

Museums, Archives and Tourism: a synergized relationship

by

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A dissertation submitted in fulfilment of the requirements for the degree

MAGISTER HEREDITATIS CULTURAEQUE SCIENTIAE Heritage and Cultural Tourism

in the Department of Historical and Heritage Studies in the

Faculty of Humanities

UNIVERSITY OF PRETORIA

SUPERVISOR: Prof K. L. Harris

2022

Abstract

This study attempts to examine the relationship between archives, tourism and museums by positioning museums as a conduit between them. It takes a closer look at this triangular relationship by first considering the history and relationship between archives and museums. Secondly, it considers the relationship between museums and tourism and the recent trends that connect museums with tourism. Thirdly, it looks at how the development of archives is linked to museums and tourism to form this triangular relationship. It is argued that archives and tourism are set to become greater partners through museums. Museums and tourism are already connected through the history of their development, and therefore increased collaborative efforts between museums and archives in the fourth Industrial Revolution will lead to archives becoming more connected to the tourism sphere that museums are located in. The study uses Mapungubwe as an example of how the archive, museum and tourism sector share a triangular relationship.

Keywords

Archives; Museums; Tourism; Collaboration; Triangulation; Mapungubwe; New Technologies.

Acknowledgements

Firstly, I would like to thank my supervisor, Prof Karen Harris for her invaluable support, advice, and assistance in getting this dissertation done. It would not have been possible without her guidance.

I would also like to thank my colleagues at UP Museums and the Mapungubwe Archive for their support during the writing of this dissertation. A special thank you to my manager, Dr Sian Tiley-Nel, for her support in this endeavour.

Finally, I have to express my gratitude to my family and especially my husband, Ben. Thank you for your love and support during this time. I could not have done it without you.

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Abbreviations

ALM	Archives Libraries Museums
BCE	Before the Common Era
CINDEK	Centre for Indigenous Knowledge
GLAM	Galleries, Libraries, Archives and Museums
ICMAH	International Committee for Museums and Collections of Archaeology and History
ICOM	International Council of Museums
IFLA	International Federation of Library Association
IIP	Internet Imaging Protocol
IP	Intellectual Property
LAM	Library Archives and Museums
SAA	Society of American Archaeologists
SANParks	South African National Parks
SAHRA	South African Heritage Resource Agency
UK	United Kingdom
UNESCO	United Nations Educational Scientific and Cultural Organization
USA	United States of America

Chapter 1: Introduction and Background

1.1. Introduction

The aim of this study is to explore the relationship between archives and tourism in order to gain a better understanding of how this relationship has the possibility of being beneficial to both. One way to understand the link between archives and tourism, is to look to museums as being the conduit between the archival domain and the tourism industry. This will realise as a triangular relationship, a synergized or collaborative relationship. To explore this, a short background study into the three sectors was conducted, as well as a study of the current relationship between archives and museums and ways in which they are collaborating. Another area of focus is the existing relationship, or synergy, between archives, museums, and tourism. This considers why there needs to be collaboration and if this could be to the benefit of preservation as well as all three sectors. Moreover, it assesses whether tourism can benefit archives and vice versa. The study considers the way forward and how these three entities can possibly work together in the future. It concludes by considering a case study of Mapungubwe as a museum collection, an archive and as a tourist destination. The study considers the relationship between these three entities in light of the conceptual triangular relationship devised for this study.

1.2. Methodology and sources

The study made use of a qualitative approach in order to answer the research questions pertaining to the relationship between archives, museums and the tourism industry. This approach was used to provide more insight into this relationship, by making use of various sources that touch on the subject. The literature study made use of source material both primary and secondary sources that are available in the public domain.

The study comprises of a critical analysis of sources from the three fields of museums, archives, and tourism. It has a multi-disciplinary approach, focusing on the theories and methodologies germane to the discipline of archives, as well as the field of tourism and museum studies. It uses an adapted form of “triangulation” to critically assess where the domains of the three foci intersect and assesses where they can possibly be synergized. According to research specialist

Johan Mouton,¹ the approach of triangulation is based on the idea that “different people in different positions may offer very different information”.² This is of particular relevance in this study with the three different study domains and the rationale to approach the topic with multiple data sources and multiple perspectives. The method of research was chosen to not only construct an outlook for the future of these institutions, but to also provide a larger context wherein these institutions could possibly work in the twenty-first century.

The qualitative information was mostly derived from secondary sources, primarily academic articles published in peer-reviewed journals pertaining to the three professions. Use was also made of online sources, books and other types of publications. It has however been found, by some researchers, that traditional ethical guidelines do not always work in practice when it comes to web ethics.³ This was of relevance to this study, as information was gained from public sites for certain sections of the dissertation. Concerns regarding web ethics revolve around the problem of implementing informed consent when using data gained from individual users’ posts and/or messages. Other contested issues include what information published by users is considered public information, as well as the problem of keeping personal information of online users’ anonymous while being required according to academic standards to cite sources. However, most of the concerns raised relate to data gained from individual Internet users. This study made use of information published on company websites that are publicly available and contain no information regarding individual users. In this way, information was ethically sourced online and complies with both the Protection of Personal Information (POPI)⁴ and Promotion of Access to Information (PAIA)⁵ Acts.

The criteria for selecting sources were within a few main categories. This included background information on archives, tourism and, museums respectively, information on the collaboration between archives and museums, and also on the topic of tourism in museums. The gathering of data took place through an extensive literary review and a comparative analysis of sources.

¹ J. Mouton & H. C. Marais, *Basic concepts in the methodology of the social sciences*, HSRC Press, 1988.

² J. Mouton & H. C. Marais, *Basic concepts in the methodology of the social sciences*, HSRC Press, 1988, p. 204.

³ L. Sugiura, R. Wiles, and C. Pope, Ethical Challenges in Online Research: Public/Private Perceptions, *Research Ethics* 13(3–4), 2017.

⁴ PROMOTION OF ACCESS TO INFORMATION ACT, No. 2 of 2000.

⁵ PROTECTION OF PERSONAL INFORMATION, No. 4 of 2013.

1.3. Key terms and background

There are a few key terms that will be used throughout the study and need to be defined within the context in which they will be used. These are ‘**integration**’, ‘**new technologies**’, ‘**synergized**’, and ‘**virtual**’.

The Oxford dictionary definition of **integration** is “the act or process of combining two or more things so that they work together”.⁶ This term will mostly be used when discussing the process of combining two institutions such as archives and museums, so that they are not only combined, but actively working together.

New technologies in this study refers to advances made in computer technology that relates to the tourism sector and museums. It especially refers to new technological devices used in museums and elsewhere in the tourism industry, as well as advances made in online platforms where databases can be stored. This aligns with the advances made in the fourth Industrial Revolution.

The term **synergized** that appears in the title of this study will be used as a term to represent the possible benefits of a relationship between archives, tourism, and museums. The Oxford dictionary provides the definition of the word as: “to combine or coordinate the activity of (two or more agents) to produce a joint effect greater than the sum of their separate effects”. This is the anticipated benefit of this triangular relationship.⁷

The term **virtual** in this study will refer to the computer science definition which means “not physically existing as such but made by software to appear to do so”.⁸ This will be used in contrast to the “real thing,” which will refer to actual objects such as those found in museum collections.

1.3.1. Background on tourism

Tourism has been present since the classical era in ancient Greece and Rome, and over the past half millennium has evolved and undergone a number of significant changes. In the sixteenth century, the idea began to form that one can learn and mature with traveling; in the eighteenth century, young gentlemen travelled for their education and to acquire social graces; in the

⁶ Oxford Learning Dictionary, <<https://www.oxfordlearnersdictionaries.com/definition/english/integration?q=Integration>>, 2020. Access: 7 July 2020.

⁷ Oxford Dictionary, <<https://www.lexico.com/definition/synergize>>, 2020. Access: 7 July 2020.

⁸ Oxford Dictionary, <<https://www.lexico.com/definition/virtual>>, 2020. Access: 7 July 2020.

nineteenth century the beginning of guidebooks and travelogues appeared, and the railway served as a catalyst that would enable the emergence of mass tourism: in the twentieth century the packaged tour emerged along with mass air travel as a catalyst⁹; while the twenty-first century ushered in a range of specialist tourism niches facilitated by new technologies.¹⁰ Tourism is thus a global phenomenon often rated as the largest global industry and one that has evolved and persisted over time, even into and beyond the era of Covid-19.

In a South African context, tourism has only really expanded dramatically after the fall of Apartheid. In the 1950s, tourism was relatively low on the priority list of the NP government, probably as tourism implied connectivity among people. During the 1960s, technological advances with jet aircrafts improved commercial flights. There was also an international boom of north to south travel on a large scale, where tourists from northern countries sought warmer climates in the South, to so-called long haul travel destinations. Sunny South Africa gained popularity as such a country. According to historian A. Grundlingh in his article on South African tourism history under Apartheid, a distinct feature of domestic tourism in South Africa in the late twentieth century was the development of casino hotels in the independent homelands. For example, Sun City in Bophuthatswana and the Wild Coast Inn in the Transkei were developed as a result of gambling being banned in Apartheid South Africa. Furthermore, domestic tourism destinations were almost exclusively based on the white market, as the black populations were restricted as regards access to facilities as well as their movement under Apartheid laws. As to tourist's experiences of Apartheid, John Urry's "tourist gaze" is at relevance as tourists were, so to speak, kept in an "environment bubble" made to block or obscure negative experiences.¹¹

In the post-1994 era, the Apartheid government was seen as being a hindrance to tourism in South Africa. The idea to market South Africa as having all the luxuries of first world countries, while still being connected to the natural wildlife and authentic African experiences, survived beyond the Apartheid era, and was also used as a marketing tool after 1994. It seems there was

⁹ U. Gyr, *The History of Tourism: Structures on the Path to Modernity*, *Notes* 2(8), 2010, pp. 2-5.

¹⁰ D. van den Berg, "Searching for Sustainability: Tourism 4.0 on the Sunny Side of the Alps", MSocSci dissertation, University of Pretoria, 2021.

¹¹ A. Grundlingh, Revisiting the "Old" South Africa: Excursions into South Africa's Tourist History under Apartheid, 1948–1990, *South African Historical Journal* 56(1), 2006, pp. 105-108.

a need to emphasise South Africa's superior infrastructure and services as compared to the rest of Africa.¹²

Y. Herreman is of the opinion that tourism has evolved alongside the modern pattern of consumerism and is part of it as well. There is little doubt that tourism has become a major economic, cultural and social phenomenon. Besides the economic facet of tourism, another facet of tourism that has been expanding exponentially in recent times is cultural and heritage tourism. Cultural tourism is said to have sprouted from a desire and curiosity to learn about others and increase your own experiences.¹³ It is often maintained that "tourism would not exist without culture".¹⁴

With this recent growth in heritage and cultural tourism, thoughts about museum management have also changed. The growing interest in heritage links to the visits to museums in the tourism industry. As a consequence, there is also a large economic impact on museums. In addition, there is also the question of whether this large scale "selling" of heritage as a marketable product will shift the focus away from the core responsibilities of museums in terms of research and conservation to a more commercial and financial concern.¹⁵ The study therefore seeks to explore the expanding relationship of tourism and museums and considers both the pitfalls and prospects.

1.3.2. Background on museums

According to J. Harrison in her article "Museums and touristic expectations", historically, travel was initially seen to include museums. "Curiosities" were collected in both the West and East from overseas voyages and were put on display which led to people travelling to see them. She states that to evaluate the importance of museums in the twenty-first century, it is important to look at visitor expectations and experiences.¹⁶ In their article, W.M. Duff et al. take this notion one step further and examine the partnership and convergence of museums, archives, and libraries. They support the idea that in the eighteenth century, these institutions were much

¹² A. Grundlingh, Revisiting the "Old" South Africa: Excursions into South Africa's Tourist History under Apartheid, 1948–1990, *South African Historical Journal* 56(1), 2006, pp. 111-112.

¹³ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), 1998, p. 4.

¹⁴ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), 1998, p. 5.

¹⁵ B. Capstick, Museums and Tourism, *Museum Management and Curatorship* 4, 1985, p. 366.

¹⁶ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24 (1), 1997, p. 23.

closer than they are in the twenty-first century. In the 1800s, archives and museums overlapped not only in their physical space, but also in a political context.¹⁷

On the other hand, L.M. Given and L. McTavish take the view in their 2010 article that archives and museums are returning to the traditional relationship that they used to share, instead of moving away from it. Digital platforms are an example of how these entities are converging again. In the Victorian era, exhibitions were established to not only generate an income, but to stimulate the mind. A few museums included complementary libraries as well.¹⁸

The growth of tourism has led to changes in the museum field. Not to say that all these changes have been accepted by all who work in them. Museums have evolved with the society that made them and have undergone changes. Museums find themselves to be leading players in complex phenomena such as globalisation, sustainable development and tourism. Some experts in the museology field might feel that these changes are an attack on the system, while others accept the changes as normal and to be expected. Either way, museums are undergoing an identity shift. Tourism has shaken museums, along with other cultural institutions.¹⁹

M. Foley & G. McPherson state that in the twenty-first century museums no longer only focus on educational programmes but started to focus on the leisure tourism market as well. This is rooted in the idea that museums are commodified as part of local heritage attractions. In many areas, museums play an essential economic role in the area, and are thus expected by many stakeholders to expand and attract more types of visitors or tourists.²⁰ Although some professionals within the museum field feel that education and leisure are opposites, other authors state that these themes are not necessarily irreconcilable.²¹

B. Capstick mentions that one of the main activities or functions of a museum is (or at least should be) conservation.²² And as tourism increases, so does its impact on museums. Even though technological advances have led to great strides being made in the field of conservation, tourism presents a challenge in certain mass tourism sites such as the Louvre or Venice. More tourists at museums lead to the need for better conservation and preservation. The

¹⁷ W. M. Duff et al., From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, Archives and Museums, *Information Research* 18(3), 2013, p2.

¹⁸ L. M. Given & L. McTavish, What's Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age, *The Library Quarterly* 80(1), 2010, pp. 7–32.

¹⁹ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), 1998, p. 4.

²⁰ M. Foley and G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, p. 162.

²¹ W. B. Rayward, Electronic Information and the Functional Integration of Libraries, Museums, and Archives, *History and Electronic Artefacts* 207, 1998, p. 210.

²² B. Capstick, Museums and Tourism, *Museum Management and Curatorship* 4, 1985, p. 366.

developments made in the field of science also made way for developments in the field of conservation, a key concern for the modern-day museum. This is why it is important to look at new technologies that can improve the experience of tourists at museums, but also to have a look at new technologies that improve conservation efforts. Conservation has grown to be a science and an art in its own right. The scientific and technological developments also had an impact on how archives exhibit their collections with the experience of the tourist becoming more and more emphasised.²³ This is addressed further in a later chapter.

With museums recently focusing on attracting tourists, it has become apparent that it is not always clear what the tourism industry expects from museums. Harrison has found that for museums to expand their attractiveness to tourists, they have to become distinctly local. This includes being firmly rooted in the local area, while also exhibiting an accurate representation of local history and culture.²⁴ The idea of museums being one of the institutions of collective memory making, can be seen in South African museums. Modern-day South Africa is trying to create a new national identity that includes a reflection on the previous oppressive regime, while also developing an inclusive new identity for the collective South African memory.²⁵ This can link to archives as being sources of community memory and assist museums in their exhibition of information.

1.3.3. Background on archives

Archives, or at least an early form of what we know today, developed in ancient Europe and the East. In the West, ancient Greece had archival repositories, as well as the Roman Empire. Archives were present from the moment humans started writing and keeping records. Only a few of these archive traditions survived in the new European kingdoms and empires. The establishment of archival institutions with staff to manage them only developed in the sixteenth century in Europe. 1610 is an important date in archival development, when James I of England appointed two of the first official archivists, Levinus Monk and Thomas Wilson. They were appointed as “Keepers and Registers of Papers and Records.” The first known document on the management of archives was written in 1632 by Baldassare Bonifacio. Education in archival science today differs very much to the first forms of education in archival

²³ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), 1998, pp. 5-6.

²⁴ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24 (1), 1997, p. 36.

²⁵ S. Nanda, South African Museums and the Creation of a New National Identity, *American Anthropologist* 106(2), 2004, p. 379.

management, as these revolved mostly around legal knowledge, heraldry, and formal institutional history.²⁶

From the onset, archives were distinguished from libraries in that archives were not perceived as cultural institutions. They were seen as administrative assets and the staff that operated within the archive were clerks of municipalities, clerks of judicial courts and staff of similar professions²⁷. They were not historians. Only by the eighteenth century were archives seen as more historical institutions than practical ones. Some libraries started to add archives to their collections, as many archival manuscripts were bound volumes. But archives as a whole were not placed under the jurisdiction of libraries. They were still distinct institutions. Today, archives in modern Europe, especially western Europe, are heading towards harmonizing archival efforts. The forming of archival societies is also booming.²⁸

In Apartheid South Africa, it was mostly the States Archives Service, the South African Defence Force Archives and a few homeland archive services that controlled the older records of various state departments. After the fall of the Apartheid regime, the National Archives of South Africa Act of 1996 led to the establishment of the National Archives.²⁹ The Act made provision for a National Archive so that the national archival heritage could be preserved. The Act also laid out regulations and objectives that the archive and archivists should adhere to. The democratic government has laid the responsibility on each of the nine provinces to establish their own archives, while adhering to the National Archive's regulations.³⁰ Some provinces inherited archival holdings, while others built new ones. Some of the institutions are referred to as being "empty shells", but they present an opportunity for local government to use these institutions to create inclusive archives that will show the diversity of South Africa.³¹ The Gauteng Provincial Archives is built close to a previously marginalised community, and

²⁶ M. Duchein, The History of European Archives and the Development of the Archival Profession in Europe, *The American Archivist* 55(1), 1992, pp. 14-17.

²⁷ M. Duchein, The History of European Archives and the Development of the Archival Profession in Europe, *The American Archivist* 55(1), 1992, p. 20 .

²⁸ M. Duchein, The History of European Archives and the Development of the Archival Profession in Europe, *The American Archivist* 55(1), 1992, pp. 21- 24 .

²⁹ National Archives and Records Service of South Africa, No. 43 of 1996.

³⁰ National Archives and Records Service of South Africa, No. 43 of 1996.

³¹ M. Ngoepe, Archives without Archives: A Window of Opportunity to Build Inclusive Archive in South Africa, *Journal of the South African Society of Archivists* 52, 2019, p. 146.

in that way is closer to reaching the original vision of the Act.³² South Africa also has a few archival institutions outside the public sector which retain non-public records.³³

Post-Apartheid South Africa has seen a development in archival science in terms of the range and extent of various academic concepts relating to archives. This relates to the change known as the “archival turn”, where archives are no longer only seen as the institutional holdings, but as the process of archiving. There has been a shift in how archives are viewed. Archivists no longer only need to consider what an archive is in terms of how to manage the archive, but also what contributions the archive can make in a cultural sense.³⁴ Archivists have evolved to become makers of public memory, rather than keepers of it. The development of counter-archives shows this, where archives are shifting from being mostly researched-based that focuses only on the records, to becoming spaces for public memory within local communities.³⁵

Gerald Beasley is of the opinion that there is potential in the relationship between archives and museums.³⁶ There are many examples of how archives and museums are already working together in some form or sense. There is as yet not much literature on the topic of archives and its connection with the tourism industry. However, it seems that such a relationship can have benefits such as providing access to the archive to more people. This is only one possible benefit of a relationship between archives and tourism. More benefits and limitations will be examined in this study.

1.4. Chapter outline

The dissertation is divided into seven chapters. The introduction introduced the topic, defined certain key terms, and provided a short background on the fields of tourism, archives, and museums. It also includes a short history of the institutions as well as their current status in the present day.

³² M. Ngoepe, Archives without Archives: A Window of Opportunity to Build Inclusive Archive in South Africa, *Journal of the South African Society of Archivists* 52, 2019, p.154.

³³ V. Harris, *Exploring Archives: An Introduction to Archival Ideas and Practice in South Africa*, 1998, pp. 6-7.

³⁴ S. L. Tiley-Nel, Past imperfect: The contested early history of the Mapungubwe archive, PhD dissertation, University of Pretoria, 2018, p. 2, 173.

³⁵ D. M. van der Merwe, Story cloths as a counter-archive: The Mogalakwena Craft Art Development Foundation Embroidery Project, PhD dissertation, University of Pretoria, 2014, p.17

³⁶ G. Beasley, Curatorial Crossover: Building Library, Archives, and Museum Collections, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8 (1), 2007, p. 22.

Chapter 2 is the Literature review. It considers a selection of the relevant literature according to four basic themes. The first theme looks at the literature on the studies on the history and development of museums, archives and tourism, respectively. The second relates to the current collaboration and convergence of museums and archives. The third theme includes literature that addresses the need for collaboration between tourism and archives and looks at current benefits and limitations of this relationship, while the fourth looks at the future of this triangular relationship and possible benefits and limitations to this relationship.

Chapter 3 focuses on the current integration and collaboration between archives and museums. National and international examples of archives and museums working together are examined. The reasons for this collaboration are assessed, as well as the limitations and challenges these two institutions face as a result of collaboration.

Next, Chapter 4 examines the relationship between museums and tourism. It considers their history and how their roles have changed over time internally and their relationship with each other. In Chapter 5 the relationship between archives and tourism is discussed. It looks at how museums serve as a link between the two, as well as the benefits and challenges of the reciprocal relationship between archives and tourism. Topics that are looked at in this chapter include the use of new technologies as a tool for collaboration, how the experience of the tourist can be improved through this relationship, and the education of professionals.

Chapter 6 considers the case of Mapungubwe as a museum collection, an archive and a tourism site. The background of each entity is examined to determine their current relationship with one another. It also extrapolates on the interplay between these three roles and how they relate to one another. Chapter 7, the Conclusion, reflects on the dissertation as a whole pointing to both the obstacles and successes of such a synergized trilogy with Mapungubwe as a case in point.

Chapter 2: Literature review

The question this study is attempting to answer is how museums can serve as a conduit between tourism and archives, to form a triangular relationship between these three entities. The literature review comprises of an examination of a rather varied assortment of publications that have been written on the relationship between tourism, museums and archives. As indicated, the literature will be divided into four general themes: the history and development of tourism, museums and archives; the integration of museums and archives; the need for collaboration between the three groups; and the benefits and future of such a triangular relationship.

2.1. The history and development of museums, archives and tourism

According to J. Harrison in her article “Museums and touristic expectations”, initially travel was historically seen as integral to museums. Curiosities came from overseas voyages and were put on display often by royalty or patrons for the general public. She states that to evaluate the importance of museums in the twenty-first century, it is important to look at visitor expectations and experiences.³⁷ This is an aspect that has changed dramatically over time.

From the beginning of the twenty-first century, numerous authors have started to look at this aspect and consider how museums are adapting in the modern world. M. Foley and G. McPherson examine the idea that museums are changing to become more focused on the leisure market. They argue that since their inception, museums in some part aimed to “entertain” users. However, there are some curators that are concerned about other roles of the museums such as conservation, but admit that for the most part these are and should be overshadowed by the economic need and pressure on museums.³⁸

Another emerging topic in museum studies is the focus on archives and their link to social memory. A source that examines archives and its linkages to power and memory is J. M. Schwartz and T. Cook’s “Archives, Records, and Power: The making of modern memory”

³⁷ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism History* 24(1), 1997, pp. 23-40.

³⁸ M. Foley and G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161-74.

2002 article.³⁹ They contend that “Archives are established by the powerful to protect or enhance their position in society”.⁴⁰ The source states that the modern archive is aware that it is not objective, and that through archives, the past is controlled. Archives are therefore not “passive storehouses” but are actively working and embedded with social power.⁴¹

Two sources that look at museums in a South African context include S. Nanda’s 2004 article “South African Museums and the Creation of a New National Identity”⁴² and A. Grundlingh’s 2006 article “Revisiting the ‘Old’ South Africa: Excursions into South Africa’s Tourist History under Apartheid, 1948–1990”.⁴³ Nanda looks at a few South African museums and how they are aiming to make contributions to the process of examining the painful past, while building a national identity that includes all diverse groups. Examples in South Africa of how museums are important sites of national culture production, collective memory-making and the constructors of national narratives are considered. These include Robben Island Museum, District Six Museum and Kwa Muhle Museum.⁴⁴ Grundlingh explores how tourism studies relate to the idea that tourism can be a “contested space” that has an impact on the historical and political environment. He links this to tourism in Apartheid South Africa where tourism was linked to the political and historical events of the time.⁴⁵

A few sources look at the history of tourism, as well as tourism studies, including: K. L. Harris’s 2007 article “Taking history on tour: lowering the disciplinary drawbridge”,⁴⁶ J. K. Walton’s 2005 article “Histories of Tourism: Representation, Identity, and Conflict”,⁴⁷ J. K. Walton’s 2009 article “Prospects in Tourism History: Evolution, State of Play and Future Developments”⁴⁸ and U. Gyr’s 2010 article “The history of tourism: structures on the path to

³⁹ J. M. Schwartz & T. Cook, Archives, Records, and Power: The making of modern memory, *Archival Science* 2(1-2), 2002, pp. 1–19.

