse to pursue new initiatives. This did not prevent the Mus'Art Gallery in Kumbo, Cameroon, who, as discussed before, lacked resources and expertise for social network initiatives. They persisted in asking for help and managed to recruit volunteers who set up a website that offers interactive features where visitors can create an online profile, post photographs and interact with museum staff and other online users. More importantly, they also involved the community by starting a blog featuring news and events of the town.

The resources issue could partly be addressed by the SAHRIS database initiated by SAHRA in 2012. With this database museums are at liberty to focus on the quality of information they upload while SAHRA will take care of the issues surrounding web hosting and data storage. SAHRIS is capable of integrating with social networks such as Facebook and Twitter, which promises many opportunities for museums to share their collections online. It could become even more handy if members of the public could tag objects, add audio and or video material, and publish their research or essays regarding collections, such as the Austrian Kulturpool does. In fact, a central point of access to South African heritage should seriously be considered, instead of each museum battling with limited resources on its own.

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Chapter four features projects, such as Digital Imaging South Africa (DISA), the South African Digitization Initiative (SADI), the Digitisation and Data Preservation Centre, SAHRIS, and those by Wikimedia Commons. For ease of use it is recommended that these projects should eventually be consolidated or at least cross-reference to each other. Otherwise, the South African Museums Association should publish information about these projects to prevent the duplication, or worse, the isolation of projects.

Limited resources also apply to a lack of skilled staff. This can be addressed by encouraging museum workers to continue learning and join existing discussion groups like the AFRICOM email list service, or the various groups on LinkedIn that focus on museum core functions such as documentation or preservation. Even if people are not in a position to contribute to the discussions, it would still be worth their while to get familiar with issues other museums are dealing with. Learning how to use social networks is equally important. Subsection 4.2, Social media training on offer, elaborates on social network services offering step-by-step tutorials on their websites for people to learn how to make the most of the service. These are usually in English but they seem easy to follow for people with limited knowledge of social networks. Information on museums and social media are also freely available at some conference websites.

Chapter four has also shown that Internet access in South Africa is expensive and the broadband and telecommunications network is not efficient. South Africa lags behind several African countries and the *National Development Plan, Vision 2030* regards South Africa's ICT infrastructure as abysmal. Internet access is a human right and providing such access is a universal service that needs improvement. Access to the Internet promotes growth and greater inclusion of society; in a similar way that heritage institutions are supposed to. It should not be assumed that people in an area with a low Internet adoption would not benefit from an access point (to the Internet). Internet adoption and Internet literacy diffuse through social relationships in communities, workplaces, schools and homes.

It is recommended that museums follow the example set by libraries in the country to provide free Internet access at their sites. It is not necessary to provide a centre filled with computers to achieve this. A mere Wi-Fi hotspot is already a step in the right direction. The medium of choice to access web-based services among the low-income urban youth in South Africa is the mobile phone and the same would probably apply to rural areas. Even people without

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phones borrow some to access the World Wide Web or other Internet-based services. By offering a Wi-Fi connection to the Internet, visitors can use their own devices such as cell phones to access the Internet with. This can be achieved by partnering with corporate institutions tasked with this duty in terms of the Broad Based Black Economic Empowerment ICT Sector Charter's socio-economic development initiatives and the Electronic Communications and Transactions Act 25 of 2002.

Phone brands will only be an issue should a museum decide to develop its own social network or applications. If so, it is recommended that the museum do an in-depth survey of who the target audience is before investments in such ventures are made and the technology does not fit the intended recipients. Screen sizes must also be kept in mind, especially if the network does not automatically resize to suit different devices. For example, the M4Lit Project found that in Africa, most GPRS-enabled phones have screens of about 3.5cm wide. It could be quite annoying or discouraging to use an interface that needs excessive scrolling because it does not fit a screen.

As had been explained in Chapter five, Regulations museums should take note of, it is important to understand that so-called free services are in fact in exchange for personal information and advertising space. The extent of gatherable information is far reaching, especially with regard to photographic and video material with built-in metadata carriers. With this in mind museums should not photograph objects in secure locations when there is technology like Wi-Fi that allows for indoor location positioning systems, because it may compromise the security of the object and it breaches the National Heritage Resources Act 25 of 1999 by implication.

Museums staff should also understand that facial recognition software could compromise people's privacy rights or the security of children in digital images. Even if a museum does not add identifier tags to photographs, facial recognition software will still be able to identify a person and the metadata can reveal the specific place and time. It is recommended not to photograph museum visiting children's faces without the express consent of parents. Museums should always act with the best intentions towards visitors and critically read privacy and data use agreements before using free services.

The subsection on copyright shows that copyright should not be an issue as long as a museum does not publish works or images of objects that are still protected by the Copyright Act. What should be noted though is when objects are donated upon certain conditions such as those limiting reproductions, like the Pierneef-collection at the National Archives. Projects such as Google Art should also be considered carefully. Museums must ensure they have reproduction rights of digitisation projects done in partnership with other institutions as it may undermine the civic mission of museums to limit access to collections this way.

The issue of selling digital copies of copyright expired works in for example Second Life for décor in virtual homes depends on the museum and its interpretation of the values it is trying to sustain. Long before the World Wide Web arrived, copies of artworks or other objects were sold in museum shops in the form of museum-issued prints and even on clothing or coffee mugs as souvenirs or collectibles. Perhaps, if a museum has been selling such items all along it should not be such a major issue to sell digital copies online.

SAHRA is yet to make a statement on online use of objects and heritage sites that form part of the national estate. Reproductions of heritage sites specifically are covered in the National Heritage Resources Act 25 of 1999 in which SAHRA holds the copyright. Their initiative to join the Wiki Loves Monuments project and to offer a heritage management system that can be integrated with social networks suggests that non-profit sharing of digital copies is acceptable but it has not yet been stated as such.

The Films and Publications Act 65 of 1999 is not suitable for the Internet-era and needs revision because it is contradictory and impractical to enforce some regulations. However, when museums decide to offer free access to the Internet, they should pay close attention to the Act because it states that owners and operators of all telecommunication channels targeted and used by children will be held responsible for the content created and distributed within those mediums.

Lastly, South Africa is home to a number of small museums with limited resources and large museums with ample resources and yet it has been observed that South Africans do not know the value of their museums. It is a pity. On the other hand, the Mus'Art Gallery in Kumbo, Cameroon has shown that the amount of resources on offer is not necessarily directly

proportional to the impact a museum can make in its community. A positive attitude, enthusiasm and a willingness to learn are sometimes the best assets to start with.

Museums must realise that despite their best achievements, their existence is firstly justified by their service to the community. Visitors must be allowed to get involved and contribute in order to shape the museum of the future. In 2004 Dr George Abungu reminded us that the museum worth its salt should provide visitors with opportunities to create new knowledge, during and after the visit; that museums must find ways of building community commitment by finding what is local and associate with it, and that museums must be brought back to the communities to which they belong.

So finally,

> "If you are a museum in Africa and in South Africa for that matter and you have not realised some of the above then you really want to start asking why?"
>
> (Opening phrase by Dr Abungu, 2004-SAMA Conference)

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