⁴⁰ J. M. Schwartz & T. Cook, Archives, Records, and Power: The making of modern memory, *Archival Science* 2(1-2), 2002, p. 1.

⁴¹ J. M. Schwartz & T. Cook, Archives, Records, and Power: The making of modern memory, *Archival Science* 2(1-2), 2002, p. 1.

⁴² S. Nanda, South African Museums and the Creation of a New National Identity, *American Anthropologist* 106(2), 2004, pp. 379–85.

⁴³ A. Grundlingh, Revisiting the ‘Old’ South Africa: Excursions into South Africa’s Tourist History under Apartheid, 1948–1990, *South African Historical Journal* 56 (1), 2006, pp. 103–22.

⁴⁴ S. Nanda, South African Museums and the Creation of a New National Identity, *American Anthropologist* 106(2), 2004, pp. 379–85.

⁴⁵ A. Grundlingh, Revisiting the ‘Old’ South Africa: Excursions into South Africa’s Tourist History under Apartheid, 1948–1990, *South African Historical Journal* 56 (1), 2006, pp. 103–22.

⁴⁶ K. L. Harris, Taking History on Tour: Lowering the Disciplinary Drawbridge, *Journal of Tourism History* 9(2–3), 2017, pp. 223–245.

⁴⁷ J. K. Walton, Histories of Tourism: Representation, Identity, and Conflict in *Tourism and Cultural Change*, Channel View Publications, 2005.

⁴⁸ J. K. Walton, Prospects in Tourism History: Evolution, State of Play and Future Developments, *Tourism Management* 30(6), 2009, pp. 783–793.

modernity”.⁴⁹ U. Gyr specifically discusses the history of tourism in his 2010 article “The history of tourism: structures on the path to modernity” and includes the important development of trends within the history of tourism. This article provides an overview of how tourism developed with other historical developments, including the tourism boom in the eighteenth century. It also examines where tourism fits into the globalised world today and provides a good introduction to tourism for this study.⁵⁰

The relationship between museums and archives is addressed by L. Mygind *et al.* in “Bridging Gaps between Intentions and Realities: A Review of Participatory Exhibition Development in Museums”⁵¹ and R Hedegaard’s “The Benefits of Archives, Libraries and Museums Working Together: A Danish Case of Shared Databases”.⁵² In the last decade, authors have suggested that museums and archives are returning to the relationship they had in the beginning. Some also look at how museums and archive are reconverging. L. M. Given and L. McTavish support this view that archives and museums are “returning” to the traditional relationship that they used to share, instead of moving away from it.⁵³ In their article, W. M. Duff *et al.* take this notion one step further and examine the partnership and convergence of museums, archives, and libraries. They support the view that in the eighteenth century, the institutions were actually much closer than they are in the twenty-first century.⁵⁴

M. Ngoepe assesses archives in South Africa and how the new democratic government assigned the task of establishing archives to each province. The author bemoans the fact that some of these structures are just “empty vessels”. They do, however, provide the opportunity to create inclusive archives in South Africa According to the author.⁵⁵

⁴⁹ U. Gyr, The history of tourism: structures on the path to modernity, *European History Online* 2(8), 2010

⁵⁰ U. Gyr, The history of tourism: structures on the path to modernity, *European History Online* 2(8), 2010.

⁵¹ L. Mygind *et al.*, Bridging Gaps between Intentions and Realities: A Review of Participatory Exhibition Development in Museums, *Museum Management and Curatorship* 30(2), 2015, pp. 117-137.

⁵² R. Hedegaard, The Benefits of Archives, Libraries and Museums Working Together: A Danish Case of Shared Databases, *New Library World* 105(7/8), 2004, pp. 290-296.

⁵³ L. M. Given, & L. McTavish, What's old is new again: The reconvergence of libraries, archives and museums in the digital age, *The Library Quarterly* 80(1), 2010, pp. 7-32.

⁵⁴ W. M. Duff *et al.*, From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, Archives and Museums, *Information Research* 18(3), 2013, pp. 1-26.

⁵⁵ M. Ngoepe, Archives without Archives: A Window of Opportunity to Build Inclusive Archive in South Africa, *Journal of the South African Society of Archivists* 52, 2019, pp. 149-166.

2.2. The integration of museums and archives

B. Smith examines the fact that most museums have archival collections of some kind. Some of these collections may be of national or state significance. They are also divided into two groups, general administrative documentation that has been created in the management of the museums, and information regarding collections that has research potential. He concludes by stating that these collections in museums need to be operated according to archival principles, but that they need to be made accessible to a range of users, not just the archivist, or museum curator.⁵⁶

R. Hedegaard mentions that there have been numerous attempts at converging databases so that users can find information located in museums, archives and libraries collectively. As an example, the National Union Catalog of Manuscript Collections project in the USA is presented as a key example.⁵⁷

W. M. Duff *et al.* who state that it is the rise in technology that has called for greater collaboration between the institutions. They argue that institutions that attempt to engage with the public by online access, do so to stay “relevant” in the “Information Age”.⁵⁸ A few authors examine the fact that this integration of museums and archives is not a new idea. P. F. Marty points out that digital convergence in archival and museums sciences is nothing new. He argues that since 1998 there have been numerous publications on the topic.⁵⁹ Marcum makes the critical point that archives, libraries, and museums have a common ancestor “The Mouseion”.⁶⁰

2.3. The need for collaboration between museums, archives and tourism

South African archivist, V. Harris, examines how archives offer only but a glimpse of social memory, what he terms a mere “sliver”. Archives do not show the reality of events. He looks

⁵⁶ B. Smith, “Archives in Museums,” *Archives and Manuscripts [1955-2011]*, 1995, pp. 38–47.

⁵⁷ R. Hedegaard, The benefits of archives, libraries and museums working together: a Danish case of shared databases, *New Library World* 105(1202/1203), 2004, pp. 290-296.

⁵⁸ W. M. Duff et al., From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, Archives and Museums, *Information Research* 18(3), 2013, pp. 1-26.

⁵⁹ P. F. Marty, An introduction to digital convergence: libraries, archives, and museums in the information age, *Arch Sci* 8, 2008, pp. 247-250.

⁶⁰ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74-89.

at the connections between the sliver and social memory in the process of South Africa becoming a democracy. This is positioned around the themes of race, power and public records. V. Harris feels that even the current situation of archives in South Africa is still upholding the “Positivist attitude” towards archives, where archives are seen as true and uncontested and little space is being given to embrace new realities.⁶¹

R. Hardiman looks at the postmodernist way of working with archives and how archivists have the power to place archival documents in a wider societal framework. She also looks at archives’ relation to memory, the past and identity. This source concludes that there are various criticisms of the postmodernist theory, but the one advantage is that you should always be questioning the archive.⁶²

D. Wythe states that archivists who work in museums lead a kind of “double life” by upholding professional standards of the archival institution, while working in a museum environment. The author explores how archives and museums are adopting practices from each other, such as archives adopting exhibits and museums adopting the standards and methods in cataloguing.⁶³ Wythe also states that for internal collaboration to work, there needs to be the same set of standards. There should also be a clear view of what public access entails. The author concludes that this is not yet the case and explores some of the differences in day-to-day organisations of archival institutions and museums.⁶⁴

On the other hand, W. B. Rayward states that the roles of archives and museums are being redefined. This article also stresses that new technologies have impacted on this relationship between archives and museums. The emphasis was traditionally placed on what type of artefacts were in their care - archives with their documents and museums with their “curiosities”. But now, providing access to the public is a large and common goal of both archives and museums.⁶⁵ Other articles that addresses the subject of archives and access is G. Beasley’s 2007 article “Curatorial Crossover: Building Library, Archives, and Museum

⁶¹ V. Harris, The Archival Sliver: Power, Memory, and Archives in South Africa, *Archival Science* 2 (1–2), 2002, pp. 63 - 86.

⁶² R. Hardiman, En Mal d’archive: Postmodernist Theory and Recordkeeping, *Journal of the Society of Archivists* 30(1), 2009, pp. 27- 44.

⁶³ D. Wythe, New technologies and the convergence of libraries, archives, and museums, *RBM: A journal of rare books, manuscripts, and cultural heritage* 8(1), 2007, pp. 51-55.

⁶⁴ D. Wythe, New technologies and the convergence of libraries, archives, and museums, *RBM: A journal of rare books, manuscripts, and cultural heritage* 8(1), 2007, pp. 51-55.

⁶⁵ W. B. Rayward, Integration of Libraries, Museums, and Archives, *History and electronic artefacts* 207, 1998, pp. 38-47

Collections”⁶⁶ and C. Dupont’s 2007 article “Libraries, archives, and museums in the twenty-first century: Intersecting missions, converging futures?”⁶⁷

V. Harris mentions how you can justify the existence of archives only by making them available to the broader public.⁶⁸ This idea is also supported by P. Ngulube *et al.* in their 2018 article regarding taking archives to the people.⁶⁹ A. Yarrow and J. L. Clubb support this idea and say that these cultural institutions need to collaborate and cooperate, because of the methods of outreach to the public. They also mention how this links with the tourist experience, and contemplate whether this access should be real or virtual.⁷⁰

G. Reid examines how isolated archives can become as they are usually physically and theoretically separated from policy makers and government agencies. They are usually of low priority to governments and as a result receive limited attention and limited funding. However, the author suggests that archives should become more involved in decision making especially if it is about the improvement of the economy.⁷¹

T. Janke and L. Iachovino look at the balance between preserving and safeguarding cultural objects and information, while also making them accessible. The question of Intellectual Property (IP) has popped up and stakeholders need to better understand the issues relating to IP rights. The authors suggest that taking these issues into account can mean that cultural documentation can be protected and preserved, while respecting traditional communities. All stakeholders will then be able to safely and equally access the collections and this will lead to a wider cultural exchange. The authors call this “strengthening synergies”.⁷²

Duff *et al.* also explores the collaboration and convergence of archives, libraries, and museums, but do so in terms of research outputs. They conclude that there are six themes that sum up why these institutions should collaborate in terms of research:

⁶⁶ G. Beasley, Curatorial Crossover: Building Library, Archives, and Museum Collections, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 20-28.

⁶⁷ C. Dupont, Libraries, archives, and museums in the twenty-first century: Intersecting missions, converging futures?, *A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, p. 13.

⁶⁸ V. Harris, Exploring Archives: An introduction to archival ideas and practice in South Africa. *South African Archives Journal* 40, 1998, p. 49.

⁶⁹ P. Ngulube et al., Towards a uniform strategy for taking archives to the people in South Africa, *ESARBICA Journal* 36, 2017, p. 74.

⁷⁰ A. Yarrow, & J L Clubb, Public libraries, archives and museums: Trends in collaboration and cooperation, *IFLA Professional Reports* 108, 2008, pp. 1-50.

⁷¹ G. Reid, The Challenge of Making Archives Relevant to Local Authorities, *Records Management Journal* 20(2), 2010, pp. 226-243.

⁷² T. Janke & L. Iacovino, Keeping Cultures Alive: Archives and Indigenous Cultural and Intellectual Property Rights, *Archival Science* 12(2), 2002, pp. 151-171. (June 2012): 151–171.

- to serve users better;
- to support scholarly activity;
- to take advantage of technological developments;
- to take into account the need for budgetary and administrative efficiencies;
- to adapt to an evolving understanding of digital surrogates as objects; and,
- to obtain a holistic view of collections.⁷³

Other sources that touch on the subject of the integration of museums and archives are those of WIPO Magazine Archives and Museums: Balancing Protection and Preservation of Cultural Heritage (2005)⁷⁴ and G. Beasley's "Curatorial Crossover: Building Library, Archives, and Museum Collections."⁷⁵

D. Marcum is of the opinion that each institution has their own unique history of becoming professional, but that in recent times professionals realised that their users want information according to subject, rather than from a specific source.⁷⁶ The source further elaborates on the type of collaborations that exist between archives, libraries and museums (ALM), providing international examples.⁷⁷ I. Huvila also looks at the common ground between ALM institutions and how this can be practically implemented. The author considers at the views of professionals in these institutions and how they view the contemporary role of their institution in present day. He concludes that there are many competing ideas of what the future roles of these various professionals are. The author does state that it is not impossible that there might be synergies found between these approaches.⁷⁸

2.4. Benefits and future of a triangular relationship

⁷³ W. M. Duff et al., From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, Archives and Museums, *Information Research* 18(3), 2013, Paper 583.

⁷⁴ WIPO Magazine, Archives and Museums: Balancing Protection and Preservation of Cultural Heritage, <https://www.wipo.int/wipo_magazine/en/2005/05/article_0010.html>, 2005. Access: 31 December 2020.

⁷⁵ G. Beasley, Curatorial Crossover: Building Library, Archives, and Museum Collections, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 20-28.

⁷⁶ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74-89.

⁷⁷ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74-89.

⁷⁸ I. Huvila, "Archives, Libraries and Museums in the Contemporary Society: Perspectives of the Professionals," in *IConference 2014 Proceedings*, 2014, pp. 45-64.

B. Capstick examines the growing importance of museums within the tourism field. She also focuses on how visitor experience and numbers grew and why this is a concern for museum experts. The author concludes by stating that tourism is prone to fluctuations and issues, but regardless of this, museums should uphold their conservation and educational standards within their relationship with tourism.⁷⁹

In the 1990s it already became apparent that the Internet and new technologies would have an impact on tourism, museums and archives. R. J. Cox states that technology is never neutral and that archivists need to acknowledge the way in which the Internet is changing their work. What parts of their work are being confirmed and what other parts are being transformed. They need to understand how this works to better perform their work in this changing environment.⁸⁰

Y. Herreman stresses how the growth of tourism contributed to great changes in museums. She also indicates that this does not necessarily mean that professionals in this field are completely aware of these changes. She supports the notion that museums and tourism have a reciprocal impact on each other and advocates that this needs to be developed.⁸¹

P. Lester is of the opinion that the most significant aspect of an exhibition is the encounter it provides with the “real”. He believes that museums need to understand their audience and engage with them. Lester also emphasises the importance of interpretation and the provision of an information learning experience that is based on the content of the record. This, he argues, is what retains the documents archival value and significance. The article concludes by stating that the physical encounter with the “real thing” cannot be replaced by a “virtual exhibition”.⁸²

Three sources that look at the use of technology as a way to implement this triangular relationship is that of D. Wythe, M.R. Kalfotovic, and Marcum. Wythe mentions the possible use of “Flickr” to enhance museums connections with their audience.⁸³ Flickr is an online application used for the organisation and sharing of digital photos and videos. The application aims to make photos available to a wider range of people and is especially useful when dealing with a large number of digital photographs. Flickr makes organisation collaborative, which

⁷⁹ B. Capstick, Museums and Tourism, *Museum Management and Curatorship* 4, 1985, pp. 365–372.

⁸⁰ R. J. Cox, Access in the Digital Information Age and the Archival Mission: The United States, *Journal of the Society of Archivists* 19(1), 1998, pp. 28-40.

⁸¹ Y. Herreman, Museums and tourism: culture and consumption, *Museum International* 50(3), 1998, pp. 4-12.

⁸² P. Lester, Is the virtual exhibition the natural successor to the physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85-101.

⁸³ D. Wythe, New technologies and the convergence of libraries, archives, and museums, *RBM: A journal of rare books, manuscripts, and cultural heritage* 8(1), 2007, pp. 51-55.

simply means that when users access the photos, it creates metadata attached to the photo which improves organisation without having to do the work yourself.⁸⁴

Wythe mentions that she believes online tools can be used to “transform” professionals, but points out that it will not be enough to only modify past techniques. New tools require new techniques. She ends with the thought that by combining these two worlds, they can help people (users and/or visitors) learn in new and exciting ways.⁸⁵

Kalfatovic also looks at the possible benefits of using “Flickr” for collaborative projects between archives, libraries, and museums. Using the so-called Web 2.0 platforms, it creates opportunities for new ways of attaching information to online collections, reaching wider audiences who may not have been reached before, and opening up new sources of funding.⁸⁶

J. Trant looks at how museums and archives may overlap in functions, but cautious that there are not yet adequate similarities between the professionals working in these institutions in terms of education and curriculum models. For this convergence to be possible, he claims there needs to be more interdisciplinary training.⁸⁷

T. B. Van der Walt looks at how there has been a change in the identities of archival professionals, being what he terms “post-custodial”. Archives in South Africa have done much to address the barriers of exclusivity inherited from the Apartheid era. However, he argues that there needs to be more done in public outreach to children, such as in the form of educational programmes at school level. The author concludes that it is not always practical for all archives (and in particular in South Africa) but with some creativity even outreach on a small scale can be beneficial.⁸⁸

In the work by Duff *et al.* they state that the emergence of digital curation specialists can be seen as an indicator of a new “converged information professional”.⁸⁹ As to the future of this relationship, the authors contend that this new convergence will make way for a new type of

⁸⁴ Flickr, <<https://www.flickr.com/about>>, 2020. Access: 16 July 2020.

⁸⁵ D. Wythe, New technologies and the convergence of libraries, archives, and museums, *RBM: A journal of rare books, manuscripts, and cultural heritage* 8(1), 2007, pp. 51-55.

⁸⁶ M. R. Kalfatovic et al., Smithsonian Team Flickr: a library, archives, and museums collaboration in web 2.0 space, *Arch Sci* 8, 2008, pp. 267-277.

⁸⁷ J. Trant, Emerging convergence? Thoughts on museums, archives, libraries, and professional training, *Museum Management and Curatorship* 24(4), 2009, pp. 369-387.

⁸⁸ T. B. Van der Walt, Re-Thinking and Re-Positioning Archives: Taking Archives to the Children, *ESARBICA Journal* 30, 2011, pp. 115–134.

⁸⁹ W. M. Duff et al., From coexistence to convergence: studying partnerships and collaboration among libraries, archives and museums, *Information Research* 18(3), 2013, p. 5.

information professional.⁹⁰ The book *Archives for the future: global perspectives on audio-visual archives in the 21st century* (2004)⁹¹ also addresses the future of archives and the potential of the new technologies.

Marcum supports the idea that it is the digital environment that opens the opportunity to bring archives and museums together, stating that they are not only collaborating because they need to, but rather simply because it is now more possible with the advancement of digital technology. Marcum also looks at how developments through history had an impact on the separation of ALMs.⁹²

It is evident in this literature study that although a fair amount has been written in a number of publications on a diverse range of aspects relevant to this topic, there remains a significant gap when it comes to the direct links between tourism and archives. There are quite a few sources that address the collaboration and convergence of archives and museums, but this study will look beyond that collaboration. It will link this to the relationship between tourism and archives, and how museums serve as a conduit between the two. The study addresses the existing gap in the literature.

⁹⁰ W. M. Duff et al., From coexistence to convergence: studying partnerships and collaboration among libraries, archives and museums, *Information Research* 18(3), 2013, Paper 585.

⁹¹ A. Seeger and S. Chaudhuri (eds.), *Archives for the Future: Global Perspectives on Audiovisual Archives in the 21st Century*, Seagull Books, 2004).

⁹² D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74-89.

Chapter 3: The relationship and collaboration between museums and archives

This chapter focuses on the current relationship and collaboration between museums and archives. It also looks at the origin of this relationship and the reconvergence efforts of these institutions in recent years. In addition, the chapter examines the benefits of collaboration and concludes by considering the future of collaborative efforts. A great amount of academic literature includes libraries when discussing museums and archives, known as ALM institutions. However, for the purpose of this chapter, the involvement of libraries has been omitted to focus specifically on the relationship between archives and museums.

3.1. The current relationship between museums and archives

Archives and museums are both cultural heritage institutions, but do not deal with the same collections and can be seen as distinct institutions.⁹³ Cultural heritage institutions in this sense refers to institutions that offer cultural or heritage products in the form of records, objects, or experiences and services that relate to history and culture. They are viewed as distinct institutions because they predominantly deal with different types of collections. Archives usually house documents, photographs, or other informative records, while museums store, organise and exhibit objects and art. Huvila also highlights the fundamental differences and states that museums emphasise the role of experiences while archives, on the other hand, are perceived more as institutions that provide information.⁹⁴ There are various types of archives, including both public and private or non-public archives. Public archives will include state archives such as the National Archives of South Africa and the military state archives. Non-public archives include archives of specific institutions or private individuals. They also include community, or culture, archives.⁹⁵ Community archives involve the action of memory keeping and conveying of cultural stories directly related to the communities that created

⁹³ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

⁹⁴ I. Huvila, Archives, Libraries and Museums in the Contemporary Society: Perspectives of the Professionals, *IConference 2014 Proceedings*, 2014.

⁹⁵ A. D. Rodrigues, Archival Information; Sources and Services, *University of South Africa*, 2012, p. 82.

them.⁹⁶ Museums play a significant part in the cultural heritage sector. They preserve and showcase collections and objects for the public, and by doing so, fulfil their main purpose, as many authors would conclude, to educate visitors.⁹⁷

The current relationship between museums and archives is not completely an equal nor converged one. Because museums are more prominent in the public sector, it stands to reason that they would receive more attention when it comes to visitor numbers and the attention to the preservation of historical objects. Some items that would traditionally be considered as archival records can be found in museums, such as copies of the famous Declaration of Independence and the Magna Carta that are exhibited in museums such as the National Archives Museum in Washington D.C, United States and Museum of Fine Arts, in Boston, United States, respectively.⁹⁸ They have become a type of museum object as they are historically significant, not only for the content that they hold as archival records, but as physical objects that people want to see. However, not all archival records receive the same prominence that museum objects do. There are many archives located within museums, however, many of these archival materials are never placed on exhibition alongside museum objects. The question thus arises as to why that is, as archival materials play an important part in providing context to museum objects.⁹⁹ Certain sources, in most cases archival documents, were used in deriving information about the museum object. However, these primary sources are for the most part not mentioned, and no alternative interpretations or ongoing debates often intrinsic to the documents are presented when providing information on a museum object.¹⁰⁰

The relationship between archives and museums is hard to define as each institution has a different situation and context. But there are a few key indicators when comparing their differences that can shed light on the current dynamic of the relationship between archives and museums.¹⁰¹ Firstly, the way in which their collections are described and catalogued differ; secondly, they serve different users and lastly, the professionals at these institutions have

⁹⁶ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, pp. 151–76.

⁹⁷ L. Vareiro et al., The Importance of Museums in the Tourist Development and the Motivations of their visitors: an Analysis of the Costume Museum in Viano Do Castelo, *Journal of Cultural Heritage Management and Sustainable Development* 11(1), 2020, pp. 39-57.

⁹⁸ Museum of Fine Arts Boston, <<https://www.mfa.org/exhibitions/magna-carta>>, 2022, Access: 22 May 2022; Founding Documents, <<https://museum.archives.gov/>>, n.d. Access: 21 November 2022.

⁹⁹ R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

¹⁰⁰ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

¹⁰¹ R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

different educational backgrounds. There is a particular difference in the way archives and museums describe their collections and how they catalogue their collections.¹⁰² The standards regarding the care and preservation of their collection can also differ, and they have different approaches in how they document items in the collection.¹⁰³ According to B. Smith, archives generally focus on grouping collections together in original order, while museums group collections together by item or type of collection. The way in which museums describe items when cataloguing is much more focused on the physical attributes of the item. Such as its physical dimension, its material, and its connections to other similar physical items. Archives focus much more on the content of a record than its physical dimensions. Then, when this data is entered into a database system, the format used by archives and museums also differs greatly. This process makes linkages between archival documents and museum objects difficult to perceive on general database systems. It is evident thus that there needs to be discernible links between the different types of documentation done by museums and archives on databases so that archival records and museum objects can be better connected on shared databases. This could go a long way in making information between museums objects and archival documents clearer which will improve the collaboration between these institutions.¹⁰⁴

Not only is the way in which museums and archives describe their collections different, but archivists and museum professionals also have different ways of finding information on the record or object.¹⁰⁵ The collection management systems that museums use are usually only visible to the staff members themselves. Visitors in museums generally have no need in going through the list of museum objects that a museum contains. Only the relevant information of displayed objects are provided. Visitors are guided through collections, not simply given access to a list of collections. Moreover, museum professionals would rarely put only a title next to a museum object, whether online or physical, without providing some sort of expanded description, curatorial statement or interpretation. This differs to how archives provide access to the information of records that they keep. Finding aids, or inventories, are a list of records that the repository has available and is given to users, or researchers, to help find what they are

¹⁰² C. Dupont, Libraries, Archives, and Museums in the Twenty-First Century: Intersecting Missions, Converging Futures?, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp.13–19.

¹⁰³ I. Huvila, Archives, Libraries and Museums in the Contemporary Society: Perspectives of the Professionals, *IConference 2014 Proceedings*, 2014.

¹⁰⁴ B. Smith, Archives in Museums, *Archives and Manuscripts* 1955-2011, 1995, pp. 38–47.

¹⁰⁵ R. Hedegaard, The Benefits of Archives, Libraries and Museums Working Together: A Danish Case of Shared Databases, *New Library World* 105 (7/8), 2004, pp. 290–96.

looking for. Users are given a greater overview of the content that the archive contains. More detailed lists are usually also available to provide in depth context of specific records. The interaction between the user and the archivist is a mediated one where archivists provide information and context. Wythe argues that this is a much less interventionist act, than the interpretation that one would find at a museum. This is evident in the interviews that archivists have with researchers regarding the information they are in search of, and which opens up the opportunity for a facilitated discussion.¹⁰⁶

Another difference between museums and archives is the users or visitors that the institutions receive. Museums and archives tend to serve different communities, but this could be mainly attributed to the manner in which they exhibit or provide information.¹⁰⁷ Researchers tend to be the primary audience of archives, but not so for museums. Because of the entertainment value of museums, various types of visitors are received by museums. Museums are created to be generally entertaining to a wide variety of groups, while archives provide much more specialised services.¹⁰⁸ C. Dupont supports this notion by stating that they have different ways of relating information to the public.¹⁰⁹ The type of visitors that museums receive can range in age and motivation. Archives are usually utilised by users whose main motivation is specifically research. They are usually informed about what type of records the archive houses and conduct their visits with a clearer purpose, whereas museum visitors need not necessarily have any prior knowledge of objects on display before visiting. Museums and archives also have different expectations from their users as there is a difference in how the user uses and views their respective collections. For example, observing a museum object is not the same as perusing an archival document.¹¹⁰ Visitors at a museum are often accompanied by friends and families or a tourist guide, that will lead them through the interpretations and narratives provided to all visitors. This creates “interpersonal experiences” between different visitors, a tourist guide, and perhaps a curator. However, archives provide more “individualised

¹⁰⁶ D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

¹⁰⁷ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.; D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

¹⁰⁸ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

¹⁰⁹ C. Dupont, Libraries, Archives, and Museums in the Twenty-First Century: Intersecting Missions, Converging Futures?, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp.13–19.

¹¹⁰ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

experiences” as researchers are assisted by archivists in a one-on-one fashion to consider the interest of the specific researcher.¹¹¹

An important key difference between archive and museum professionals is the education and training they receive. For the most part, the existing training programs emphasise the difference of the role of professionals in the different fields.¹¹² L. M. Given and L. McTavish are of the opinion that with convergence, education might be the biggest challenge.¹¹³ It is evident that a new type of professional will emerge who works in museums and archives. A sort of converged information professional.¹¹⁴ But professionals often have different ideas of what this future role will look like. Some argue that the way forward in this future role would be for museum professionals and archivists to focus on their differences, rather than similarities to get the best out of both types of professional skills. Others believe that the emergence of new curation and collection management systems on a digital platform will be the focus of the new information professional. A third possible way forward in creating the future of converged information professionals is the iSchool movement, as discussed by Duff et al. The iSchool is a movement originating in the United States that recognises that education and training in library sciences can be expanded to include subject matter from other fields so that the information professionals created through these educational institutions can carry out more than just library tasks. The iSchool movement looks at the blending of technology, information and people and how this will shape the education of information specialists in archives and museums.¹¹⁵ They aim to create information specialists specially trained for this technologically driven information age.¹¹⁶ This movement is a good example of the shaping of new information specialists for the future.

Changes in education, alongside technological developments, could lead to a new kind of professional that has a background in both museums and archival studies. In fact, many tertiary

¹¹¹ D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

¹¹² W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

¹¹³ L. M. Given & L. McTavish, What’s Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age, *The Library Quarterly* 80(1), 2010, pp. 7–32.

¹¹⁴ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

¹¹⁵ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

¹¹⁶ The iSchool Movement, < iSchools, “The ISchool Movement,” 2017, <<https://ischools.org/The-iSchool-Movement>>, 2017, Access: 20 May 2022.

courses already reflect a sort of convergence in their education as well.¹¹⁷ The University of Akron for example, in Ohio in the United States of America, offers a Museums and Archives certificate which includes many hours of hands-on experience.¹¹⁸ Another example is the University of Victoria in Canada which recognises the importance of museum professionals to expand their knowledge on archival materials and offers a course on managing archival materials that fall under their cultural and museums studies.¹¹⁹ The University of South Australia also offers a ten-week online course on an introductory study of Galleries, Libraries and Museums (GLAM).¹²⁰ Here in South Africa, the University of Pretoria offers a master's degree in Tangible Heritage Conservation which focuses on the management of tangible heritage and its conservation. It provides an education in collection-based management of objects. Students are required to have an honours degree in museum studies to enrol in the programme. A part of this study includes an archive component as well as paper-based conservation.¹²¹

However, it is still common for many tertiary education institutions to place archival studies under the umbrella of records management and library studies, such as the case of the University of South Africa, in Pretoria, South Africa.¹²² These differences, such as the different educational backgrounds of archivists and museum professionals, the type of users they deal with, and how they work with their collections, can often lead to unclear communication between the institutions, not to mention unrealistic expectations they have of each other.¹²³

The unequal relationship between archives and museums is visible in many modern museum settings. In a typical museum there is usually more than one department for the care and exhibition of museum objects, where archives are usually only assigned one department to deal with the care, and research of archival materials. For example, the British Museum lists

¹¹⁷ L. M. Given & L. McTavish, What's Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age, *The Library Quarterly* 80(1), 2010), pp. 7–32.

¹¹⁸ Museums and Archives Certificate, < https://www.uakron.edu/history/undergraduate/pubhist_cert.dot.>, 2021. Access: 28 June 2021.

¹¹⁹ Managing Archival Collections, < <https://continuingstudies.uvic.ca/culture-museums-and-indigenous-studies/courses/managing-archival-collections>>, 2022, Access: 20 May 2022.

¹²⁰ UO Introduction to the GLAM Sector – Galleries, Libraries, Archives and Museums, < <https://online.unisa.edu.au/courses/163283>>, 2022, Access: 20 May 2022.

¹²¹ I. McGinn, More than Staples and Glue: Conservation, Heritage and the Making of a Curriculum, PhD Dissertation, University of Pretoria, 2021.

¹²² Higher Certificate in Archives and Records Management, < [https://www.unisa.ac.za/sites/corporate/default/Apply-for-admission/Undergraduate-qualifications/Qualifications/All-qualifications/Higher-Certificate-in-Archives-and-Records-Management-\(98577\)](https://www.unisa.ac.za/sites/corporate/default/Apply-for-admission/Undergraduate-qualifications/Qualifications/All-qualifications/Higher-Certificate-in-Archives-and-Records-Management-(98577))>, 2020, Access: 7 August 2021.

¹²³ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

multiple departments for the collection and conservation of their museum collection, whereas the archive department falls under a subsection of resources, grouped together with libraries.¹²⁴ Another example is the Vatican Museum which has four departments relating to the organising and preservation of their archival collection, with two staff members listed under their archive department. Their museum collection, on the other hand, has over twenty departments to deal with the collection and conservation of museum objects.¹²⁵ In many museum committees, decisions on funding, planning and policy are made without an equal input from archives. This contributes to the fact that the potential informative relationship between archives and museums is often absent. An ideal relationship would be where museums receive information and input from archives regarding museum objects. Museum objects mean nothing without the relevant context, and it is precisely this contextual information that archives can provide. Archives can thus provide valuable insights, and their extensive research opportunities should not be missed with the academic output of museums.¹²⁶

3.2. From unison to division

The separate state in which museums and archives often exist today, was not so at their inception. The Mouseion of Alexandria of classical times is one of the first examples where museums and archives were kept together to serve the same purpose. Archaeologists have found evidence from as early as sixth century BCE that antiquities (museum objects) and clay tablet inscriptions (archival records) were kept together in the temples of Babylonian Kings.¹²⁷ The development of archival practice that we see today can be traced back almost as far as we can trace back human endeavours. It has been part and parcel of the organisation of social structures. As cities and states developed, so did the need to organise and keep written records. For example, records pertaining to laws, ownership of property, and contracts, were kept for the government and organisation of daily life. Records that societies have created as early as 700 BC in Egypt and Assyria have been found by archaeologists. Museums started as temples

¹²⁴ Departments, < <https://www.britishmuseum.org/our-work/departments>>, 2022. Access: 31 July 2022.

¹²⁵ Discover the Departments, < <https://m.museivaticani.va/content/museivaticani-mobile/en/collezioni/reparti.html>>, 2020, Access: 31 July 2022.

¹²⁶ R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

¹²⁷ R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

of the muses with evidence from as early as the sixth century BCE.¹²⁸ In the Renaissance era in Europe, knowledge and objects of all types were placed together as well, to create a singular place for studying and stimulating the mind. This practice was, however, not widespread in the world until later in eighteenth century England, where museums and archival institutions continued to be closely aligned.¹²⁹ The English elite saw it as their duty to educate the preliterate classes with their collections of books and specimens kept side by side. Exhibitions of this kind were set up not only for profit, but also to stimulate the minds of the visitors. Such exhibitions were set up for “looking and reading”, so that both casual visitors and more serious scholars visited these exhibitions for many centuries, members of the elite created their “cabinets of curiosities” with objects and manuscripts side by side.¹³⁰

Printing developments, starting in the fifteenth century already, led to increased amounts of printed materials.¹³¹ As these collections began to outgrow spaces, types of collections were kept together and fell under specific departments at institutions. Documents and photographs came under archival holdings, books under libraries, and objects and art collections under museums. These departments separated within institutions, as knowledge became more specialised.¹³² Moreover, more attention was given to the development of professional preservation methods and collections of different formats were separated according to professional standards.¹³³ Many social and political developments also had a hand in the separation of these institutions, such as funding issues.¹³⁴

However, there were a few factors that led to the distinct separation of archives and museums in the early eighteenth century. The rebirth of museums and archives in their separate forms took place separately in eighteenth century Europe. The first European museum founded was the British Museum in 1753 and the establishment of the archive can be linked to France’s

¹²⁸ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

¹²⁹ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013. ; R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

¹³⁰ L. M. Given & L. McTavish, What’s Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age, *The Library Quarterly* 80(1), 2010), pp. 7–32.

¹³¹ R. S. Martin, Co-Operation and Change: Archives, Libraries and Museums in the United States, IFLA Publications, 2008.

¹³² D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

¹³³ W B Rayward, Integration of Libraries, Museums, and Archives, *History and Electronic Artefacts* 207, 1998.

¹³⁴ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

Archives Nationales and Archives Départementales after the French revolution (1799). This separation was established mainly because of the existing differences and sizes of the respective collections.¹³⁵ Archival holdings were also established as a consequence of the bureaucratisation of governments and the need to separate records of cultural value from state and official documents, and store them in a space where they could be located and audited if need be.¹³⁶ Today this differentiation can often be seen by the use of the terms such as “records management”, which usually refers to the keeping of day-to-day business records or archive records, while the term archives is largely used to refer to accumulated records of historical and/or cultural value that are regarded as inactive.¹³⁷ There was an increased focus on museum archives in the late twentieth century. Jones refers to this museum archives movement in the 1970s in the USA, and the subsequent focus on museum archives in the UK and Australia later in the century. Attention was given to the poorly managed and stored archival collections within museums, and the need to physically preserve and use these archival records was recognised. These collections moved under the care of museum archives and led to a significant growth in museum archivists that took over the managing of these collections. Not only in a physical sense, but also to manage their content intellectually. Standards in archival practice that stemmed from significant contributions in the field such as the *Dutch Manual for Archive* in 1898, were implemented to organise these collections according to archival principles and standards that were used as the professionalisation of archivists progressed. This led to the physical separation of museum archives within museums, which usually had the consequence of archives falling into their own departments. Different systems were setup for the organisation of archival material than what was used with object classification, and archival collections were physically removed from museum objects to their own storage spaces.¹³⁸

As museum and archival collections grew with developments in printing, collections became increasingly separated. However, Marcum argues that this is not wholly the case, as certain examples in history show. In the late 1800s, the town of Woburn in Massachusetts in the US opened a building that had a museum and a library. In the early twentieth century, the Newark

¹³⁵ R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

¹³⁶ R. S. Martin, Co-Operation and Change: Archives, Libraries and Museums in the United States, IFLA Publications, 2008.

¹³⁷ M. Ngoepe et al., Archival Principles and Practices, *University of South Africa*, 2015, pp. 6-21.

¹³⁸ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

Public library displayed books alongside objects. The Victoria and Albert Museum in England opened as housing for archive repositories as well as its artefact collections.¹³⁹

Education also became more specialised, and with that the roles of museum curators and archivists were defined in the first half of the twentieth century. Before the separation of archives and museums, the role of the curator was very different to standard curatorial positions today and involved a combination of duties that would now be in different departments. In many cases, a curator would have to be the general caretaker of the museum, as well as oversee other tasks which a janitor would be appointed for in modern times. For example, William Hunter was employed as curator at the Natural History Society of Montreal in the late 1800s. His duties included opening and closing the museums, cleaning the exhibition cases and even taxidermy. Another example is William MacIntosh who was employed at the Natural History Society of New Brunswick and was also a self-trained man like Hunter. He lived on site, was responsible for the maintenance of the building, the greeting of museum visitors and the organising of the institution's archival documents. Before curators were formally trained, a curator of a museum did not necessarily have specialised museum knowledge, but was mostly self-trained as in these two cases.¹⁴⁰ In the early twentieth century museum definitions and standards also became more rigidly defined.¹⁴¹ The foundation of the modern professions of archives and museums occurred separately. The museology profession was established in the early twentieth century, while the profession of archivists only started to be established after the 1930s, and one could argue that the education of archivists was actually only significant from the 1970s onwards. It would seem that professionals of the twentieth century did not give the informational relationship between archives and museums adequate attention.¹⁴²

All in all, it could be argued that it was for the benefit of the institutions that these collections were split and not for the benefit of their users and visitors. Marcum believes that the best solution for the individual user would still be a “cabinet of sorts” of different collections to suit their specific interests.¹⁴³

¹³⁹ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

¹⁴⁰ L. M. Given & L. McTavish, What's Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age, *The Library Quarterly* 80(1), 2010, pp. 7–32.

¹⁴¹ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

¹⁴² R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

¹⁴³ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

3.3. Return to unity

However, in recent years, museums and archives are becoming interconnected again. Fairly recently a few conferences were held that spurred the optimism that archivists and curators had for the future of collaborative efforts between archives and museums. The International Federation of Library Associations (IFLA) sponsored papers at the world library and information congress in 2003 that focused on the topic of cooperation among archives, libraries and museums. In 2004 the British Museum also had a meeting with the New York Public Library on twentieth century curatorship. There was also a special conference held at the Benson Ford Research Centre in Michigan for archivists and museum curators to attend.¹⁴⁴ These efforts signal an attempt at increasing the interconnective relationship between museum curators and archivists.

The idea that knowledge from different institutions should be viewed together and to rely on interconnectedness is a notion that has been developing for a while.¹⁴⁵ Already in 1853 James Smithson explored the idea that knowledge should not be viewed in isolation. Some scholars believe that the idea of converging archives and museums stems from a few key fundamentals, such as the existence of intrinsic values of institutions; a dependence of hierarchies of control; ideas of objectiveness stemming from positivism; and the enhancement of the status of certain items.¹⁴⁶ However, we are only seeing this closer relationship between archives and museums in a tangible way in the last couple of decades. According to R. C. Woody, the idea that the practices of archives and museums should become more integrated is gaining traction.¹⁴⁷ In the twentieth century a few factors are pushing archives and museums to reconverge. These include reductions in government funding which leads to cultural institutions searching for common goals. It can also be said that the reconvergence of archives and museums could, simply put, be a return to the needs of the individual user, as was the case with the cabinets of curiosities of yesteryear.¹⁴⁸ This is the ideal where the needs and interests of a specific user can be catered

¹⁴⁴ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

¹⁴⁵ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

¹⁴⁶ I. Huvila, Archives, Libraries and Museums in the Contemporary Society: Perspectives of the Professionals, *IConference 2014 Proceedings*, 2014.

¹⁴⁷ R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

¹⁴⁸ W B Rayward, Integration of Libraries, Museums, and Archives, *History and Electronic Artefacts* 207, 1998.

for, no matter what type of format the information is given, whether it is an archive record or a museum object.

The “documentation movement” highlights the similarities between museum objects and archival documents by looking at the function of these institutions. This started in the late nineteenth century as an approach to deal with and discuss the organisation of the increasing amount of documents. It considers museums, archives and libraries, and states that the collections of these memory institutions can all be seen as documents. In libraries documents are “published”, in archives they are “unpublished”, while in museums they are “embedded and embodied”.¹⁴⁹ This links to a larger study of what exactly information is. Due to the nature of information, which involves the reduction of ignorance in a sense, M. K. Buckland identifies three ways in which information can be seen:

- It can be seen as a process, which involves the act or interaction that leads to a person becoming informed. Information can also have the meaning of knowledge, that which is communicated on a specific topic.
- Information in this sense can in some cases actually lead to uncertainty, as opposed to making knowledge certain, if it is of a particular nature.
- Information can also be seen as an object, like a document, because it is instructive in nature.¹⁵⁰

Buckland argues that objects in a museum are “collected, stored, retrieved, and examined as information, as a basis for becoming informed.”¹⁵¹ Objects are not documents in the commonly used sense, but they are utilized like documents for the knowledge they contain. The document movement uses the term “document”: to refer to any physical information that contains knowledge, instead of limiting it to only text-based records or other specific media types.¹⁵²

In some areas, physical interconnectedness between museums and archives is already visible, such as in exhibition spaces where museum objects are displayed alongside documents and photographs. In recent years, archives have been expanding their services to do exhibitions as

¹⁴⁹ I. Huvila, Archives, Libraries and Museums in the Contemporary Society: Perspectives of the Professionals, *IConference 2014 Proceedings*, 2014, p. 46.; Windfield N & Buckland M, Document, Documentation, and the Document Academy: Introduction, *Archival Science* 8(3), 2008, pp. 161-164.

¹⁵⁰ M. K. Buckland, Information as a Thing, *Journal of the American Society for Information Science* 42(5), 1991, pp. 351-360.

¹⁵¹ M. K. Buckland, Information as a Thing, *Journal of the American Society for Information Science* 42(5), 1991, p. 354.

¹⁵² N. Windfield & M Buckland, Document, Documentation, and the Document Academy: Introduction, *Archival Science* 8(3), 2008, pp. 161-164.

well, a trend that was usually associated exclusively with museums. There are also other borrowed techniques such as registration and certain parts of collection management that the two now share. The creation of interpretive information is also borrowed from the museum world.¹⁵³ However, this often has no tangible impact on how collections are managed and stored.¹⁵⁴

New collection management systems are also readjusting to the way the museums and archives catalogue their collections. Many digital repositories and online portals already reflect a reconvergence of museums and archives. The exclusive way this was usually done is now giving way to new systems that allow different types of collections to be stored together. This links to the idea that the public wants to see collections together, whether it is museum or archival material: an object, a document, or a photograph. This is not to say that they always share exhibition space physically. With new technologies available, objects and records from different museum and archival collections can now be displayed together digitally.¹⁵⁵ The key obstacle is that the use and development of new technologies does not always run smoothly between institutions. Electronic collections and the digitisation of collections requires extensive funding and, in the absence of this, there is competition instead of partnership between cultural heritage institutions.¹⁵⁶

David Gracy was the president of the Society of American Archivists (SAA) between 1983 - 1984 and had a great vision for the role of archives in society and the redefinition of the archival profession.¹⁵⁷ In the 1980s he predicted that archives and museums would reconverge because of the developments in the technology field and the easier methods of collaboration that now exists between these institutions.¹⁵⁸ Gracy, in his term as president, focused on the role that archivists have in society. He also paid particular attention to the professionalisation of archivists. This professionalisation, he argued, could be attained in three ways:

¹⁵³ D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

¹⁵⁴ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

¹⁵⁵ R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

¹⁵⁶ L. M. Given & L. McTavish, What's Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age, *The Library Quarterly* 80(1), 2010, pp. 7–32.

¹⁵⁷ R. C. Jimerson, Archives and Society: David B. Gracy II and the Value of Archives, *Information & Culture* 49(1), 2014, pp. 34–53.

¹⁵⁸ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

- Firstly, to develop standards within the archival profession itself that would make standards in all the archives uniform and at an acceptable and maintained level.
- The second way was to assist in the professionalisation of archivists to enhance the image that the public has of archives and archivists.
- The third way was to improve the profession by ensuring that the establishment of archives are based on good research and theoretical principles.¹⁵⁹

Many digital asset managers in modern museums have backgrounds in archives or library studies. The combination of approaches from both the museum and archive world could lead to a greater linkage between object images and information on the object. The context of objects that can be found in archival documents can be more directly connected to the object as these digital asset managers look at documenting items from both a museum and archival perspective. This means that information on both the object and its complementing archival documents can now be possibly found in the same database. Not only on knowledge base systems, or databases, but this also leads to the possibility of making physical and online exhibitions more viable.¹⁶⁰ A few institutions are attempting to offer specialised training that focuses on both archival and museum studies in terms of the digital. An example of this would be the Newark Public library, in Ohio, USA. Their training is focused on developing students that are situated between an educated curator and a trained records manager that can perform physical duties. The education of archivists and curators is still largely separated today, but in many training courses there is an overlap between professions in training students to collect, manage and provide access to various types of materials.¹⁶¹

Wythe questions whether museums are really embracing this reconvergence. She does however admit that it is starting to happen very slowly and is especially evident with the use of online resources for museum catalogues.¹⁶² Making a list of items that are available at a repository was traditionally a function of archives, but more museums are now making catalogues of their holdings available online. This is a type of finding aid within the context of museum research. There is also, to a greater degree, a reconsideration of what the definition of a museum is. At

¹⁵⁹ R. C. Jimerson, Archives and Society: David B. Gracy II and the Value of Archives, *Information & Culture* 49(1), 2014, pp. 34–53.

¹⁶⁰ D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

¹⁶¹ L. M. Given & L. McTavish, What's Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age, *The Library Quarterly* 80(1), 2010, pp. 7–32.

¹⁶² D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

their Annual Conference of 2019, ICOM's International Committee for Museums and Collections of Archaeology and History (ICMAH) revisited the definition of museums. The new proposed definition places more emphasis on the museums' duty to engage more with other areas, such as archeology (with archaeological research heavily tied to archives), while also placing more focus on historical research and preservation. These topics touch on the traditional work of archives and can be a sign of museums heading down the path of greater convergence with archives.¹⁶³

Moreover, disciplines in cultural fields, such as archaeology and history, have shown increasing interest in text, the context of sources, and entanglement between different subjects. Thus, the interconnectedness of historical objects and the importance of context have been identified in academic circles, but have not yet been fully incorporated in a practical sense. In the light of this, M. Jones claims there is a conflict between administrative separation and theoretical interconnectedness. There are worldwide movements in convergence and linked data, but this has not yet led to a significant change within individual institutions. The idea of networks between collections and the embedded meaning of 'things' has been addressed in theoretical work. On the one hand, Jones believes that archivists still need to change their perception of archival materials so that they can be viewed in a wider cultural context. But on the other hand, he contends that it will also be a challenge for museum professionals to make changes in how items are arranged and described. He points out that there are potential benefits of increasing the perceived significance of items and helping future research.¹⁶⁴

In the last few years, there has also been a renewed interest in museum archives. It has generally been established that many museums hold archival collections. Now these collections can either be related to the everyday business and administration of the museum, or they can be related to the collections within the museums. In some cases, these collections can relate to both administration and holdings. Smith provides a few possible reasons for this renewed interest. Firstly, it could be because of ageing and therefore a concern for the preservation of materials. It could also be that many museums are approaching big anniversaries which lead to a renewed interest in their history and historical collections. But in many cases there is also a

¹⁶³ ICOM, <<https://icom.museum/en/news/icom-announces-the-alternative-museum-definition-that-will-be-subject-to-a-vote/>>, 2019. Access: 1 March 2021.

¹⁶⁴ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

growing interest in the management of collections along with a need to clear storage spaces, or just a general increase in attention given to the care of archival materials.¹⁶⁵

There are various reasons why many institutions have reconverged in one way or another. An IFLA report in 2008 identified three types of partnerships with collaborative projects between archives and museums.¹⁶⁶ This could be collaborative programming, partnerships to create digital resources, or the physical merger of archives and museums. Collaborative programming involves community and heritage programs, as well as initiatives of libraries to provide access passes to museums. Collaborative electronic resources include initiatives on multiple levels including regional or local, national or continental and global. Integrated facilities can either be on a minimal scale, a selective scale or on a full scale. Marcum mentions that there are already examples of these collaborative projects in countries such as Australia, Canada, Denmark, Russia, United Kingdom, United States and South Africa.¹⁶⁷ Unnetie is an example of a collaborative project based in North Yorkshire, United Kingdom, where a local library, museum and record office collaboratively digitized a photographic archive so that it could be available to view online. NOKS is another project based in Denmark and involves nine different institutions that include libraries, archives and museums. It is a partnership that aims to create a single place where users can find information of all three holdings instead of having to visit each individual institution. Through these examples it is clear that the developments in digital spaces have had a great impact on collaborative projects between the various type of memory institutions. This collaboration does not only take place because these institutions are forced or urged to collaborate, but they also collaborate just because they can in this increasingly digital world.¹⁶⁸

It is also apparent that some forms of collaboration are easy to accomplish such as when archives and museums work together on exhibitions. However, full mergers can be very difficult and or challenging.¹⁶⁹ The physical merger of museums and archives is referred to as institutional integration. This includes a convergence that is bureaucratic and often adds additional levels of management. B. Cannon is of the opinion that full physical mergers are not

¹⁶⁵ B. Smith, Archives in Museums, Archives and Manuscripts 1955-2011, 1995, pp. 38–47.

¹⁶⁶ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89

¹⁶⁷ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89

¹⁶⁸ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

¹⁶⁹ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

a perfect return to an idealized past, but rather a devolution of the progress made in the separate histories of archives and museums.¹⁷⁰

Thus, not all mergers are fully physical mergers of the institution, but some projects can be collaborative sharing of information through communal databases.¹⁷¹ GLAM refers to Galleries, Libraries, Archives and Museums. This initiative developed in the early twenty-first century as a collective term for these memory institutions over time. Galleries were included as part of this group only later on, as the literature usually refers to ALM (Archives, Libraries and Museums), or LAM (Libraries, Archives and Museums) institutions. The GLAM term can be used as a group name for these institutions, but the term GLAM can also refer to the collaborative projects between institutions. In many institutions, buildings are designed or designated to house various collections, and this opens opportunities for greater integration between these departments.¹⁷² This integration can mean joint operations, but it can also mean collaborative outreach programs directed to the public. Not all GLAM endeavours are successful in creating interconnected spaces. Most of these undertakings look at convergence between different organisations, but not the convergence of knowledge silos within institutions.¹⁷³ GLAM projects, museum exhibits, the sharing of electronic resources between departments, and museum archives are some of the ways in which museums and archives are collaborating. The lines between the duties and collections of different ALM departments working with or near each other, have to some degree become blurred in many cases.

3.4. Advantages and strengths of collaboration between museums and archives

There are many advantages to be had if museums and archives implement a more collaborative partnership going forward. These include increased visibility for both museums and archives, the attraction of new audiences, and the potential to improve the services and programs of both institutions, which traditionally could not have been done on their own. Other benefits include

¹⁷⁰ B. Cannon, *The Canadian Disease: The Ethics of Library, Archives, and Museum Convergence*, *Journal of Information Ethics* 22(2), 2013, pp. 66-89.

¹⁷¹ D. Marcum, *Archives, Libraries, Museums: Coming Back Together?*, *Information & Culture* 49(1), 2014, pp. 74-89.

¹⁷² S. Wellington, *Building GLAMour: Converging Practice between Gallery, Library, Archive and Museum Entities in New Zealand Memory Institutions*, PhD dissertation, Victoria University of Wellington, 2013.

¹⁷³ M. Jones, *From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums*, *Archives and Records* 39(1), 2018, pp. 4-20.

the possible saving of costs and improving the perception the institutions have of each other. In the face of public funds diminishing, the pooling of resources is another advantage and strategy for sustainability.¹⁷⁴

Other benefits include the skills development of staff members.¹⁷⁵ In many ways it makes sense for archives and museums to converge. The roles of these professionals in these different departments can be used as examples of what brings them together and why they can collaborate. They are in essence similar agents as they both have the central core of professional skills and tenets; they share the development and adoption of standards, and mostly embrace new technologies that will assist in increasing access to their respective collections. There are many archivists and librarians who work in museum spaces, and it is believed that they often lead a kind of “double life”.¹⁷⁶

Archives and museums also share certain goals which make them ideal partners. These are fundamental to their functioning such as ordering, accessioning, preservation and accessibility for users.¹⁷⁷ Museums and archives also share principles such as the importance of provenance.¹⁷⁸ Provenance is defined as “the organisation or individual that created or received, maintained and used records while they were still current”.¹⁷⁹ Both archives and museums collect associating information that was made by the producer of the record or object and pay attention to the context in which it was used by either an individual or by groups. When they are received or transferred, the history of ownership of the objects or records are also recorded. Museums pay more attention to this in the act of verifying if an art work is genuine, and archivists place more focus on the reason for the creation of a specific record.¹⁸⁰ Provenance is performed by museum professionals on a daily basis and it is a time-consuming

¹⁷⁴ A. Yarrow (et al.), *Public Libraries, Archives and Museums: Trends in Collaboration and Cooperation*, *International Federation of Library Associations and Institutions IFLA Professional Reports* 108, 2008.; D. Marcum, *Archives, Libraries, Museums: Coming Back Together?*, *Information & Culture* 49(1), 2014, pp. 74–89.

¹⁷⁵ A. Yarrow (et al.), *Public Libraries, Archives and Museums: Trends in Collaboration and Cooperation*, *International Federation of Library Associations and Institutions IFLA Professional Reports* 108, 2008.; D. Marcum, *Archives, Libraries, Museums: Coming Back Together?*, *Information & Culture* 49(1), 2014, pp. 74–89.

¹⁷⁶ D. Wythe, *New Technologies and the Convergence of Libraries, Archives, and Museums*, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

¹⁷⁷ C. Dupont, *Libraries, Archives, and Museums in the Twenty-First Century: Intersecting Missions, Converging Futures?*, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 13–19.

¹⁷⁸ B. Smith, *Archives in Museums, Archives and Manuscripts 1955-2011*, 1995, pp. 38–47.

¹⁷⁹ M. Ngoepe et al., *Archival Principles and Practices*, *University of South Africa*, 2015, p. 9.

¹⁸⁰ J. Smith, *Toward ‘Big Data’ in Museum Provenance*, *Big Data in the Arts and Humanities*, 2018, pp. 41-50.

research effort to find the correct data and enter in into a database. New ways are developing to help with the finding of information and connecting it to other relevant information on specific museum objects on databases. Through the use of linked data, museums and archives can cooperate in a network of supporting information. This will involve storing data in a way that will enable its usability to be linked to other supporting information from other sources. This will, in short, be possible by assigning a unique identifier to each piece of information. Like the person, place or date connected to the specific object and connecting this to other databases.¹⁸¹

Another key consideration in this relationship is that museums and archives are, in essence, both collection disciplines. Access to information is a priority for professionals of both fields. It is the mission of archives, in South Africa as well, to make archives available. It is part of their mission of fostering accountability and protecting human rights, while also nurturing national cultural heritage.¹⁸² Access is thus also seen as a “civic right” by some scholars.¹⁸³ There is therefore a need for a joint strategy in providing access to users and focusing on them.¹⁸⁴ More users will be attracted to the improved collections and there is the possibility of changes in public perception of these institutions as being no longer closed or elitist.¹⁸⁵

While embracing the virtues and need for access, there is also a need for a certain degree of caution when it comes to merging archives and museums with only the user needs in mind. As Cannon puts it: “We must meet users’ needs, but also recognize the difference between reasonable needs and impossible desires.”¹⁸⁶ Arguing for a full merger between archives and museums based on the future potential of better serving users, is not, according to Cannon, a strong enough argument to validate such a costly and technology-driven undertaking. It depends on the capabilities of individual institutions, and how they can improve access to

¹⁸¹ J. Smith, Toward ‘Big Data’ in Museum Provenance, *Big Data in the Arts and Humanities*, 2018, pp. 41-50.

¹⁸² P. Ngulube (et al.), Towards a Uniform Strategy for Taking Archives to the People in South Africa, *Journal of the Eastern and Southern Africa Regional Branch of the International Council on Archives* 36, 2017.

¹⁸³ L. M. Given & L. McTavish, What’s Old Is New Again: The Reconvergence of Libraries, Archives, and Museums in the Digital Age, *The Library Quarterly* 80(1), 2010), pp. 7–32.; I. Huvila, Archives, Libraries and Museums in the Contemporary Society: Perspectives of the Professionals, *ICOnference 2014 Proceedings*, 2014.

¹⁸⁴ R. Hedegaard, The Benefits of Archives, Libraries and Museums Working Together: A Danish Case of Shared Databases, *New Library World* 105 (7/8), 2004, pp. 290–96.

¹⁸⁵ D Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.; A. Yarrow (et al.), Public Libraries, Archives and Museums: Trends in Collaboration and Cooperation, *International Federation of Library Associations and Institutions IFLA Professional Reports* 108, 2008.

¹⁸⁶ B. Cannon, The Canadian Disease: The Ethics of Library, Archives, and Museum Convergence, *Journal of Information Ethics* 22(2), 2013, p. 71.

various partner institutions without necessarily pushing for a physical merger between archives and museums.¹⁸⁷

Jones believes that archives can assist museums in verifying the object's origin and detail and also by being more inclusive of other voices. By making use of references when displaying the information on an object in a museum, one can increase the interconnectedness between the object and its archival information.¹⁸⁸ The references of how the evidence for the information accompanying museum objects was found are often absent when objects are displayed in museums. Footnotes or other references to these records of evidence could create greater linkages to the knowledge regarding the object. It is also mentioned that there is often an absence of links to ongoing debates regarding the context of items, or alternative interpretations in museums.¹⁸⁹

A. Yarrow (et al.) expand on this idea of user-centricity and state that collaboration with archives can enhance the public image of museums and have the benefit of providing visitors and users multiple ways to learn. Yarrow (et al.) indicate that archives and museums are natural partners due to their similarities as both institutions that promote and enhance lifelong learning, both preserve community heritage, and they both protect and provide access to information.¹⁹⁰ Learning can be regarded as the core duty of museums and archives. N. Innocent lists a few ways in which archives, libraries and museums can focus on learning at their respective institutions, but specifically suggests three ways in which museums and archives can better facilitate lifelong learning:¹⁹¹

- The first would be to open museum and archive spaces in order to support an environment with more learning opportunities. The author argues that museums and archives are ideally placed to become facilitators of information, and by creating room for people to provide their own narratives and engage with the information could lead to a greater learning environment.

¹⁸⁷ B. Cannon, The Canadian Disease: The Ethics of Library, Archives, and Museum Convergence, *Journal of Information Ethics* 22(2), 2013, pp. 66-89.

¹⁸⁸ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

¹⁸⁹ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

¹⁹⁰ A. Yarrow (et al.), Public Libraries, Archives and Museums: Trends in Collaboration and Cooperation, *International Federation of Library Associations and Institutions IFLA Professional Reports* 108, 2008

¹⁹¹ N. Innocent, "How Museums, Libraries and Archives Contribute to Lifelong Learning," *National Institute of Adult Continuing Education*, 2009.

- The second way would be to link with the educational sector more. By connecting more directly to schools and other learning institutions, museums and archives could reach more scholars and provide a more extensive education programme.
- The third way would be to ensure that museums and archives are doing their part to fill the gaps in the audience and users that they receive. By identifying what type of user or visitor the archive or museum receives most often, the types of audiences that are not reached can also be identified. Museums and archives need to ensure that they are increasing the range of audiences that they reach. This links to the point of ensuring access as a core tenet of archives and museums. The ideal would be that visitors and users from all ages and demographic groups use and visit these institutions.

An extensive study undertaken in Croatia among ALM professionals addressed the issue of collaboration. Insights were given on a range of questions regarding collaboration between ALM institutions. In answering the question why professionals have not participated in collaborative activities, the most popular answers were lack of funding, lack of staff, additional workload for staff members, and a lack of initiative. These were also given as reasons why collaborative projects are often unsuccessful.¹⁹² In some cases, collaboration efforts can actually cost institutions money, alongside investments such as time and energy.¹⁹³ There are certain risks that institutions will take if they do decide to collaborate, such as their institutional capacity to take on more responsibilities, the risk that collaboration might lead to strategic and commitment problems, and compatibility issues between institutions.¹⁹⁴

Taking a broader perspective, one can argue, we can recognise that differences between museums and archives can be overcome, and that the integration can become a possibility. As mentioned, C. R. Woody claims that archives and museums are headed to a closer relationship as both archives and museums are cultural heritage institutions.¹⁹⁵ The idea of “cultural heritage organisations” is a relatively new idea that largely comes from funding agencies.¹⁹⁶ It has been argued above that the need for funding has forced cultural institutions to seek common goals.

¹⁹² S. F. Tanackovic & B Badurina, Collaboration of Croatian Cultural Heritage Institutions: Experiences from Museums, *Museum Management and Curatorship* 24(4), 2009, pp. 299–321.

¹⁹³ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

¹⁹⁴ A. Yarrow (et al.), Public Libraries, Archives and Museums: Trends in Collaboration and Cooperation, *International Federation of Library Associations and Institutions IFLA Professional Reports* 108, 2008.

¹⁹⁵ R. C. Woody, Navigating the Museum Archive Relationship, *Lucidea*, 2018.

¹⁹⁶ D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

However, even though these heritage and cultural institutions have common goals, collaboration between archives and museums does not always come easy. This could potentially be a very effective strategy, but should not be seen as the catch-all solution for archives and museums coming together. It will take effort as there are obstacles to collaborative efforts that will require energy, time and sometimes money from these institutions.¹⁹⁷ Thus a few factors are necessary for successful collaboration. This includes good communication between institutions, the flexibility of institutions and a mutual respect of each other's differences. In the words of Yarrow (et al.): “when we capture and express such possibilities, we come to own a view of the future”.¹⁹⁸

¹⁹⁷ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.; D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, pp. 51–55.

¹⁹⁸ A. Yarrow (et al.), Public Libraries, Archives and Museums: Trends in Collaboration and Cooperation, *International Federation of Library Associations and Institutions IFLA Professional Reports* 108, 2008, p. 37.

Chapter 4: The relationship and collaboration between museums and tourism

The relationship between tourism and museums forms the focus of this chapter. The background of this relationship is examined, while also looking at how tourism has had an impact on museums. Changes such as the economisation of museums, as well as recent trends in both museums and heritage and cultural tourism are explored, including how this development in turn relates to the tourist experience.

4.1. Background on the relationship between museums and tourism

There is no doubt that museums play an important part in tourism. In Western Europe this is especially evident as eight of the top ten attractions in the United Kingdom are listed as museums.¹⁹⁹ Moreover, the history of museums is intertwined with the history of travel.²⁰⁰ It has been argued that tourism is the world's largest service sector. It makes up 6% of world exports and 9% of the Gross Domestic Product worldwide.²⁰¹ The Grand Tour, which mostly took place in the seventeenth century but continued well into the eighteenth century, is often referred to as the first sign of modern tourism. It was, however, by no means the first time that humans travelled to specific sites.²⁰²

However, religious pilgrimages have been a popular reason for travel in both biblical and classical times well before the seventeenth century.²⁰³ Pilgrimages are linked to people travelling to a specific site that holds a sacred meaning in their religion. Religious sites that served as destinations of pilgrimages in the Middle Ages often relied on the income generated from religious travellers and sold a variety of artefacts to ensure financial survival. Pilgrimages created their own economy of sorts and is therefore an argument for the origins of modern tourism. Some scholars contend that the primary reason for pilgrimage travel, at the end of the

¹⁹⁹ The Importance of Museums and Heritage to Tourism, <<https://www.culturehive.co.uk/resources/the-importance-of-museums-and-heritage-to-tourism/>>, 2013. Access: 21 August 2021.

²⁰⁰ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24(1), 1997, pp. 23–40.

²⁰¹ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

²⁰² E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

²⁰³ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

day, was religion, and not leisure, and therefore cannot be seen as the origins of modern tourism as tourism is more or less defined by various scholars as “Travel in pursuit of pleasure and an escape from everyday life”.²⁰⁴

Before the 1700s, the main motivation behind travel was not leisure. In the Augustan period of the Roman Empire, people would often travel for official business. Yet, this mainly took place within the Roman Empire. Some argue that these Augustan-era travellers were the first glimmer of modern tourism. There are a few reasons for this argument. The Roman Empire led to a great network of roads being built which led to an increase in travel. It is also documented that some Roman travellers stopped to see ancient ruins and other sites along the road. These Romans travellers often had motivations of travel similar to that of modern tourists, such as to travel for health reasons, or to attend large sporting events. There was even the establishment of health resorts for Roman citizens to escape from the heat of Rome in the summer months. However, others argue that this is not the true beginnings of modern tourism, because travel did not happen on a cross-cultural scale. When the Roman Empire declined and eventually fell, there were no remaining remnants of this travel culture. It became too dangerous to travel for most citizens throughout the main continent of Europe.²⁰⁵

The Renaissance Era, which was mostly linked to Italy in the fourteenth to the seventeenth centuries, was a period of great cultural production. This era followed a time where great technological developments took place in post-plague era Europe. There were an increasing amount of wealthy men who made their living through the expanding trade routes, and who wanted to showcase their wealth and taste in cultural products from renowned artists. Europeans seemed to be very interested in cultural artefacts from Italy. Members of the elite began to place emphasis on how their wealth was displayed. This was most often done through classical works of art.²⁰⁶ It is in this era that members of the elite society started to collect objects from other countries and cultures and display it in their homes in their “cabinets of curiosities.”

The most predominant and prevailing argument is that the Grand Tour in eighteenth century Europe is the real origin of modern tourism. Modern tourism is comprised of a variety of experiences that focus on sights and sites. E. Zeulow argues, modern tourism implies travelling for leisure. With the Grand Tour, a noticeable amount of people started travelling to see specific

²⁰⁴ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

²⁰⁵ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

²⁰⁶ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

sites and tour through certain countries.²⁰⁷ It is generally recognised that the main type of tourist on the Grand Tour was a young man from elite society, travelling with a tutor, usually from Britain, to southern European countries such as France and Italy. Rome was often on the itinerary as the main destination. Most of these Grand Tour travellers were aristocratic young men, with women and older tourists being much less common. Education was the reason, or at least the proposed focus, of this kind of travel. It could be argued that the travel motivations behind the Grand Tour were layered. It was widely believed that the main motivation was education, but when it comes to the activities that these young travellers enjoyed, leisure was definitely a motivation as well. The Grand Tour served as a type of rite of passage for young men of elite classes. It was very expensive to go on these tours, and this links to the idea of leisure being a status symbol. Only members of elite classes could afford to not work and travel with leisure as part of their motivation.²⁰⁸ E. Zeulow draws a comparative line between the increase in spending through these travels and the Consumer Revolution that would eventually take place after the Industrial Revolution with the turn of the eighteenth century. This Consumerism Revolution can be linked to modern tourism because of the money that travellers spent on these Grand Tours to bring paintings and other souvenirs home.²⁰⁹

Places of knowledge were visited on Grand Tours. These places were often a “lieu de mémoire”,²¹⁰ (a place of remembrance) including monuments and memorial sites that held objects of value that were featured on the “must-see lists” compiled by the educated tutor. These places of interest served as a predecessor of museums. One of the places that was recognised as a popular destination for travellers in the northern part of Europe was Leiden’s Botanical Garden and Anatomical Theatre. Here there were public exhibitions of multiple cabinets of curiosities that contained natural and cultural rarities. There was a growing culture across Europe that linked to Leiden’s Botanical Garden which was interlinked with the curiosity around various cultural products, grouping them together and displaying them.²¹¹ By 1815, the Grand Tour in its traditional form has disappeared. This was largely due to the disruption caused by the French Revolution and the following Napoleonic wars that took place in Europe in the late 1700s and early 1800s.²¹²

²⁰⁷ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

²⁰⁸ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

²⁰⁹ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

²¹⁰ P. Hulsboom & A. Moss, Tracing the Sites of Learned Men: Places and Objects of Knowledge on the Dutch and Polish Grand Tour, in *Memory and Identity in the Learned World*, BRILL, 2022, p. 257.

²¹¹ P. Hulsboom & A. Moss, Tracing the Sites of Learned Men: Places and Objects of Knowledge on the Dutch and Polish Grand Tour, in *Memory and Identity in the Learned World*, BRILL, 2022, pp. 257-306.

²¹² E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

It is therefore clear that these established museum-like places shared their origin with modern tourism and have been interlinked ever since.²¹³ The history of tourism played a role in the collections that are now housed in many museums. Curiosities collected during these travels were put on display in their own cabinets back home.²¹⁴ There were also lists of these collections that travellers displayed. It was believed that the knowledge of the world was collected in these books, documents and objects in these cabinets of curiosity.²¹⁵ Evidence of modern tourism can be recognised in a few aspects of the Grand Tour: The tutor as the tourist guide; the schedule and list of must-see sites as the tour itinerary; the works of art brought home from the sites and countries as souvenirs; the buildings with relics from the ancient world as museums.²¹⁶ Travel, experience, observation and memory were concepts already used by travel commentators such as Francis Bacon in the sixteenth and seventeenth centuries. Bacon wrote:

Travel, in the younger sort, is a part of education; in the elder a part of experience....The things to be seen and observed are,... treasures of jewels and robes; cabinets and rarities; and, to conclude, whatsoever is memorable in the places where they go.²¹⁷

This alludes to the fact that museums as memory institutions have been intertwined with tourism experiences from the very beginning of tourism as a leisure activity. The Grand Tour was in essence a learning experience through travel and museums.²¹⁸

The Grand Tour was not mass tourism, but it was definitely a type of proto-tourism that would eventually take place all around the world as developments in mass public transport during the Industrial Revolution made it more possible to travel than ever before. This paved the way for a major development in the history of mass tourism. In 1841, Thomas Cook excursions were launched. Thomas Cook, born in England in 1808, is regarded by many scholars such as F. R. Hunter, to be the founder of mass tourism.²¹⁹ The concept of work versus leisure time was introduced with the Industrial Revolution from the late eighteenth to early nineteenth centuries.

²¹³ P. Hulsboom & A. Moss, Tracing the Sites of Learned Men: Places and Objects of Knowledge on the Dutch and Polish Grand Tour, in *Memory and Identity in the Learned World*, BRILL, 2022, pp. 257-306.

²¹⁴ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24(1), 1997, pp. 23-40.

²¹⁵ P. Hulsboom & A. Moss, Tracing the Sites of Learned Men: Places and Objects of Knowledge on the Dutch and Polish Grand Tour, in *Memory and Identity in the Learned World*, BRILL, 2022, pp. 257-306.

²¹⁶ E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

²¹⁷ Of Travel by Francis Bacon, <thoughtco.com/of-travel-by-francis-bacon-1690071/>, 2021. Access: 13 April 2022.

²¹⁸ P. Hulsboom & A. Moss, Tracing the Sites of Learned Men: Places and Objects of Knowledge on the Dutch and Polish Grand Tour, in *Memory and Identity in the Learned World*, BRILL, 2022, pp. 257-306.

²¹⁹ F. R. Hunter, Tourism and Empire: The Thomas Cook & Son Enterprise on the Nile, 1868-1914, *Middle Eastern Studies* 40(5), 2004, pp. 28-54.

This, along with developments in faster and improved transport, paved the way for Thomas Cook's leisure tourism trips to develop. He made arrangements with railway companies to provide lower train fares for groups of a large number of people. He started to offer round-trip tickets to create excursion travel. In this time, travel gained popularity among both the elite and the working classes, and a few benefits of travel were recognised, such as the perceived benefit that better country climates outside of industrialised urban London are beneficial to one's health. He conducted various excursions. One example of such an excursion was a trip for a large number of working-class people to see the Great Exhibition in London in 1851. He eventually expanded travel destinations and developed tours throughout the continent of Europe. After the American Civil War in the 1860s, he created tourism packages for Americans to travel to Europe. By this decade, his company, Cook & Son, was seen as a pioneer in travel.²²⁰

The idea of tour packages was developed during the establishment of Cook & Son. Escorted tours were slowly being replaced by curricular tours. These packages included transport tickets, an itinerary, and a fixed price. He would later arrange discounted coupons for accommodation as well. Cook also had a hand in the creation of resorts, which were places where everything a tourist is deemed to need is located on site. This included varying types of accommodation to suit different classes, as well as meal options and areas for leisure. These resorts led to a new type of relationship between a destination for tourists and the local city or town where it was located. A type of dependant relationship between these tourist destinations and the local community also developed, where one supplied accommodation and tourism services, and the other created employment and trade opportunities. Thomas Cook's tours led to the creation of vast tourism networks of accommodation, transport, and other tourism suppliers. It is argued that groups of people travelling for leisure purposes had never before taken place in such great numbers and thus his tours are recognised as the birth of mass tourism.²²¹

There was an exponential increase in travel post World War II (1939-1945) with the development of better aircraft, higher standards of living and improved automobiles.²²² From the 1960s onwards, there were also changes taking place in museums. A few factors, such as technological advances, had an impact on museums. There were also social changes that had

²²⁰ F. R. Hunter, *Tourism and Empire: The Thomas Cook & Son Enterprise on the Nile, 1868-1914*, *Middle Eastern Studies* 40(5), 2004, pp. 28-54.

²²¹ F. R. Hunter, *Tourism and Empire: The Thomas Cook & Son Enterprise on the Nile, 1868-1914*, *Middle Eastern Studies* 40(5), 2004, pp. 28-54.

²²² E. G. E. Zeulow. *A History of Modern Tourism*, Macmillan International Higher Education, 2015.

an influence on how museums operated. Other factors such as an increased focus on diversity and recognising marginalised identities came into play. Developments in conservation was another advancement that facilitated museum growth.²²³ In the 1990s, museums were now required to start justifying their purpose in the public space. Even with financial restraints, museums are now required to perform various duties in an effort to justify themselves. These duties included the conservation of artworks, assisting with scholarly projects and staying relevant by changing with the development of new technologies. Museums also had to start paying attention to their visitor numbers. In the nineteenth century, much of the museums' classification systems and interpretation was left in the hands of the curator. Museums used to be far more closed institutions with a focus only on a specific type of visitor and specific kind of collections. Today, museums are much more open for the inclusion of previously neglected exhibition themes and visitor groups. They are more open in terms of access and the type of education they offer.²²⁴

With the inclusion of day trips as touristic endeavours, museums play an even a larger part in tourism. They contribute to visitor opportunities and some studies have shown that museums increased the time that tourists spend at destinations. Thus, museums claim a large part of the modern tourism infrastructure.²²⁵ In the twenty-first century this persists as L. Davidson and P. Sibley also point out that museums are recognised as part of the tourism domain and are identified as cultural and heritage attractions that can enhance a destination.²²⁶ Jamieson offers the definition of heritage and cultural tourism as: "Travel concerned with experiencing the visual and performing arts, heritage buildings, areas, landscapes, and special lifestyles, values, traditions and events."²²⁷ It is also defined as: "Travel directed toward experiencing the arts, heritage and activities that truly represent the stories and people of the past and present."²²⁸ In both these quotes, the relevance of museums is implicit.

It is therefore apparent that museums are now more than ever playing a larger role in leisure and tourism. They are no longer only part of "high culture" sites as they were previously

²²³ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4-12.

²²⁴ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161-174.

²²⁵ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161-174.

²²⁶ L. Davidson & P. Sibley, Audiences at the 'New' Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa, *Visitor Studies* 14(2), 2011, pp. 176-94.

²²⁷ W. Jamieson, Cultural Heritage Tourism Planning and Development: Defining the Field and its Challenges, *APT Bulletin* 29(3/4), 1998, p. 65.

²²⁸ K. Perera, The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries, *Regional Centre for Strategic Studies* (8), 2015, p. 1.

regarded in seclusion.²²⁹ Museums now form an integrated part of the heritage sphere of attractions visited by tourists.²³⁰ J. Csapo provides a few reasons why heritage attractions are growing in popularity. The media is playing a larger role in the marketing and promotion of heritage sites. The need to travel for heritage purposes is increasing as levels of education among the public has risen. Tangible heritage has also become a consumable product in the tourism market.²³¹ Museums are generally placed under the niche market of heritage and cultural tourism, but museums can also fall into other niche markets of tourism, such as educational tourism. Depending on the type of museum, they can also fall under the umbrella of mass tourism, as in the example of the British museum in London, UK, that had 6.02 million visitors in 2018/19.²³²

Museums are also now recognised as social institutions that are affected by social changes around them and are viewed today as cultural centres. They are seen as institutions that guard heritage, carry out research tasks, are involved in educational programmes and provide activities that promote these cultural objects within the environment of developing the local economy around them.²³³ In modern times, many museums in developed countries have transformed into business-minded enterprises that are competitive in the leisure market.²³⁴

Herreman lists the roles that museums fulfil in tourism. These include:

- The interpretation of local cultures and their history and relaying this for the benefit of visitors.
- They also facilitate an understanding of other cultures.
- They act as orientation sites for tourists in smaller communities
- They can also fulfil the role as centres for local handicraft and showcasing of skills or research.²³⁵

²²⁹ K. Perera, The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries, *Regional Centre for Strategic Studies* (8), 2015, pp. 1-6.

²³⁰ J. Csapo, The Role and Importance of Cultural Tourism in Modern Tourism Industry, In *Strategies for Tourism Industry - Micro and Macro Perspectives*, 2012, pp. 201-232.

²³¹ J. Csapo, The Role and Importance of Cultural Tourism in Modern Tourism Industry, In *Strategies for Tourism Industry - Micro and Macro Perspectives*, 2012, pp. 201-232.

²³² The Guardian, "British Museum to Return Buddhist Heads Looted in Afghan War," 2019, <https://www.theguardian.com/culture/2019/jul/08/british-museum-return-looted-afghan-artefacts-found-heathrow>.

²³³ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4-12.

²³⁴ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4-12.

²³⁵ L. Davidson & P Sibley, Audiences at the 'New' Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa, *Visitor Studies* 14(2), 2011, pp. 176-94. ; Y Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4-12.

According to C. Wavell, museums have also had an impact on the empowerment of communities, influencing disadvantaged and socially excluded groups, promoting healthier communities, and tackling community issues such as unemployment and crime.²³⁶ The place the museums have in tourism can be seen in various heritage and cultural tourism policies of governments.²³⁷ There are various roles that museums must fulfil which they started to reconcile with other values over time:

- Firstly, the role of being type of “judges” that decide what type of cultural tastes and knowledge should be displayed, as museums have the power to decide what collections deserve to be exhibited.
- Secondly, the role of being the hubs for community memories.
- Lastly, the role of being institutions with authority in scholarly circles.

All these roles museums have had to perform while still showing growth in the tourism sector to validate their purpose and relevance to governments.²³⁸

4.2. The impact of tourism on museums

There has been a recent growth in heritage and cultural tourism because of its potential to focus on the importance of cultural products which could lead to financial support for the protection and restoration of heritage resources. Admittedly, there are risks presented with heritage and cultural tourism. The struggle or tension between preservation versus entertainment, globalisation, the commodification of heritage resources and the destruction thereof, and lastly, the side-effects of increased numbers at a site such as environmental degradation, the displacement of residents, the increase in pollution and strain on the local infrastructure, are all risks that can accompany heritage and cultural tourism.²³⁹ These can be mitigated through careful planning and certain measures to provide a more authentic tourism experiences.

²³⁶ C. Wavell (et al.), *Impact Evaluation of Museums, Archives and Libraries: available evidence project*, A report for *Resource: the Council for Museums, Archives and Libraries*, 2002, p. iv.

²³⁷ M. Foley & G McPherson, *Museums as Leisure*, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²³⁸ M. Foley & G McPherson, *Museums as Leisure*, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²³⁹ B. Lord, *Cultural tourism in Ontario*, *Cultural tourism*, ICOMOS Conference, 1993, pp.126-131 ; W Jamieson, *The Challenges of Sustainable Community Cultural Heritage Tourism*, 2000, pp. 1-10.

One risk, for example, is the key issue of preservation versus entertainment.²⁴⁰ With leisure being the focus of tourism, and education the traditional focus of museums, it is sometimes difficult to find the balance in the operation of museums. Some argue that the accommodation of the leisure market, i.e. tourism, is not necessarily irreconcilable within the museum's original purpose of education. Educative leisure, or edutainment, can be established for the development of communities. Some might argue that recreational activities can be found at the core of museums from their very origin.²⁴¹

The impact of globalisation is another concern that should be considered. Globalisation is linked to the cultural facet of tourism. As the world becomes smaller, so does the access to different cultural resources. The curiosity of cultural tourists, and their never-ending seeking of experiences, is in many ways related to the expansion of communications technology. The pattern of tourism development is parallel to that of consumerism. Globalisation and the consumerism of cultural resources does, however, leave a mark on museums and other cultural resources.²⁴² Many scholars deliberate and caution about the possible loss of authenticity in heritage tourism.²⁴³

Museums have, over time, become commodified as part of the local cultural and heritage infrastructure.²⁴⁴ There has been much discussion on the topic of cultural products as commodities and the issue of the degradation of original culture. Conservation is a renewed challenge that must be addressed. As tourism grows and expands, so does its impact on museums and other cultural sites. Not just the conservation of the physical cultural resources is of concern, but also the conservation of the non-physical facets of tourism. These include the protection of the integrity of religious or sacred sites.²⁴⁵

There are other potential drawbacks to heritage and cultural tourism. Such as the risk that heritage resources can be destroyed and have a detrimental impact on the local economy, if they are only seen as tools for tourism products. This is the opposite effect that heritage and

²⁴⁰ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24(1), 1997, pp. 23–40 ; W Jamieson, Cultural Heritage Tourism Planning and Development: Defining the Field and its Challenges, *APT Bulletin* 29(3/4), 1998, pp. 65-67.

²⁴¹ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–74.

²⁴² Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4-12.

²⁴³ L. Vareiro (et al.), The Importance of Museums in the Tourist Development and the Motivations of Their Visitors: An Analysis of the Costume Museum in Viana Do Castelo, *Journal of Cultural Heritage Management and Sustainable Development* 11(1), 2020, pp. 39–57.

²⁴⁴ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–74.

²⁴⁵ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–74. ; J. Csapo, The Role and Importance of Cultural Tourism in Modern Tourism Industry, In *Strategies for Tourism Industry - Micro and Macro Perspectives*, 2012, pp. 201-232.

cultural tourism aims to have at a heritage site. Rather, heritage and cultural tourism strives to connect the preservation of heritage resources and its interpretation to the practice of tourism with accompanying aspects such as marketing and the development of tourism products.²⁴⁶ These efforts are regarded as positive.

A large number of tourists at a site can lead to the physical damage of the natural environment. However, there are some more recent trends in heritage and cultural tourism, such as the growing niche of ecotourism which involves tourists seeking out tourism activities that are sensitive to the natural surroundings. Tourism companies in this niche often try to advertise their tourism offerings as such to show their commitment to preserve the natural environment. The search for tourism activities that are sensitive to the surrounding cultural and heritage resources is increasingly popular, and links to the greater trend in tourism which is that tourists are seeking more authentic experiences.²⁴⁷

Jamieson states that tourism and economic development have put great strain on the preservation of cultures. However, the solution is not to stop culture from changing or freezing it in its current state, but rather, by managing the change that puts pressure on culture, whether intangible or tangible. Good coordination between heritage managers and tourism agents is necessary to make sure that the site retains its cultural value. The satisfaction of visitors in terms of their tourism experience should be balanced against other factors such as the attention paid to the value of heritage resources in heritage and cultural tourism.²⁴⁸ The potential economic value to be gained from cultural products should be weighed up against the heritage value thereof. Jamieson illustrates the balance that must be struck in Figure 1.²⁴⁹

²⁴⁶ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁴⁷ B. Lord, Cultural tourism in Ontario, *Cultural tourism*, ICOMOS Conference, 1993, pp.126-131.

²⁴⁸ W. Jamieson, Cultural Heritage Tourism Planning and Development: Defining the Field and its Challenges, *APT Bulletin* 29(3/4), 1998, pp. 65-67.

²⁴⁹ W. Jamieson, The Challenges of Sustainable Community Cultural Heritage Tourism, 2000, pp. 1-10.

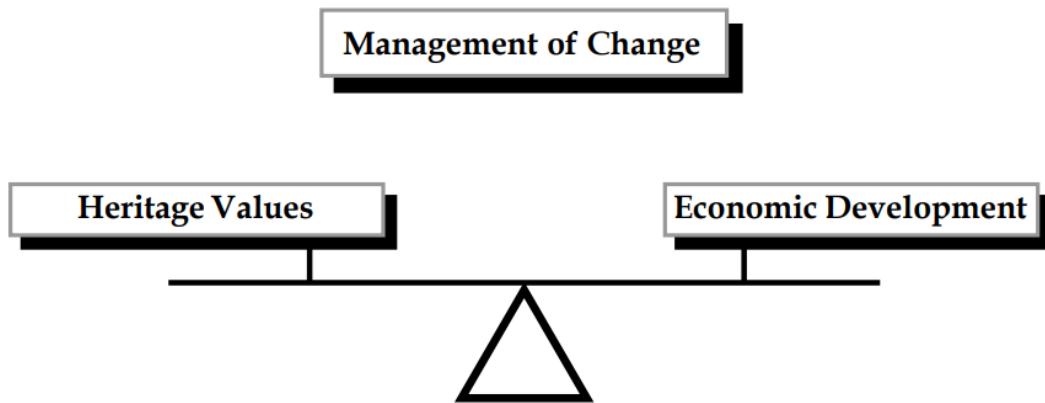


Figure 1: How the management of change on culture should be balanced ²⁵⁰

Herreman suggests two practical solutions to this issue of conservation: One would be proper planning, and the second would be structured programmes.²⁵¹ Jamieson supports this by stating that adequate planning and management should be in place in order to protect heritage resources. The prime concern is that the necessary planning should be in place to make sure that the site does not lose its authenticity. Ways in which the impact of tourism on the local cultural environment can be measured should also be implemented. The maximum capacity that a site has to entertain tourism should be well examined and not be exceeded. This can be achieved by: setting guidelines for tourism agents to make sure that the limits are kept; recognising that cooperation between the local communities, site managers and tourism agents are necessary to avoid clashes; implementing impact assessment to make sure that the site does not degrade with the introduction to the tourism market; and lastly, that the necessary training is given for all involved in tourism production at a site.²⁵² L. Vareiro (et al.) also present a few solutions to minimise the negative effect that tourism can have on culture:

- Firstly, to pay attention to the cultural exchange between the community and tourists.
- Secondly, to make culture accessible for the local community.

²⁵⁰ W. Jamieson, *The Challenges of Sustainable Community Cultural Heritage Tourism*, 2000, pp. 1-10.

²⁵¹ Y. Herreman, *Museums and Tourism: Culture and Consumption*, *Museum International* 50(3), pp. 4-12.

²⁵² W. Jamieson, *Cultural Heritage Tourism Planning and Development: Defining the Field and its Challenges*, *APT Bulletin* 29(3/4), 1998, pp. 65-67.

- Thirdly, to pay attention to the preservation of the local architecture; and fourthly, that keeping cultural festivities should be considered.
- Finally, they suggest that another way of protecting local culture would be to support the creation of local cultural products. For them, local cultural centres should be encouraged and the prevention of visits to certain religious spaces and ceremonies should be mandated.

These are all challenging objectives, but if the issues of conservation can be addressed, M. Foley and G. McPherson argue that the creation of sustainable cultural tourism products can, in actuality, help revitalise culture.²⁵³ Some argue that by recognising that museums are part of tourism, actually takes the right step for museums to give greater consideration to unrepresented minorities and communities.²⁵⁴

4.3. Economisation of museums within tourism

Changes in tourism has led to changes in museums.²⁵⁵ These changes in museums in recent decades include viewing cultural services as economic, and not only as social. For centuries museums have always been regarded as institutions that provides information to visitors. However, museums have started to recognise the economic benefits that visitors can bring to museums.²⁵⁶ Literature from the late 1990s, from both the fields of economics and tourism, has highlighted the topic of the economisation of museums. Terms such as “commercialisation” and “performance value” are now seen as part of the role and function of museums. Other strategies from economic policies such as marketing strategies have also been brought into museum operations.²⁵⁷ The economic frameworks that are being implemented in museums, mean that museum professionals need to take on the role of managers in the broader sense of the word. Museums have had to focus on reconciling the traditional professional values of museum experts with the need to incorporate managerial principles as museums have

²⁵³ L. Vareiro (et al.), The Importance of Museums in the Tourist Development and the Motivations of Their Visitors: An Analysis of the Costume Museum in Viana Do Castelo, *Journal of Cultural Heritage Management and Sustainable Development* 11(1), 2020, pp. 39–57.

²⁵⁴ L. Davidson & P. Sibley, Audiences at the ‘New’ Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa, *Visitor Studies* 14(2), 2011, pp. 176–94.

²⁵⁵ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4–12.

²⁵⁶ B. Capstick, Museums and Tourism, *The International Journal of Museum Management and Curatorship* (4), 1985, pp. 365–72.

²⁵⁷ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

commercialised more over the years. Some ask whether the profession of museum curators is at risk because of these changes. Many museums are now appointing museum managers with backgrounds in business careers. They often come from other leisure services in tourism. Some critics have argued that these type of business managers from other tourist sites are not fit for this purpose, as they do not fully understand the need of museums since they do not have an education in museum studies. They argue that curators should rather be trained in business manager principles.²⁵⁸

There are also potential economic benefits for museums through engaging with heritage and cultural tourism.²⁵⁹ It then stands to reason that the greater the heritage product is that museums can offer, the greater the potential economic benefit that they can receive.²⁶⁰ T. Silberberg is of the opinion that museums can gain more economic benefits if they tap into non-cultural institutions. By being part of tourism packages, museums are linked to resorts, accommodation, and other non-cultural tourism products. In this way, museums can reap benefits from traditional cultural tourists as well as tourists with other primary travel motivations.²⁶¹ Economic examination cannot necessarily help determine the value of the outputs of museums, or comment on society's cultural purpose. It can, however, assist museums in dealing with their costs and the way in which they deliver outputs.²⁶² Some scholars state that cultural heritage tourism can assist in creating a sustainable local economy, and museums must deal with this obligation of tapping into and developing the local economy.²⁶³ In fact, some argue that alongside principles such as leisure, education, and protection of culture, museums now have the added principle of stimulating the local economy.²⁶⁴

4.4. Changes in the role of museums

²⁵⁸ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁵⁹ T. Silberberg, Cultural Tourism and Business Opportunities for Museums and Heritage Sites, *Tourism Management* 16(5), 1995, pp. 361–365.

²⁶⁰ B. Lord, Cultural tourism in Ontario, *Cultural tourism*, ICOMOS Conference, 1993, pp.126-131.

²⁶¹ T. Silberberg, Cultural Tourism and Business Opportunities for Museums and Heritage Sites, *Tourism Management* 16(5), 1995, pp. 361–365.

²⁶² P. Johnson, Peter & B. Thomas, The Economics of Museums: A Research Perspective, *Journal of Cultural Economics* 22, 1998, pp. 75-85.

²⁶³ S. F. Tanackovic & B. Badurina, Collaboration of Croatian Cultural Heritage Institutions: Experiences from Museums, *Museum Management and Curatorship* 24(4), 2009, pp. 299–321. ; K. Perera, The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries, *Regional Centre for Strategic Studies* 8, 2015.

²⁶⁴ S. S. F. Tanackovic & B. Badurina, Collaboration of Croatian Cultural Heritage Institutions: *Experiences from Museums, Museum Management and Curatorship* 24(4), 2009, pp. 299–321. ; K. Perera, The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries, *Regional Centre for Strategic Studies* 8, 2015.

As issues of preservation are presenting themselves, cultural attractions, like museums, must rethink their role in the local economy.²⁶⁵ Herreman touches on the response of museums to the changes in their role. Museology is diversifying, entrepreneurial projects are popping up in museums, and planning has gained increased importance. Other trends taking place in heritage and cultural tourism are an increase in demand and supply that motivates the relationship between tourism and museums. Demand includes an increase in culturally motivated trips; the increase in revenue that is gained from the greater number of visitors to museums; the status of cultural tourism and education; and the greater use of technologies to gain information on tourist destinations. Supply includes the valorisation of heritage preservation, economic development, employment creation, and in a greater sense, economic regeneration.²⁶⁶ The idea of these new museum's links to ideas of interactivity and the use of multiple types of media in museum exhibitions.²⁶⁷ Museums also have to adapt to the twenty-first century where cultures are becoming closer, thanks to advancements in communications technologies.²⁶⁸ The digital media revolution is altering cultural attractions. E. Badalotti (*et al*) has put the impact of this revolution into perspective in the following way to emphasise the increasingly rapid change:

The printing press changed the world in 2 centuries, digital media has revolutionised it in 20 years. Radio took 38 years to reach 50 million people, TV 13 years, the Internet 4 years, and Facebook 2 years.²⁶⁹

With rapidly evolving new technologies and modern-day media, museums are reaching wider audiences than ever before.²⁷⁰ Technical developments in information and communication reach audiences that are not necessarily physical visitors to the actual museum.²⁷¹

The role that museums played in society has also changed over time. Because of government pressure for museums to show economic growth and contribution, they have emphasised the

²⁶⁵ J. Csapo, The Role and Importance of Cultural Tourism in Modern Tourism Industry, In *Strategies for Tourism Industry - Micro and Macro Perspectives*, 2012, pp. 201-232.

²⁶⁶ L. Vareiro (et al.), The Importance of Museums in the Tourist Development and the Motivations of Their Visitors: An Analysis of the Costume Museum in Viana Do Castelo, *Journal of Cultural Heritage Management and Sustainable Development* 11(1), 2020, pp. 39–57.

²⁶⁷ L. Davidson & P Sibley, Audiences at the 'New' Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa, *Visitor Studies* 14(2), 2011, pp. 176–94.

²⁶⁸ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4–12.

²⁶⁹ E. Badalotti (et al.), The Future Museum, *Procedia Computer Science* 7, 2011, p. 114.

²⁷⁰ K. Perera, The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries, *Regional Centre for Strategic Studies* 8, 2015.

²⁷¹ P. Johnson, Peter & B. Thomas, The Economics of Museums: A Research Perspective, *Journal of Cultural Economics* 22, 1998, pp. 75-85.

leisure role in tourism. However, this is not to say that education has no place in tourism. Edutainment is a topic that is gaining increasing attention from researchers.²⁷² Collections in museums started from the private collections and artefacts of the elite, so it could be argued that these collections and exhibit only focused on the prominent educational topics of the time and by no means provided a holistic education. Now it is a hybrid function of edutainment. Exhibitions are often set up to line up with particular tourist behaviour. A type of educative leisure. Also, museums originated as collections to be used by scholars, but developed into places of casual visitation. Museums were created with an idea that it would serve a purpose to aid in the wellbeing of the public. Foley and McPherson argue that even at its early stages, the contrast between education and leisure in a museum setting could be seen. The entertainment value of museums drew crowds, while the educational element is what brought patrons and status to museums. Numerous governments have had a hand in museums pursuing leisure over education in terms of tourism. From the 1930s, some governments started to place pressure on museums to prioritise entertainment above education to make sure that the general public, who they were sure wanted to be entertained and not educated, attended in great numbers.²⁷³

Changes in museology include thinking about whether museums should be objects or people driven. Museums have developed from centres where knowledge is controlled to places where participation from visitors is encouraged to create better museum experiences. Museums have started to change how they think in terms of visitor experiences. They are starting to pay attention to the expectations that visitors have and also look at different interpretations that they present alongside their exhibitions.²⁷⁴ When museums were originally created, there was not a lot of interest in the general public being an audience. Museums then evolved. With the French Revolution and the Great Exhibition, the focus shifted to mass education. Museums then changed dramatically as they are now taking visitor experiences into account. There is also the realisation of the importance of evaluating the changing motivations of tourists and the expectations that they have.²⁷⁵ Museum curators have had to alter their roles, to not only provide interpretations and knowledge, but to engage with the audience more. There are, however, some authors and museum experts that are concerned that the quality of the level of

²⁷² M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁷³ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁷⁴ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁷⁵ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24(1), 1997, pp. 23–40. ; B Lord, Cultural tourism in Ontario, *Cultural tourism*, ICOMOS Conference, 1993, pp.126-131. ; J Csapo, The Role and Importance of Cultural Tourism in Modern Tourism Industry, In *Strategies for Tourism Industry - Micro and Macro Perspectives*, 2012, pp. 201-232.

information provided at museums will drop when museums shift too much to places of entertainment, rather than serious scholarly institutions.²⁷⁶

Currently, the social purpose of museums is still being revisited and reviewed. Foley and McPherson state that in this post-modern world, the purpose of museums is looked at through the lens of consumption.²⁷⁷ Museums need visitors for several reasons:

- Greater visitor numbers will demonstrate the relevance of a museum.
- It will show that public funding is justified
- It will help increase the revenue that is much needed in most museums.²⁷⁸

There is no increase in grants from governments necessarily, even though more users lead to the need for more resources.²⁷⁹ As governments have generally reduced their funding to museums, more museums are turning towards tourists as a target audience to generate income.²⁸⁰ The changing status of visitors to museums can be linked back to the change in perception in leisure tourism and its relationship to museums.²⁸¹ Museums have to keep their visitor numbers up in a financially constrained environments where they need to justify their existence. They can do this by making their collections more accessible to audiences and by providing various types of experiences. By doing this, they need to compete for visitors that have an abundance of choices in the tourism market, but only a limited time to visit them. Museums then also show their commitment as attractions in the leisure market.²⁸² The fact that museums are now focused on visitor experience shows what place museums have in tourism. It shows that the focus is on entertainment and generating an income, and not necessarily to teach through exhibitions.²⁸³ However, some studies find that visitors are actually looking for a combination of education and recreation when visiting a museum. Motivations to visit museums also include having an enjoyable day trip

²⁷⁶ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24(1), 1997, pp. 23–40. ; B. Lord, Cultural tourism in Ontario, *Cultural tourism*, ICOMOS Conference, 1993, pp.126-131. ; J. Csapo, The Role and Importance of Cultural Tourism in Modern Tourism Industry, In *Strategies for Tourism Industry - Micro and Macro Perspectives*, 2012, pp. 201-232

²⁷⁷ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁷⁸ L. Davidson & P. Sibley, Audiences at the ‘New’ Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa, *Visitor Studies* 14(2), 2011, pp. 176–94.

²⁷⁹ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁸⁰ L. Vareiro (et al.), The Importance of Museums in the Tourist Development and the Motivations of Their Visitors: An Analysis of the Costume Museum in Viana Do Castelo, *Journal of Cultural Heritage Management and Sustainable Development* 11(1), 2020, pp. 39–57. ; J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24(1), 1997, pp. 23–40.

²⁸¹ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁸² L. Davidson & P. Sibley, Audiences at the ‘New’ Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa, *Visitor Studies* 14(2), 2011, pp. 176–94.

²⁸³ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

or social experience. This links museums to other leisure attractions such as theatres or shopping malls for day tourists. By opening museums to not only focus on culture in a limiting way, museums are placed in the everyday landscape.²⁸⁴

Related to this is the idea of “localness”, which is an issue that is also gaining attention. Many argue that tourists want to feel the “localness” of a destination in order to have an authentic tourism experience. Museums help to exhibit this localness to tourists. But others argue how far does this need stretch in terms of what tourists actually want. A study in Hawaii found that the climate and natural landscape was higher on the priority list of tourists than historical museums for example. So what exactly “localness” and “authentic” means for tourists can differ. J. Trant argues that destinations should lean into this localness at museums to increase their attractivity to tourists.²⁸⁵ According to her, tourist expectation is gaining importance as the “Institutionally defined information space is changing to situationally defined user-space”.²⁸⁶ Tourists experience attractions and museums on a personal level, and museums are starting to recognize and act on this. In view of this, the motivation behind travel is being considered, and museums are starting to “activate” the passive experiences they provide.²⁸⁷ Museums have adopted a more social approach as part of the heritage and cultural tourism system. Even though many museums in Africa are based on European models, as a result of colonial history, many of these museums are now reconsidering and reshaping their role and mission in the local community. They are no longer only catering for international tourists and elite visitors, but they are taking the local community and its heritage into consideration and focusing on its preservation and showcasing.²⁸⁸

As the museological study of museums developed over time, new ideas of the purpose and function of museums are being considered.²⁸⁹ Economic changes that have had an impact on museums include states moving towards decentralisation and providing greater freedom to cultural institutions. This can also mean less funding given by the state.²⁹⁰ This has been evident

²⁸⁴ L. Davidson & P. Sibley, Audiences at the ‘New’ Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa, *Visitor Studies* 14(2), 2011, pp. 176–94.

²⁸⁵ J. Harrison, Museums and Touristic Expectations, *Annals of Tourism Research* 24(1), 1997, pp. 23–40.

²⁸⁶ J. Trant, Emerging Convergence? Thoughts on Museums, Archives, Libraries, and Professional Training, *Museum Management and Curatorship* 24(4), 2009, p. 384.

²⁸⁷ M. de la Harpe, The Role of New Technologies in the Field of Tourist Guiding, Honours dissertation, University of Pretoria, 2017.

²⁸⁸ L. Abungu, Museums and Communities in Africa: Facing the New Challenges, *Public Archaeology* 4(2), 2005, pp. 151–54.

²⁸⁹ L. Davidson & P. Sibley, Audiences at the ‘New’ Museum: Visitor Commitment, Diversity and Leisure at the Museum of New Zealand Te Papa Tongarewa, *Visitor Studies* 14(2), 2011, pp. 176–94.

²⁹⁰ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4–12.

in the cases of various museums that are now receiving less funding from their local governments, even in developed countries like the United States and Spain, as well as other European countries.²⁹¹ Alternative sources of funding can be generated from private support, or income generated by the museums themselves.²⁹² Museums had to implement certain measures that would be difficult to align within the original purpose of museums, such as the selling of merchandise, to increase their income. Museums are in many cases following the trends set by other tourism sites by incorporating retail and catering services alongside their other museum services. Museums also have the balancing act of increasing access to their collections while still increasing revenue gained from visitors.²⁹³ There is still much research to be done on the impact of state funding if museums generate their own income or receive grants from private sources. In the UK, for example, 53% of museums' total income is through grants received.²⁹⁴ One can also look at the effect that expenditure on museum development will have on the future income generated by museums.²⁹⁵ There are projects in place for museums to open in the next few years in places like Dubai which will possibly take on a more vibrant twenty-first century approach.²⁹⁶ Considering the expectations of the potential visitors could go a long way in creating development strategies that are sustainable and economisation within the domain of museums is critical.²⁹⁷

4.5. The future relationship between museums and tourism

As is evident, a few recent trends have had an impact on the nature of the heritage and cultural tourism sector. These include an increase in popularity of “getaway holidays”, the convergence of “high” and popular culture, the rising importance of certain niche tourism markets such as eco-tourism, the growth of the Internet and other new technologies, and the moving away from

²⁹¹ M. Negri, Emerging New Trends in the European Museum Panorama, *New Trends in Museums of the 21 St Century, the Learning Museum Network Project*, 2013, pp. 15–39.

²⁹² P. N. Hughes & W. A. Luksetich, The Relationship Among Funding Sources for Art and History Museums, *Nonprofit Management and Leadership* 10(1), 1999, pp. 21–37.

²⁹³ M. Foley & G. McPherson, Museums as Leisure, *International Journal of Heritage Studies* 6(2), 2000, pp. 161–174.

²⁹⁴ P. Johnson & B. Thomas, The Economics of Museums: A Research Perspective, *Journal of Cultural Economics* 22, 1998, pp. 75–85.

²⁹⁵ P. N. Hughes & W. A. Luksetich, The Relationship Among Funding Sources for Art and History Museums, *Nonprofit Management and Leadership* 10(1), 1999, pp. 21–37.

²⁹⁶ M. Negri, Emerging New Trends in the European Museum Panorama, *New Trends in Museums of the 21 St Century, the Learning Museum Network Project*, 2013, pp. 15–39.

²⁹⁷ K. Perera, The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries, *Regional Centre for Strategic Studies* 8, 2015.

object-based tourism to experiential tourism.²⁹⁸ There are a few impacts that the economic decline in the early 2010s, and the financial cuts from many governments in the heritage sector, had on museums. This forced museums to look more to the relationships that they have with the public and also led to relationships between different museum institutions.²⁹⁹

When looking at the future of museums, sustainability is a key term that will be considered. What will be necessary for museums to survive in the twenty-first century? The solution to the survival of museums might lie in deaccessioning.³⁰⁰ This is the opinion among some scholars that deaccessioning will help museums survive, while also offering a solution to the ever-growing number of collections that many museums seem to face. Full storerooms packed with collections that need preservation and attention is not aiding the task of museums. These collections packed away in storage are often not displayed or used in any way to attract new visitors or help museums generate an income. These overflowing storage areas lead to problems with their conservation. It also hampers access to a lot of these collections, and they are not receiving any adequate attention from researchers.³⁰¹ It has been suggested by some scholars that in the future, museums will not be defined by their collections, but collections will be defined by museums.³⁰² That is to say, that future museums might have less objects, but these objects and their context will receive greater attention with more resources.

This idea links to new trends in museology that focus more on storytelling than the quantity of items. This also complements new trends in focusing on the museum object in its entirety, rather than displaying the maximum amount of museum objects.³⁰³ This links to the aforementioned concept of experiential tourism. Focusing on the experience of the visitor with the object, instead of merely showcasing a large number of items to visitors which often only leads to looking, and not experiencing. Interactive and immersive museum experiences are an example of this experiential tourism. Visitors are increasingly seeking experiences when they travel, that cater to their interests and are personally meaningful. They are no longer travelling solely for the sake of objects or a tourist site's intrinsic value. This is a powerful argument for

²⁹⁸ B. Lord, Cultural tourism in Ontario, *Cultural tourism*, ICOMOS Conference, 1993, pp.126-131.

²⁹⁹ M. Negri, Emerging New Trends in the European Museum Panorama, *New Trends in Museums of the 21 St Century, the Learning Museum Network Project*, 2013, pp. 15–39.

³⁰⁰ M. Negri, “Emerging New Trends in the European Museum Panorama,” *New Trends in Museums of the 21 St Century, the Learning Museum Network Project*, 2013, 15–39.

³⁰¹ M. Negri, Emerging New Trends in the European Museum Panorama, *New Trends in Museums of the 21 St Century, the Learning Museum Network Project*, 2013, pp. 15–39.

³⁰² M. Negri, Emerging New Trends in the European Museum Panorama, *New Trends in Museums of the 21 St Century, the Learning Museum Network Project*, 2013, pp. 15–39.

³⁰³ M. Negri, Emerging New Trends in the European Museum Panorama, *New Trends in Museums of the 21 St Century, the Learning Museum Network Project*, 2013, pp. 15–39.

changing the way in which museums approach tourist experiences and provide “affective learning”.³⁰⁴ By employing affective learning, in other words an immersive experience, tourists are left with a seed of interest in the subject matter and are encouraged to grow that interest even after their visit.³⁰⁵

Tourism is “an environment without frontiers”,³⁰⁶ as expressed by Herreman, and museum professionals seem to have no unified stance on tourism. However, in the last few decades museums are becoming more aware of their own importance.³⁰⁷ They are starting to accept leisure as an additional function of the contemporary museum and the much-needed economic benefits that visitors bring.³⁰⁸ There is a continued search for new relationship dynamics between culture and tourism that will strengthen and preserve culture, rather than dilute it.³⁰⁹ This can be achieved if museums partner with tourism entities to attain common goals. Incentives can be created for the local community to revisit and refresh their cultural identity. This can also lead to an increase in diverse tourism products and destinations.³¹⁰

For heritage and culture to be successful in tourism, its importance needs to be transferred to the visitor, so that a deeper understanding of the context of the present can be gained.³¹¹ Museums form part of the community’s memory and thus play a large role in cultural heritage tourism because it assists in transferring cultural information to tourists. Tourism as a money generator can then, in turn, help raise the preservation of local heritage.³¹² So while museums have always been an element within tourism since its early inception with the Grand Tour, the changing nature of tourist expectations along with advancing technologies have called for a realignment of this relationship with museums.

³⁰⁴ B. Lord, Cultural tourism in Ontario, *Cultural tourism*, ICOMOS Conference, 1993, p. 4.

³⁰⁵ B. Lord, Cultural tourism in Ontario, *Cultural tourism*, ICOMOS Conference, 1993, pp.126-131

³⁰⁶ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), p. 4.

³⁰⁷ Y. Herreman, Museums and Tourism: Culture and Consumption, *Museum International* 50(3), pp. 4–12.

³⁰⁸ A. Mamoon & A. Yazan. Museums And Tourism: Visitors Motivations and Emotional Involvement, *Mediterranean Archaeology and Archaeometry* 16(3), 2016, pp. 43-50.

³⁰⁹ J. Csapo, The Role and Importance of Cultural Tourism in Modern Tourism Industry, In *Strategies for Tourism Industry - Micro and Macro Perspectives*, 2012, pp. 201-232.

³¹⁰ L. Vareiro (et al.), The Importance of Museums in the Tourist Development and the Motivations of Their Visitors: An Analysis of the Costume Museum in Viana Do Castelo, *Journal of Cultural Heritage Management and Sustainable Development* 11(1), 2020, pp. 39–57.

³¹¹ K. Perera, The Role of Museums in Cultural and Heritage Tourism for Sustainable Economy in Developing Countries, *Regional Centre for Strategic Studies* 8, 2015.

³¹² L. Vareiro (et al.), The Importance of Museums in the Tourist Development and the Motivations of Their Visitors: An Analysis of the Costume Museum in Viana Do Castelo, *Journal of Cultural Heritage Management and Sustainable Development* 11(1), 2020, pp. 39–57.

Chapter 5: The relationship of archives with museums and tourism

This chapter looks at the developments that have occurred within the domain of the archives, and how this relates to developments in new technologies. It considers how these developments link with museums and also examines the tourist experience within this context.

5.1. Developments in archives

There are a few major developments that have taken place in archives in the twenty-first century. Archives are becoming more user-orientated, as explored in the third chapter, as opposed to being only solely focused on the records themselves. Archivists have also accepted that perfection is not realistically achievable when it comes to keeping archives, but that the processes and ways in which archivists work with records are constantly being revisited and there is always a revision process at work. Archivists have started to play a far more active role in communities, rather than being passive bystanders. Archives are engaging more with the interpretation of collections since the former veil of neutrality and objectiveness has been challenged and lifted.³¹³

The power that archives have in society is a theme that has received attention by various authors throughout the development of archival theory. It was a topic that was mostly dismissed by archivists in the past, as archives were seen as objective storehouses of information. This stems from the historical view of archives as an “objective science”.³¹⁴ However, as the idea of archives being completely objective is waning, archivists are starting to accept the power they have in memory-making, and society, to a much larger extent. Just the fact that many archives are gendered and exclusive of multiple voices, shows how they are not objective.³¹⁵ Archives are passive by themselves, but they can be manipulated for various historical or cultural reasons. History is controlled by how it is written. So, in a way, archives have control over the past. Memory is created in an archival space, and it is important to pay attention to this power so that archives themselves can be held accountable. As we remember the past, we recreate it.

³¹³ K. Theimer, What Is the Meaning of Archives 2.0?, *The American Archivist* 74(1), 2011, pp. 58–68.

³¹⁴ J. M. Schwartz & T. Cook. Archives, Records, and Power: The Making of Modern Memory, *Archival Science* 2(1–2), 2002, pp. 1–19.

³¹⁵ J. M. Schwartz & T. Cook. Archives, Records, and Power: The Making of Modern Memory, *Archival Science* 2(1–2), 2002, pp. 1–19.

And how archives deliver their understanding of memory is the way in which it is shaped.³¹⁶ As V. Harris has pointed out, “whoever controls the archive, controls society”.³¹⁷ Archives have not remained the same throughout history and will also not stay the same in the future. One should not only look at how the construction of knowledge impacts archives, but also how archives have an impact on the construction of knowledge itself. Archives have the power to create and transform knowledge.³¹⁸ Archives also have some control of identity. How they collect and preserve is part of the foundation of how identities are shaped.³¹⁹

However, the core principles of archiving that were established at the genesis of archives can still be seen in modern day archives. Access to collections and assisting users remain the main priorities of archives. In the past, access was often limited in both the physical sense, and in an academic one, but this is changing. When assessing the general situation of archives in South Africa, most are available to the public. However, access to many of them seems to remain within the control of only a small, elite fraction of the public. Many archives focus solely on providing specialist, researcher-orientated marketing of their services. One can also explore the fact that high illiteracy rates, for example in Africa, excludes many members of the public from accessing records. In this context, Ngoepe suggests that oral histories and the availability thereof could help increase the access that people have to their histories.³²⁰

Many archivists have revisited this principle of access and how to move beyond that. According to the “Personal Code for South African Archivists” of 1993, “The archivist is responsible for ensuring the availability and use of permanently valuable archives by identification, acquisition, description and preservation”.³²¹ V. Harris has pointed out the fact that the code not only presents access to archival collections as a responsibility of archivists, but it also points to how archivists should ensure that the collections are used. It is his view that it is not enough that users can access archival records, but archivists need to “create users”.³²² As museums are changing and opening in other ways to attract new users, some scholars believe that archives

³¹⁶ J. M. Schwartz & T. Cook. Archives, Records, and Power: The Making of Modern Memory, *Archival Science* 2(1–2), 2002, pp. 1–19.

³¹⁷ J. M. Schwartz & T. Cook. Archives, Records, and Power: The Making of Modern Memory, *Archival Science* 2(1–2), 2002, p. 4.

³¹⁸ M. Ngoepe, Archives without Archives: A Window of Opportunity to Build Inclusive Archive in South Africa, *Journal of the South African Society of Archivists* 52, 2019, pp. 149-166.

³¹⁹ J. M. Schwartz & T. Cook. Archives, Records, and Power: The Making of Modern Memory, *Archival Science* 2(1–2), 2002, pp. 1–19.

³²⁰ M. Ngoepe, Archives without Archives: A Window of Opportunity to Build Inclusive Archive in South Africa, *Journal of the South African Society of Archivists* 52, 2019, pp. 149-166.

³²¹ V. Harris, Exploring Archives: An introduction to archival ideas and practice in South Africa. *South African Archives Journal* 40, 1998, p. 59.

³²² V. Harris, The Archival Sliver: Power, Memory, and Archives in South Africa, *Archival Science* 2(1), 2002, p. 81.

should do the same.³²³ Archives need to inform the public about what is available in the archive, because by doing so, archives can motivate users to visit the archives and utilise them, whether it is for academic research or simply for the leisure value of the casual visitor.³²⁴ Instead of waiting for users, archives are now reaching out and going where the users are. The need for archives to attract wider audiences has been explored in literature. Access may not be a direct measure of the impact of such cultural institutions, but it does play an important role in ensuring that archives have an impact on users.³²⁵

There are a few reasons why access to archival records for the public is important. It helps people to understand and evaluate the past and their part in that history. Archives also fulfil the role of being an objective measuring tool of evaluating present-day socio-political situations and holding the current government accountable, thereby addressing the inequalities of the past. Some authors also argue that learning about their histories will help people plan for the future.³²⁶ There are various practical considerations that archivists have had to consider when it comes to making records accessible for a larger number of users. These include the physical conditions of archival records and their preservation.³²⁷ There are, however, ways to reach wider audiences, other than physical access, that many archives have not fully embraced yet. Many of these ways have become apparent with developments in online technology in this Information Age.³²⁸ Now, more than ever before, archives have the opportunity to share their information with new users that were previously unable to physically access archival resources. However, for now a large gap exists between the information in an archive, and the number of potential online users.

Besides the opportunity to make archival records accessible through new technologies, archives still need to communicate to the public for other reasons. Access to records goes beyond just having them available to be used by the public. Archives should strive to encourage people to use them. Archives also need to communicate to the public effectively, so that the

³²³ T. B. van der Walt, Re-Thinking and Re-Positioning Archives: Taking Archives To The Children, *ESARBICA Journal* 30, 2011, pp. 115-134.

³²⁴ P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³²⁵ C. Wavell (et al.), Impact Evaluation of Museums, Archives and Libraries: available evidence project, A report for *Resource: the Council for Museums, Archives and Libraries*, 2002.

³²⁶ M. Ngoepe, Archives without Archives: A Window of Opportunity to Build Inclusive Archive in South Africa, *Journal of the South African Society of Archivists* 52, 2019, pp. 149-166.

³²⁷ V. Harris, Exploring Archives: An introduction to archival ideas and practice in South Africa. *South African Archives Journal* 40, 1998, p. 49.

³²⁸ V. Harris, The Archival Sliver: Power, Memory, and Archives in South Africa, *Archival Science* 2(1), 2002, pp. 63–86.

value and worth of the archive can be highlighted. The more information that the archive publicly shares about its invaluable resources, the greater the possibility that the archive will receive the necessary attention required to help preservation efforts. This will, in an ideal situation, lead to an assurance of the future existence and sustainability of the archive.³²⁹

The outreach of archives is important, and one of the main reasons why, is that it helps generating funding for the archive.³³⁰ In many countries, such as South Africa, archives are very obviously under-funded. Less than 2,7% of the 2015/2016 budget allocated to the Department of Arts and Culture were allocated to archives.³³¹ It is generally a dire situation and one which needs to be addressed. Some options open to address this include the possibility that archives can communicate their value to the public through extensive advertisement of their hours, promoting the type of records they have as well as the type of services they offer. This will help users to navigate the archival space and use the services that they are interested in with more ease. This can be achieved through the use of websites, as well as media publications regarding the latest deposits or findings in the archival repository. P. Lester maintains that when archives establish a good online presence, they have the opportunity to immediately reach an international audience.³³²

When discussing the number of users, and other statistics that archives can keep record of, G Reid states that one should ask the question: “So what?”.³³³ What is the actual value of visitors and users of archives? Why does it matter that access is increased to archival collections? It is difficult to provide these answers in a way that relates to economists while providing a reason for the existence of archives and its use for the local economy. But it is worth it to examine the impact that archives have in the modern world and the changes that are taking place in archives are leading to a more interconnectedness of archives with the world around them. Some government agencies, such as the Glasgow City Council in Scotland, view archives as part of

³²⁹ M. Ngoepe, Archives without Archives: A Window of Opportunity to Build Inclusive Archive in South Africa, *Journal of the South African Society of Archivists* 52, 2019, pp. 149-166.

³³⁰ P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³³¹ M. Ngoepe, Archives without Archives: A Window of Opportunity to Build Inclusive Archive in South Africa, *Journal of the South African Society of Archivists* 52, 2019, p. 156.

³³² P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³³³ G. Reid, The Challenge of Making Archives Relevant to the Local Authorities, *Records Management Journal* 20(2), 2010, p. 229.

their cultural strategy. They place archives in a supporting position for cultural tourism as archives help promote cultural diversity.³³⁴

According to the seminal work done by A. Flinn, who is regarded as a pioneer and leading authority in this domain, archives are at the core of our heritage, and claims that they are “the foundation on which are built all our histories.”³³⁵ His article explores the role that archives play in society and states that they are “the direct, uninterpreted and authentic voice of the past”.³³⁶ In this context, community archives are gaining popularity among users. The idea behind community archives is to reflect a broad and inclusive picture of local community activities. The exact definition of communities is not established, as some scholars link communities to a specific locality, while others construct the idea of communities by their shared beliefs, or values. Flinn proposes an encompassing definition of archives as a “group who define themselves on the basis of locality, culture, faith, background or other shared identity or interest”.³³⁷

Furthermore, it is not only our histories that matter, but the histories of marginalised groups that should be a consideration to all. These histories are part of community archives. Many formal archives do not represent marginalised communities. These marginalised groups should be allowed to have a voice in the archive, and not only to be heard, but to speak through records of their own creation. This is a problem that could be addressed by increasing communities’ involvement in the expansion of archives, even if it is only to evoke their interest in the archive.³³⁸ Many formal archives represent a one-dimensional view of history, and by excluding the voices of marginalised communities, the complexities of cultures are not adequately reflected. Some members of the archive profession have spoken on this topic. G. Ham, who served as president of the American Society of Archivists in the 1970s, called for active archivists “to hold up a mirror to reflect all of society”.³³⁹ He claimed that heritage could add meaning to the lives of members of specific communities indicating that it could also add nourishment, both physically and spiritually, to these individuals. His point was that when they

³³⁴ G. Reid, The Challenge of Making Archives Relevant to the Local Authorities, *Records Management Journal* 20(2), 2010, pp. 226-243.

³³⁵ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, p. 151.

³³⁶ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, p. 151.

³³⁷ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, p. 152.

³³⁸ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, pp. 151-176.

³³⁹ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, pp. 155..

are denied this recognition in archives, other dominant narratives can eclipse their stories and their heritage could also possibly be completely ignored.³⁴⁰

Flinn explores a few types of projects that are also included in community archives. These include local historical societies, history projects that focus on specific communities, and projects that aim to document the memories of specific groups. Community archives are therefore not necessarily a specific entity, but rather a movement that encompasses these various projects. This is also not entirely a new movement, but has a long history that originated in the documentation of local histories in seventeenth century, although these acts of documentation were heavily rooted in antiquarianism. Community archives have really grown alongside various political movements that revolved around issues on race, gender, sexuality or other identities of groups that are dispersed throughout the world. This has resulted in the creation of various archives centred around specific groups, such as Jewish archives, Black and Minority Ethnic archives, archives for LGBTQIA+ (Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual, as well as the whole spectrum of sexual identities) histories, and feminist archives.³⁴¹

Community archives include a few elements: records, that can be photographs, documents, material objects, electronic records, and personal testimonies or other records created by communities that explore their heritage and are held in these communities; the idea that the ownership and control lies with the community who actively participate in the movements; and lastly, the route that the archival trail follows should also stem from community members. Much of the records created by communities are lost because of the lack of attention by traditional archive keeping. Records such as personal diaries could provide valuable insights into the daily life and active culture of communities but are not included in collections because of a lack of a relationship between archives and these communities.³⁴²

Community archives are growing exponentially in size and number in numerous countries across the globe. One reason for this growth could be developments in communication technology which makes the connection between members of a community easier through the Internet, which means that members do not have to meet physically. Another reason for the

³⁴⁰A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, pp. 151-176.

³⁴¹ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, pp. 151-176.

³⁴² A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, pp. 151-176.

increasing number of community archives can be traced to the fact that many communities are experiencing rapid change as a result of the modern world and globalisation, and therefore might feel that their identities, both individual and as a community, might become lost unless they are recorded. These communities are often linked to a local museum or library.³⁴³

Community archives also link directly to the major shift that took place in historical studies. Historical studies evolved from being strictly political and top-down, to being more inclusive of the socio-economic factors that form part of history. This new approach involves the action of memory keeping and conveying of cultural stories directly to the communities that created them.³⁴⁴ Community archives also link to the shifting trends in museums where the focus is placed on people, rather than being object-oriented. It also forms part of the bigger movement in archives and museums that involve the democratisation of culture. Community archives are tied to the increasing fascination that people and communities have with their own history. There is also an increased interest of individuals to explore and research their personal histories, and that of their families. This is evident, for example, in the increase of ancestry tests and genealogical archives such as the Cape Town Family History Society and Ancestry 24.³⁴⁵

Flinn states that the development of community archives can lead to a re-evaluation of the archival profession. A good relationship between archivists and community members could lead to the increase of cultural material deposited at archives, which will in turn lead to an archive that is more representative of the local communities. Archivists can assist communities in the protection of their heritage by providing advice, resources and training. This revisiting of the relationship between archives and communities can raise question regarding the authority of archivists to represent the cultures of communities. There is also a certain reluctance of community members to give their cultural material to archives, and this should be given attention to, to avoid distrust between members of a community and archivists. The success of community archives will rely heavily on the cooperation between the local community and the archivists.³⁴⁶

³⁴³ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, pp. 151-176.

³⁴⁴ A. Flinn, Community Histories, Community Archives: Some Opportunities and Challenges, *Journal of the Society of Archivists* 28(2), 2007, pp. 151-76.

³⁴⁵ Genealogical Organisations, <http://www.national.archives.gov.za/genealogic_org.htm>, n.d. Access: 7 March 2022.

³⁴⁶ A. D. Rodrigues, Archival Information; Sources and Services, *University of South Africa*, 2012.

5.2. New technologies and the impact on archives

To consider the current and future partnership of archives with museums and tourism, one has to consider the huge impact of new technologies. New technologies bring along new tools for professionals in this Information Age. It is undeniable that there is a digital world order presenting itself in the 21st century, often referred to as the Fourth Industrial Revolution. The use of these new technological online tools will change many professions in the museum and archive field (and also in the tourism sector). Modification in these fields will not always be enough. As Wythe points out, “New tools require new techniques”³⁴⁷ and professionals will have to make the most of this to make their collection accessible to wider audiences. Marcum eloquently states that, in a way, our computers have become our cabinets of curiosity.³⁴⁸ The increasing number of new technologies takes the attention away from the institution and focuses it on the individual user. Many sources found that the modern-day user does not care where the information is located, only that it is accessible and electronically available. The twenty-first century user wants access to ALM resources in the same way they access all their other resources on the Internet.³⁴⁹ As W. B. Rayward points out, they do not really care whether the information they are looking for is stored in the library, museum, or archives, as long as it is easily accessible.³⁵⁰ The differences between information sources such as books and websites are not necessarily distinct anymore when it comes to the actual information that users are looking for. There is a blurring between the physical and the electronic.³⁵¹ Marcum maintains that these new technologies will open up opportunities to make cultural heritage accessible to more users.³⁵² In summary, there are four major areas where the impact of new technologies can be seen in archives:

- The first is how archives changed in their way of thinking about their role in society.
- The second is how they interact with their users.
- The third way is how archives manage their collection.
- The fourth place, how they convey and interpret these collections for their users.

³⁴⁷ D. Wythe, New Technologies and the Convergence of Libraries, Archives, and Museums, *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8(1), 2007, p. 55.

³⁴⁸ D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

³⁴⁹ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

³⁵⁰ W. B. Rayward, Integration of Libraries, Museums, and Archives, *History and Electronic Artefacts* 207, 1998.

³⁵¹ R. J. Cox, Access in the Digital Information Age and the Archival Mission: The United States, <<http://www.tandfonline.com/doi/full/10.1080/00379819809514420>>, 1998. Access: 7 March 2022.

³⁵² D. Marcum, Archives, Libraries, Museums: Coming Back Together?, *Information & Culture* 49(1), 2014, pp. 74–89.

In 2014, K. Theimer discussed how “Archives 2.0” is a useful term to describe the changes that are happening in the archival world. She explains that if there are only a few small changes to a program named version 1.7, for example, the software developers would usually rename the update 1.8. Jumping from a 1.0 to a 2.0 version implies a major overhaul of the current program. Processes and interfaces are generally greatly affected by this jump. Archives have been going through similar jumps in how they are operated and increasing their accessibility to users. Many archivists are against the idea of embracing these new technological tools wholeheartedly. However, Theimer states that there is nothing to be found in this ‘2.0’ version that goes against archival values and principles. It is not even a question of whether archivists should become part of the technological revolution and allow technology to have an impact on how they operate. She concludes that archives are already in the 2.0 age, and what will matter in the end is how archives adapt to this version.³⁵³

It is apparent that Archives 2.0 is already in play with the adoption of online blogs and articles, the creation of digitised content that is shared on platforms such as YouTube, and the interaction that archives directly have with users on social media platforms such as Facebook and Instagram.³⁵⁴ Theimer stresses that the new information era in which archives find themselves is not something that is yet to come, or that will only be popular for a limited time, but that it has already arrived, and is here to stay.³⁵⁵ There are a few types of technology that are already used in archives. These include: online tools which help archives to get more feedback from their users; the developments in audio-visual material that increases the quality of records that the archive collects; it is also easier than ever to document oral histories and collect other types of unwritten records; the use of Internet Imaging Protocol (IIP) helps zoom in on records that are uploaded online; the utilisation of virtual reality tools shows audiences the records within their archival holdings and this provides situational context.³⁵⁶

It is clear that both technology and the nature of archives have changed dramatically in the last few years. Early forms of technology did not lead to the rethinking of systems used in museums and archives, but rather made the tedious work easier.³⁵⁷ In recent years, major changes have,

³⁵³ K. Theimer, What Is the Meaning of Archives 2.0?, *The American Archivist* 74(1), 2011, pp. 58–68.

³⁵⁴ K. Theimer, What Is the Meaning of Archives 2.0?, *The American Archivist* 74(1), 2011, pp. 58–68.

³⁵⁵ K. Theimer, What Is the Meaning of Archives 2.0?, *The American Archivist* 74(1), 2011, pp. 58–68.

³⁵⁶ P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³⁵⁷ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

however, been brought to the traditional way of relaying information to users.³⁵⁸ Scholars on the subject predict that the large volume of electronic resources will lead to greater collaboration between archives and museums.³⁵⁹ The fact that the digital environment is expanding every day with wider public accessibility opens up opportunities for greater collaboration.³⁶⁰

New technologies are also changing the way in which museum professionals and archivists work together and in the way in which knowledge about collections is managed. The amount and type of collections are one of the reasons why archives and museums were separated as entities in the first place. If technology can help with the management of information, professionals can focus on arranging collections in a way that serves the record or object best, and not necessarily in a manner in which it was traditionally stored. This could be classified as a “post-custodial” method. The post-custodial approach looks at the practical use and principles of preservation and moves away from the physical storage of museum and archival material based on the format of materials and keeping them within their disciplinary margins. It rather looks at other factors such as preventative preservation and practical use to determine where materials are physically stored.³⁶¹ Both T. Cook and R. Cox seem to agree that the way forward for archivists in the Information Age would be to focus on understanding the records, not just to provide information, as online and digital technologies already assist with that. Rather, the digital world can take care of the actual data, but what users need is an archivist that can understand and interpret records in ways that technology cannot. There is a drawback to this physical contact with valuable archival materials however, and that is that some archival records, like some museum objects, are too invaluable to withstand a lot of handling and use. Some even pose a security risk to be displayed physically. In that regard, virtual or online exhibitions can be a platform where these fragile or rare records can be showcased without such risk.³⁶²

³⁵⁸ I. Huvila, Archives, Libraries and Museums in the Contemporary Society: Perspectives of the Professionals, *IConference 2014 Proceedings*, 2014.

³⁵⁹ W. B. Rayward, Integration of Libraries, Museums, and Archives, *History and Electronic Artefacts* 207, 1998.

³⁶⁰ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

³⁶¹ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, p. 13.

³⁶² P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

When it comes to convergence by making use of new technologies, good meta-data and data management seem to be the key factors to success.³⁶³ It has been stated that convergence between archives and museums will make it easier to look through databases. However, the compiling of large databases alone will not help users access related knowledge about specific material. Every user will have to go through the same process of finding related information. This is where the open-data movement can also be problematic, as it only focuses on providing access to museum data, but it does not reimagine what this data could look like. It will make the process for researchers much easier if they could search through an interconnected system that contains relevant information from various departments. New technologies can be used to reassemble lost context and connections between various formats of museum and archival materials. This will not necessarily mean that item description increases in complexity, but rather the start of using a structure that can link various items.³⁶⁴

Exhibitions are one visible way in which archivists and museum experts are already collaborating. In archives, exhibitions serve as a way for archives and stakeholders to communicate, while also bringing users closer to archival records and the archival space. The idea of archives using exhibitions is not new, but what is new, is the way in which exhibitions can now take place through, for example, holding exhibitions online. Online exhibitions are the meeting point of an archive's attempt to establish an online presence, while exhibiting their archival collection. Not only do online exhibitions have the potential to reach wider audiences, but they also provide the opportunity to attract users that would not normally use the archive.³⁶⁵ Technological developments have had a great impact on the blurring of lines between the museum object and the archival record. In providing records online, the line between museum objects and archival records is blurred as the two types of cultural material are often showcased online together without definite separation.³⁶⁶ The information that the record contains might be uploaded in the virtual space, but it is still important that the original record be preserved

³⁶³ W. M. Duff (et al.), From Coexistence to Convergence: Studying Partnerships and Collaboration among Libraries, *Archives and Museums, Information Research* 18(3), 2013.

³⁶⁴ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

³⁶⁵ P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³⁶⁶ T. Kirchhoff (et al.), Archives, Libraries, Museums and the Spell of Ubiquitous Knowledge, *Archival Science* 8(4), 2008, pp. 251–66.

and kept as the ‘real thing’. In this regard, the physical archival records are becoming artefacts themselves.³⁶⁷

There are however a few issues that archivists and museum professionals should keep in mind when developing virtual exhibitions. It should be user-friendly. It does not aid its purpose if the exhibition is interactive and attractive but takes a long time to load and users struggle with navigation on the platform. The captions of images should also be made clear, as different users will interpret images differently.³⁶⁸ Archival records can perhaps have even more success online than museum objects. Since archival records are, more often than not, flat, whereas museum objects are mostly 3D, archives could present better online than museum objects. Some authors see online exhibitions as the natural development of physical exhibitions in the Information Age. Exhibitions should not, however, be held just for the sake of it. Lester states that exhibitions should be “showing for a purpose”.³⁶⁹ As mentioned earlier, these exhibitions create a modern cabinet of curiosities that users can find online. He provides a few reasons for exhibitions:

- The first would be to encourage a response from the viewer, mostly an emotional response.
- The second reason would be to convey information, educate the user or just inform.
- The third reason is given as entertainment.

The idea of the entertainment value of exhibitions links directly to museums, and by extension, archives, having a role in leisure tourism. It is not all about education, even though conveying information is ever present. Lester argues that people’s identities play a great role in how they interact with exhibitions. He states that the exhibition and showcasing of archival material should not just be interesting and of value to fellow archivists, but also to the casual viewer as well. The author concludes, however, that exhibitions will never be a core function of an archive as is the case with museums.³⁷⁰

Effective communication in exhibitions is of paramount importance. Without effective communication there is no reason to create an exhibition in the first place. Exhibitions can be

³⁶⁷ R. J. Cox, Access in the Digital Information Age and the Archival Mission: The United States, <<http://www.tandfonline.com/doi/full/10.1080/00379819809514420>>, 1998. Access: 7 March 2022.

³⁶⁸ P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³⁶⁹ P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, p. 86.

³⁷⁰ P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

classified as a type of mass communication, which has its own set of implications. Virtual exhibitions can also be classified as such. Problems with mass communication can include the fact that the exhibition is not a two-way conversation and is thus a very one-sided monologue. This results in an unequal relationship between the narrator and the visitor. Only one of the parties are involved in the telling of the story. Exhibitions currently on display also have the disadvantage of not being able to be modified. In a natural conversation, the conveying of information can be altered to help the understanding of the message that one is trying to convey. If a visitor struggles to understand an exhibition, they will simply walk away, and this will naturally make the exhibition unsuccessful. Virtual exhibitions, however, can be more easily modified than physical ones. It does this by creating interactive activities, now possible through web technologies. It can also make space for conversations and comments from users throughout the exhibition.³⁷¹

To ensure that effective communication is achieved, archives can take a page out of the museum handbook and do research into what kind of visitor or user is interested in the archive. How you convey information will depend a lot on who you are conveying it to. Archives should know their audience, and consider the exhibition from the point of view of its viewers. They should consider who the audience is, and how the audience will learn and respond to the exhibition. These target audiences will vary even more when the exhibition is placed online and reaches visitors from different community groups, and even different countries. Every individual will have different expectations. It is impossible to cater to every individual expectation, but monitoring how people interact with exhibitions will go a long way in modifying it to suit most expectations.³⁷²

It is important to have a successful exhibition, because in most cases, exhibitions use a lot of resources and therefore depend on the success of the undertaking.³⁷³ If an exhibition is unsuccessful, money and time spent on the creation of the exhibition would be wasted. Furthermore, it will also have a detrimental impact on the public image of the institution responsible for the exhibition. Even though exhibitions are not part of the core functions of archives, their resources are still spent on exhibitions and therefore the need for a successful exhibition is still present. The success of an exhibition should be monitored by looking at how

³⁷¹ P. Lester, *Is the Virtual Exhibition the Natural Successor to the Physical?*, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³⁷² P. Lester, *Is the Virtual Exhibition the Natural Successor to the Physical?*, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³⁷³ P. Lester, *Is the Virtual Exhibition the Natural Successor to the Physical?*, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

people react to the exhibition. This will not only measure the success of the exhibition, but it will also show how valuable the resources that were used are, and if the exhibition has met the aims that were determined in its planning phase. By using feedback methods such as surveys, or observations on visitor interaction, professionals can gain valuable insight into how exhibitions should be modified in the future.³⁷⁴ Online exhibitions can be even more easily monitored and also modified.

There are, however, some problems with the idea of creating modern technologically-based cabinets of curiosities for wider audiences such as tourists. Many authors present this as a problem-free goal without considering the practical implication of narrowing down large institutional collections to create accessible information for users.³⁷⁵ The virtual tour cannot replace the actual visit to a museum. Such is the case for archives as well. Users might be able to access certain information that the archive provides online, but users can still be enticed to physically visit the archival reading room. As the visitor often wants to interact with the actual museum object, so does the archive-user seek the opportunity to use the primary source. Most museum professionals, as well as archivists, will agree that online exhibitions have replaced the traditional search for records or the reading room of archives. However, to assist users physically can still be seen as the preferred method of outreach. It should rather be about effectively using new technology so that an even greater number of users can be reached.³⁷⁶

5.3. Archives and the creation of tourist experiences

There are a range of new technologies that have been implemented to improve the experience of tourists. Personal digital assistants in museums have been around for a while, but are being constantly upgraded as technology develops. It is now more cost-effective for museums, and some might argue, easier, for museum visitors to use their smartphone as a guide through museums, instead of the traditional audio devices or other digital assistants. The emergence of visitor-focused mobile applications, both off and on-site have been developing for a while. Smartphone applications can assist tourists not only at museums or other tourist destinations,

³⁷⁴ P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

³⁷⁵ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

³⁷⁶ M. Jones, From Catalogues to Contextual Networks: Reconfiguring Collection Documentation in Museums, *Archives and Records* 39(1), 2018, pp. 4–20.

but also en route by providing services in navigation, the booking of accommodation, transport and activities, and general trip planning. Then there are also applications that assist tourists on site. There are tourist guide type applications, such as the FNB Namibia Pocket Guide, and apps that provide historical information on specific tourist sites such as Historypin.³⁷⁷ Virtual tours through museums have also gained popularity, especially since the start of the Covid-19 pandemic. Google Arts and Culture is an international platform that has become very popular in 2020 and 2021 when many countries were placed under lockdown measures. The platform showcases collections from various museums and tourist destinations across the globe. It also features virtual tours through museums such as the National Palace Museum in Taiwan, and the Terra Kulture Gallery in Lagos, Nigeria.³⁷⁸ Museum gaming applications are used in museums for the benefit of young visitors. There are interactive applications, such as the Great Fire of London application at the Museum of London in the United Kingdom, and the OriginsCentreAR application, developed for the Origins Centre in Johannesburg, South Africa, where users can interact with rock art paintings using augmented reality.³⁷⁹ QR codes and other ways of linking museum objects to information on a web site is almost a standard practice in many museums already.³⁸⁰

It is important to note that these new technologies will not add much to museum collections if they are not based on authentic and verifiable information regarding the collections. For museums to offer high quality tourism experiences, it is necessary for the information used in museums to not only be of high quality, but also be appropriate to the visitor. Tourists to museums and other cultural sites might need specific geographical or chronological information that would need to be supported by a variety of sources. Interactive tourist experiences at museums require information from different types of formats. But how can cultural tourism sites, such as museums, ensure that the information that they use in creating tourist experiences is authentic and appropriate?³⁸¹ This is where archives come in as they can support access to this cultural information. Archives, and more specifically, community archives, might be the answer in supplying museums with this substantiating information.

³⁷⁷ M. De la Harpe, *The Role of New Technologies in the Field of Tourist Guiding*, Honours dissertation, University of Pretoria, 2017.

³⁷⁸ Google Arts & Culture, <<https://artsandculture.google.com/?hl=en>>, 2022. Access: 5 June 2022.

³⁷⁹ M. De la Harpe, *The Role of New Technologies in the Field of Tourist Guiding*, Honours dissertation, University of Pretoria, 2017 ; OriginsCentreAR, <<https://play.google.com/store/apps/details?id=com.OriginsCentre.OriginsAR>>, 2022. Access: 5 June 2022.

³⁸⁰ M. De la Harpe, *The Role of New Technologies in the Field of Tourist Guiding*, Honours dissertation, University of Pretoria, 2017.

³⁸¹ M. Shackley, *Saving Cultural Information: The Potential Role of Digital Databases in Developing Cultural Tourism*, *Journal of Sustainable Tourism* 5(3), 1997, pp. 244–249.

According to M. Shackley, “A key basis of successful cultural tourism is access to information archives”.³⁸² Through the interaction that archives have with other memory institutions, tourist experiences that are more “personalised and contextualised”³⁸³ can be created. After all, these types of in-depth experiences are now sought after in recent tourism trends.³⁸⁴ The consultation of community archives can add a significant contribution to the authenticity in the information that tourists receive. Shackley suggests that if one considers it from an institutional viewpoint, cultural tourism is an activity rooted in archival access. With the current state of archival databases, archives are not utilised to the full potential that developments in database technology can offer. Museums are already using databases to create interactive exhibitions and experiences for tourists. If community archives can be utilised in the same manner, it could be a great tool for interpretation and link well with the tourism experiences, virtually and physically, already on offer. Museums can also utilise cultural archives to form alternative ways in exhibiting culture.³⁸⁵

The impact that cultural institutions, such as archives, have is difficult to measure. To analyse how archives contribute to the cultural sphere of a destination, one has to consider the impact that archives already have in society. For example, the preservation of culture, the identifying and strengthening of local culture, and the opening up of learning opportunities.³⁸⁶ If these benefits of archives can be utilised to strengthen the impact of museums, better preservation of cultural identities can be achieved. There are various ways in which you can demonstrate what the impact is that archives have in local communities, but it is not easy to determine what the measurable outcomes of these actions are. Reid provides a few examples of how archives impact the local community: archives help individuals in establishing their sense of identity while building a stronger perception of the local community; archives also contribute to lifelong learning, from school-aged children to elderly members; archives also help keep the local government accountable while establishing the place of the local community in the history

³⁸² M. Shackley, Saving Cultural Information: The Potential Role of Digital Databases in Developing Cultural Tourism, *Journal of Sustainable Tourism* 5(3), 1997, p. 245.

³⁸³ F. J. García-Marco (et al.), Advancing the interoperability of the GLAM+ and cultural tourism sectors through KOS: perspectives and challenges, In *Knowledge Organization at the Interface*, 2020, p. 151.

³⁸⁴ F. J. García-Marco (et al.), Advancing the interoperability of the GLAM+ and cultural tourism sectors through KOS: perspectives and challenges, In *Knowledge Organization at the Interface*, 2020, pp. 151-160.

³⁸⁵ M. Shackley, Saving Cultural Information: The Potential Role of Digital Databases in Developing Cultural Tourism, *Journal of Sustainable Tourism* 5(3), 1997, pp. 244–249.

³⁸⁶ C. Wavell (et al.), Impact Evaluation of Museums, Archives and Libraries: available evidence project, A report for *Resource: the Council for Museums, Archives and Libraries*, 2002.

of the nation.³⁸⁷ The use of community and culture archives can also help archivists record the history and current changes in the local culture. It can also then help track the impact that heritage and cultural tourism has locally. By observing the negative impact, it can assist in minimising it as well.³⁸⁸

This chapter would not be complete without making some mention of the potential of physically and directly linking tourism to archives. Archives and other historical document repositories are seen as mainly research institutions. However, as discussed, new ways of approaching other audiences have recently been introduced. G. C. Moiteiro suggests opening archives to include more non-formal educational groups and other non-academic visitors. By doing so, archives can be more directly linked to the leisure market of tourism. This can be achieved by attaching documents to the entertainment side of heritage tourism, and is a development that is referred to as “documentary heritage tourism”. Moiteiro suggests that certain values attached to historical documents should be assigned heritage value. They should be seen as cultural assets that can cross the normal limits of archives.³⁸⁹ As cultural tourism is dynamic by nature, documentary heritage can be used in a tangible way. This can possibly be done through physical tours to archives and offering physical tourism products. The traditional services that focus on education should adapt to link with heritage interpretation activities.³⁹⁰ The idea of physical tourism within archives links to the idea of providing wider access to archival collections, while seeking out new users.

The impact that the Information Age has on society stretches further than just new technologies. It changes the way in which we see and think about our world. In the archival sector, it did not only change what type of records archivists collect, but also the role that archives play in modern society. The key lies in how digital technology is used by archives. It is not necessarily useful to only add information such as basic finding aids online as this only shifts the archival duties to the user.³⁹¹ But by using new technologies to interact with a greater number of users and employing technological tools, archives can adopt more interactive communication

³⁸⁷ G. Reid, The Challenge of Making Archives Relevant to the Local Authorities, *Records Management Journal* 20(2), 2010, pp. 226-243.

³⁸⁸ M. Shackley, Saving Cultural Information: The Potential Role of Digital Databases in Developing Cultural Tourism, *Journal of Sustainable Tourism* 5(3), 1997, pp. 244–249.

³⁸⁹ G. C. Moiteiro, What If Documentary Heritage Attracted Tourists? Thoughts on the Potential for Tourism of Historical Libraries and Archives, *Tourism and History World Heritage – Case Studies of Ibero-American Space*, 2016, p. 568.

³⁹⁰ G. C. Moiteiro, What If Documentary Heritage Attracted Tourists? Thoughts on the Potential for Tourism of Historical Libraries and Archives, *Tourism and History World Heritage – Case Studies of Ibero-American Space*, 2016, pp. 568–584.

³⁹¹ R. J. Cox, Access in the Digital Information Age and the Archival Mission: The United States, <<http://www.tandfonline.com/doi/full/10.1080/00379819809514420>>, 1998. Access: 7 March 2022.

methods, as the museum industry has done.³⁹² This can then open up a range of opportunities to engage with the tourism domain, both to enhance the latter but also to expand the domain and sustainability of both the museums and archives.

³⁹² P. Lester, Is the Virtual Exhibition the Natural Successor to the Physical?, *Journal of the Society of Archivists* 27(1), 2006, pp. 85–101.

Chapter 6: Case study of Mapungubwe as a museum collection, archive, and tourist attraction

6.1. Introduction

It is evident that museums and archives are headed towards a closer relationship, and that the apparent differences between them can be overcome. As they are both cultural and heritage institutions, they have a lot in common when it comes to the objectives such as preservation and sustainability. It is argued that these common goals and the interconnected relationship that museums and archives have can be navigated with effective communication and cooperation. Furthermore, the relationship between museums and tourism is also changing, as museums are readjusting their relationship with the public. This is clear from the incorporation of interactive museum experiences and the acceptance of leisure and entertainment as part of the functions of museums. The impact of the Information Age has also become evident, and museums are incorporating new technologies to enrich and diversify the experience of their visitors. Finally, the relationship between archives and tourism is starting to realise as the role of archives are becoming more interconnected with museums. The adoption of more interactive communication methods by archives is also ensuring that they are reaching wider audiences. The relationship that archives have with tourism can be mutually beneficial for both archives and tourism. Given the relationship that archives have with museums, it can also be seen as a triangular future. This chapter will look at the Mapungubwe site in the light of these relationships, and examine it as a museum, as an archive and as a tourism site. The development of each will be explored, as well as the convergence and current integration. The archival repository of records related to Mapungubwe will be referred to as the Mapungubwe Archive, while the Mapungubwe collection refers to the object-based collection, most of which was excavated at the Mapungubwe site and forms part of the Mapungubwe museum. The tourism dimension also forms part of this chapter, and comprises of both the actual Mapungubwe site as well as the tourism at the University of Pretoria Museums.

6.2. The 'discovery' of Mapungubwe and the University of Pretoria

Mapungubwe is a South African National Park and World Heritage site that is located in the Limpopo province of South Africa, on the border of Botswana and Zimbabwe where the Limpopo and Shashe rivers meet. Mapungubwe is home to the archaeological remains of an impressive settlement that was present in the area from around 900 to 1300 AD. The archaeological material on Mapungubwe Hill itself is dated 1220 – 1290 AD. There is evidence that the Mapungubwe settlement had international trade relations, which makes the site especially significant. Mapungubwe was abruptly abandoned due to what was probably severe climatic changes in area. There are about 200 associated archaeological sites in the vicinity.³⁹³ The site itself has been largely unpopulated in recent history, however, archaeologists are aware of some communities that have been present in the area.³⁹⁴

The University of Pretoria's involvement at Mapungubwe started in early 1933, when Professor Leo Fouché, a well-known historian at the University of Pretoria, received a letter from J.C.O. van Graan, a former student of his, informing him of the discovery of some graves and funerary objects on Mapungubwe Hill, on the farm Greefswald in the Limpopo province. Although the site was known by local communities long before this time, it was only in 1933 that the University came to know of its existence and spearheaded excavations at the site.³⁹⁵ Van Graan and his father, E.S.J. van Graan (along with a few other men) came across the site after hearing rumours about Mapungubwe Hill where certain 'things' can be found, and following the direction of a local man who they had to persuade to lead them to the site, as the site was viewed as sacred by local communities.³⁹⁶ Members of these local communities believed that it was bad luck to visit the site and climb on the hill. The group found a large number of potsherds, iron tools, glass beads on the surface of Mapungubwe Hill. It is believed that heavy rainfall in the days leading up to the expedition led to the washing away of sediment which exposed many objects. The group also found burial sites. Van Graan said these graves contained gold items

³⁹³ D. Fleminger, *Mapungubwe Cultural Landscape*, 30degreessouth, 2006, p. 9-11.

³⁹⁴ A. Meyer, *The Archaeological Sites of Greefswald*, University of Pretoria, 1998, p. 8.

³⁹⁵ Ad Destinatum 1910 – 1960, University of Pretoria, 1960, pp. 122-123.

³⁹⁶ D. Fleminger, *Mapungubwe Cultural Landscape*, 30degreessouth, 2006, p. 9-11.

and jewellery of other metals.³⁹⁷ Van Graan realised the potential scientific importance of the site and therefore contacted Professor Fouchè to inform him of the site.³⁹⁸

After the discovery, the University made arrangements to visit the site with a party led by Professor Fouchè. With the support of local law enforcement, the University recovered objects from the site from the original ‘discoverers’ and secured the site from any other potential looters. Since Greefswald was private property, the University set up an agreement with the owner, E.E. Collins to excavate the site. When excavations started at Mapungubwe, it was at a time when other archaeological sites in southern Africa had gained attention, such as the Great Zimbabwe archaeological site.³⁹⁹ The government recognised the importance of the site and it bought the farm Greefswald later in 1933.⁴⁰⁰

J. H. Hofmeyr, Minister of the Interior, established the Archaeological Committee of the University of Pretoria. The Committee was set up to represent the government, the public and the University of Pretoria in matters related to excavations at Mapungubwe. The Committee assumed control over the site of Mapungubwe and was in charge of securing funding to setup the site for excavations. The Committee also directed the operations at the site and was in charge of the writing of reports on the site. They also had to present an annual report to the Minister of the Interior.⁴⁰¹

6.3. Background on the Mapungubwe Museum

The museum collection came as the result of the ‘discovery’ and the subsequent work performed at Mapungubwe by the University. Most of the collection is currently located at the University of Pretoria and is based on decades of archaeological and conservation research.

³⁹⁷ Mapungubwe Archive, UP/AGL/2, J.C.O. van Graan wrote to Prof. Leo Fouche, informing him of the discovery of graves at Mapungubwe Hill, 6 February 1933.

³⁹⁸ L. Fouche, *Mapungubwe: Ancient Bantu Civilization on the Limpopo: Reports on Excavations at Mapungubwe (Northern Transvaal) from February 1933 to June 1935, Volume 1*, Cambridge University Press, Cambridge, 1937, pp. 1-5.

³⁹⁹ A. Meyer, *The Archaeological Sites of Greefswald*, University of Pretoria, 1998, p. iv-vi; L Fouche, *Mapungubwe: Ancient Bantu Civilization on the Limpopo: Reports on Excavations at Mapungubwe (Northern Transvaal) from February 1933 to June 1935, Volume 1*, Cambridge University Press, Cambridge, 1937, pp. 1-5.

⁴⁰⁰ L. Fouche, *Mapungubwe: Ancient Bantu Civilization on the Limpopo: Reports on Excavations at Mapungubwe (Northern Transvaal) from February 1933 to June 1935, Volume 1*, Cambridge University Press, Cambridge, 1937, p. 6.

⁴⁰¹ L. Fouche, *Mapungubwe: Ancient Bantu Civilization on the Limpopo: Reports on Excavations at Mapungubwe (Northern Transvaal) from February 1933 to June 1935, Volume 1*, Cambridge University Press, Cambridge, 1937, p. 6.

The collection was built through fieldwork, excavations, and donations. The Mapungubwe collection comprises of 156 000 objects from predominantly the thirteenth century. Many of these objects are rare and unique, and are regarded as national treasures. The collection consists of ancient gold fragments and objects, Iron Age ceramics and glass beads among other items.

After the first discovery of artefacts which were perceived to be of great value, the Archaeological Committee of UP decided to place some of the items from the collection on public display. The University did not have the space for it, but the Director of the Transvaal Museum offered space in the Transvaal Museum for the exhibition of the Mapungubwe collection. Already in June of 1933 there was a public exhibition displayed at the Transvaal Museum. At the opening of this exhibition, the Minister of the Interior, J. H. Hofmeyr stated that he “hoped that its discoveries would make it world-famous”.⁴⁰² A few maps, documents and photographs were displayed to support the history of the “discovery” of Mapungubwe by the University. However, it was the gold that received the most attention in further research.⁴⁰³ The University of Pretoria entered into an agreement with the Transvaal Museum for the loan and accommodation of the Mapungubwe collection in 1935 as the collection grew and needed more storage space. The University was still responsible for the collection, but researchers could have access to the collection at the Transvaal Museum. The Transvaal Museum (now the Ditsong National Museum of Natural History) accommodated the Mapungubwe Collection for most of the following decades.⁴⁰⁴

There were a few phases in the Mapungubwe archaeological project. The first phase took place after Van Graan sent the letter to the University, which sparked large-scale excavations on Mapungubwe Hill in the 1930s. This first phase was interrupted by World War II. The Mapungubwe Archaeological Committee steered the research on Mapungubwe in the following years.⁴⁰⁵

It is important to note the political context of the University at the time of the Mapungubwe “discovery” in terms of Afrikaner nationalism. The University of Pretoria had been established as a bilingual institution at its beginning in 1908. General J. Smuts, the Minister of Education at the time, wanted to establish Pretoria as a hub for the Arts and Sciences. The policies of the

⁴⁰² S. L. Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018, p. 126.

⁴⁰³ S. L. Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018.

⁴⁰⁴ Mapungubwe Archive, UP/MA/TVL/031(A), loan agreement between the University and the Transvaal Museum, 1936.

⁴⁰⁵ A. Meyer, *The Archaeological Sites of Greefswald*, University of Pretoria, 1998.

University were in line with the state policies at the time which was to fight against “racialism” between white Afrikaans and English speakers and make the University accessible in both Afrikaans (or Dutch) and English.⁴⁰⁶ However, Afrikaner nationalism gained momentum in South Africa in the 1930s, and support for the nationalist cause came from both staff and students. This led to the University changing its language policy and becoming an all-Afrikaans institution in 1932.⁴⁰⁷ This led to an almost exclusive focus on studies related to Afrikaner state policies and culture. It included the change in perceptions of cultural history, with the establishment of subjects such as “*Volkekunde*” in 1947.⁴⁰⁸ “*Volkekunde*” was a subject borne out of Afrikaner nationalist policies, and a few universities in South Africa, including the University of Pretoria, offered the subject.⁴⁰⁹ It was presented as a study of different cultures but placed focus on the cultural differences between different groups of people and the categorising of ethnic, or national groups. It was in line with the emerging Apartheid regime’s Afrikaner nationalism and its later argument for separate development in the 1960s.⁴¹⁰ It was in this context that the Mapungubwe Archaeological Committee dissolved in 1947 as the Mapungubwe project moved to resort in the department of “*Volkekunde*”. Research on Mapungubwe, as well as funding for research that fell under the responsibility of the Committee, halted for an extended period after this.⁴¹¹

Mapungubwe research continued under the Department of “*Volkekunde*” during the first phase of excavations and research at Mapungubwe.⁴¹² The first phase of excavations, which as indicated centred around excavations on Mapungubwe Hill, officially ended in the 1950s. A large number of objects were excavated, and over the decades of excavations the collection grew too large for the Transvaal Museum to keep, and thus the collection was officially given

⁴⁰⁶ R. Van der Merwe, “Changing Profile: The Public Face of the University of Pretoria over a Century, 1908-2008”, *New Contree* 60, 2020, pp. 87-88; Ad Destinatium 1910 – 1960, University of Pretoria, 1960, p.48.

⁴⁰⁷ R. Van der Merwe, “Changing Profile: The Public Face of the University of Pretoria over a Century, 1908-2008”, *New Contree* 60, 2020, pp. 87-88; Ad Destinatium 1910 – 1960, University of Pretoria, 1960, p.48.

⁴⁰⁸ S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, pp. 26-50 ; Ad Destinatium 1910 – 1960, University of Pretoria, 1960, pp. 122-123

⁴⁰⁹ I. van Wyk & J. Pieterse, Kees, Volkekunde and Nationalism in *Nationalism Politics & Anthropology*, Langaa RPCIG, 2022, p. 53-81.

⁴¹⁰ I. van Wyk & J. Pieterse, Kees, Volkekunde and Nationalism in *Nationalism Politics & Anthropology*, Langaa RPCIG, 2022, p. 53-81.

⁴¹¹ S. L. Tiley-Nel, Past Imperfect: The Contested Early History of the Mapungubwe Archive, PhD Dissertation, University of Pretoria, 2018.

⁴¹² S. L. Tiley-Nel, Past Imperfect: The Contested Early History of the Mapungubwe Archive, PhD Dissertation, University of Pretoria, 2018, p. 13.

back to the University in 1961.⁴¹³ At the same time, the subject of Archaeology started as part of a one-year course under the Department of “*Volkekunde*”. The establishment of archaeology as a field of study at the University of Pretoria was largely due to the archaeological undertakings of the University that were formalised in the 1960s under Prof. J. F. Eloff. He was appointed as head of the Department of Archaeology which was officially established in 1970. Ever since the establishment of archaeology as a study field at the University of Pretoria, Mapungubwe was used as a site for training for archaeology students.⁴¹⁴

The second phase of excavations were limited to the southern terrace of Mapungubwe. This phase ended with the establishment of the Department of Archaeology in 1970. The third phase took place from 1970 to 1995 and was marked by detailed studies of excavations and detailed mapping. This phase ended in 1995 when the South African government approved the plans for a Limpopo National Park – later called the Mapungubwe National Park.⁴¹⁵ In the fourth phase from 1996 to 2000, new educational programmes in culture and heritage tourism were the focus, as was the establishment of the Mapungubwe museum.⁴¹⁶ A small portion of the Mapungubwe collection, 174 of these objects, were declared national heritage objects, gazetted in 1997 by the National Monuments Council, which is now the South African Heritage Resources Agency (SAHRA).⁴¹⁷

In 1998, funding was approved by the then Principal of the University of Pretoria, Professor Johan van Zyl, to establish a Collection Conservation Management Programme for the Mapungubwe collection. The British Museum restored a part of the gold collection from 1999-2000. The SA Institute for Objects Conservation would continue conservation efforts from 2007 to 2009 on the Mapungubwe Gold collection.⁴¹⁸ Research and conservation performed on the Mapungubwe collection led to an exhibition of part of the collection at the University. This exhibition was established as the Mapungubwe Museum which officially opened in June 2000 in a dedicated space in the Old Arts building on the main campus of the University. Dr Ben Ngubane, the then Minister of Arts, Culture, Science and Technology, said in his opening statement at the opening of the Mapungubwe Museum in 2000 that this exhibition is

⁴¹³ A. Meyer, *The Archaeological Sites of Greefswald*, University of Pretoria, 1998, p. 38-40.

⁴¹⁴ Ad Destinatum II 1960 – 1982, University of Pretoria, 1987, pp. 38 – 40.

⁴¹⁵ A. Meyer, *The Archaeological Sites of Greefswald*, University of Pretoria, 1998, p. 38-40.

⁴¹⁶ A. Meyer, *The Archaeological Sites of Greefswald*, University of Pretoria, 1998, p. 38-40.

⁴¹⁷ S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, pp. 26-50.

⁴¹⁸ J. Breytenbach, “Mapungubwe Gold Treasures Unveiled”, *Pretoria News*, 2 November 2009; S L Tiley-Nel, *National Treasures; The Mapungubwe Gold Collection*, University of Pretoria, 2017, p. 8.

“...creating spaces where our people and interested visitors from around the world can experience the wonders of Mapungubwe...”.⁴¹⁹ His wish did realise as the number of visitors interested in viewing the collections increased after the establishment of the museum. Mapungubwe started to gain more prominence in South Africa as well as on an international level.

In 2002, Mapungubwe was lifted to greater status in South Africa. The former president, Thabo Mbeki, announced three new South African honours which included the Order of Mapungubwe, the order of the Baobab and the order of the Companions of O.R. Tambo. The order of Mapungubwe is given to those for outstanding achievement. The symbol includes elements that allude to the Mapungubwe collection, such as Mapungubwe Hill and the gold rhino.⁴²⁰

In 2009, a new exhibition opened at the museum. The Mapungubwe Gold Treasures Exhibition showcased gold pieces from the Mapungubwe collection not exhibited before. The new exhibition really elevated the standing of the museum and singled it out among the collections of the University and featured prominent pieces from the Mapungubwe gold collection such as the gold rhino figure, the gold bovine figure, the gold vessel and gold bead bracelets and necklaces.⁴²¹ In 2017, The Letsopa Clay gallery opened in a venue just across from the Gold Treasures Exhibition. It features ceramics found at Mapungubwe and the nearby archaeological site of K2. This expanded the Mapungubwe Museum at the same location, as the Museum now had two exhibition spaces.⁴²²

A part of the Mapungubwe Collection was exhibited at the British Museum from October 2016 to February 2017 as part of the museum’s exhibition: South Africa, Art of a Nation. These items were exhibited alongside the work of other South African artists such as J.H. Pierneef, Gerard Sekoto and William Kentridge. The exhibition showcased South Africa’s history through 200 objects.⁴²³

⁴¹⁹ S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, p. 35.

⁴²⁰ J. Eybers, “Drie Nuwe SA Toekennings”, *Rapport*, 28 April 2002.

⁴²¹ S. L. Tiley-Nel, *National Treasures; The Mapungubwe Gold Collection*, University of Pretoria, 2017; J Breytenbach, “Insight Into a Gilded Era in SA History”, *Pretoria News*, 29 October 2009.

⁴²² S. L. Tiley-Nel, *Letsopa/Clay: Mapungubwe and K2 Ceramics. Exhibition catalogue*, University of Pretoria, Pretoria, 2017.

⁴²³ K. Scott, “British Museum to Showcase 100,000 Years of South African Art”, *The South African*, 11 August 2016; “Out of Africa Come Timeless Treasures”, *Weekend Argus*, 24 September 2016, Unknown Author.

In 2019, the Mapungubwe gold collection found a new home at the Javett-UP Art Centre. The Art Centre officially opened on the 24th of September 2019. This new centre borders the main campus of the University of Pretoria, not far from the previous location of the gold exhibition. It is a collaboration between the Javett Foundation and the University of Pretoria that aims to attract the engagement of both students at the University and members of the public with exhibitions of art from local and international artists. The founding director, Christopher Till, elaborated on this idea and said that the Bridge Gallery at the Javett-UP building, which stretches across a public road bordering the University, is a metaphorical bridge “linking town and gown”, to connect the general public and the University through its art exhibitions.⁴²⁴

The Javett Art Centre features thirteen distinct spaces. The Mapungubwe Gold collection is housed in the Gold of Africa Tower as part of the National Treasures exhibition.⁴²⁵ It is exhibited together with 350 artefacts from the The AngloGold Ashanti Barbier-Mueller Gold of Africa Collection, a gold collection from West Africa.⁴²⁶ The Mapungubwe ceramics are still located in the Old Arts Building.⁴²⁷ The opening words of J. H. Hofmeyr in 1933, mentioned earlier, seemed to have been prophetic, as the discovery of Mapungubwe and the gold found is now known around the world.

6.4. Background on the Mapungubwe Archive

As the object collection grew over time, so did the number of records that are associated with the Mapungubwe collection. Not only does the exhibition of the Mapungubwe items attract popular interest, but the number of researchers that want to use the archives and collections also grew in number in recent years. The question can be put forward as to whether the archival records would have gained prominence if it were not for the declaration of the Mapungubwe objects as national heritage and the public recognition that the Mapungubwe Collection received through the exhibition of its valuable items. Throughout the history of Mapungubwe

⁴²⁴ Javett-UP is Now Open to the Public, < https://www.up.ac.za/research-matters/news/post_2990335-javett-up-is-now-open-to-the-public.>, 2019. Access: 18 June 2022.

⁴²⁵ Javett-UP is Now Open to the Public, < https://www.up.ac.za/research-matters/news/post_2990335-javett-up-is-now-open-to-the-public.>, 2019. Access: 18 June 2022.

⁴²⁶ Javett-UP, “The AngloGold Ashanti Barbier-Mueller Gold of Africa Collection,” 2020, <https://javettup.art/exhibitions/the-anglogold-ashanti-barbier-mueller-gold-of-africa-collection>.

⁴²⁷ Javett-UP is Now Open to the Public, < https://www.up.ac.za/research-matters/news/post_2990335-javett-up-is-now-open-to-the-public.>, 2019. Access: 18 June 2022.

excavations, the records did not receive as much attention as the objects that were found through excavations. These were always the prime and almost exclusive focus of research and exhibitions.⁴²⁸

The Mapungubwe Archive does not have a single creator or origin. It was rather the accumulation of records by various people throughout its history. People such as Andrie Meyer, an archaeologist who worked on Mapungubwe excavations and lecturer in the Department of Archaeology, played a large role in the collection and organisation of the records. The Archive also includes records that were created by Johannes F. Eloff (1918-2007) who, as mentioned, served as the Head of the Department of Archaeology up until 1983.⁴²⁹ There are records created by others who were involved with the work at Mapungubwe as well, including records by Capt. G. A. Gardner, a British archaeologist that headed up excavations at Mapungubwe between 1934 and 1940; J. F. Schofield who was regarded as an expert in ceramics and provided detailed sketches of pottery found at the site; and C. Van Riet Lowe, a South African archaeologist who served on the Archaeological Committee of UP in its early days.⁴³⁰ There are also records created by official committees of the University of Pretoria, such as the Archaeological Committee, and records from members of the Executive Committee of the University of Pretoria. The archival content therefore consists of a range of sources including documents of correspondence, reports, cartographic records, photographs, and other forms of media related to the work related to Mapungubwe.

Before the consolidation of the archival material in 2000, the Mapungubwe archival records were largely considered departmental documents, located under different departments and not accessible at one location. The archives were kept, at one stage, at the Transvaal Museum alongside the museum collection, where they were neglected in a storage space and not used by researchers, or viewed by visitors. The field documents from excavations at the site of Mapungubwe were mostly used by archaeology students and researchers. The other archival records were generally not utilised and therefore did not receive much curatorial attention. A large part of archaeological research was done by using only field data, or secondary reports

⁴²⁸ S. L. Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018.

⁴²⁹ S. L. Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018.

⁴³⁰ J. F. Schofield, *Primitive Pottery: An Introduction to the South African Ceramics, Prehistoric and Protohistoric*, *South African Archaeological Society*, 1948; S L Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018.

from archaeologists. Many of the letters and other archive materials were often overlooked in these studies. Because the archive was not valued for the records it contained, they were seen mostly as administrative documents of a few scholars, especially the records from the 1950s to the 1990s that were held in the department now known as the Department of Anthropology and Archaeology. This department underwent many changes since the end of Apartheid, with changes of Head of Departments, a large staff turn-over and also the discontinuance of subjects such as “*Volkekunde*”, which was seen as part of the bygone era of this type of cultural anthropology.⁴³¹

The history of the Mapungubwe excavations and the subsequent archives that formed, was very much interlinked with its parent institution, the University of Pretoria, and its history. It is clear that the trajectory that the archive has followed was in many ways tied to the direction of its parent institution. As the politics changed over time at the University of Pretoria, so did the value and meaning of the archive change and develop.⁴³² The archival material did not receive serious attention from researchers and were grossly under-represented in any archaeological studies. From 1947 to 1967, the archives formed part of the department of “*Volkekunde*”, where the archaeology division was housed. Later, when the focus of attention shifted to the importance of supportive evidence in archaeology in the 1980s, it became imperative that the field work corroborated archaeological theories. This supportive evidence is gained from primary records of excavations and the reports that were created after excavations. It was at this time when some archaeologists started to create and use the Mapungubwe archival material.⁴³³

The need to consolidate and protect the Mapungubwe archival records was however gradually recognised. Already in 1971 Meyer tried to establish a type of archive of all these documents. He realised the value of these records, especially as many of them were unique and had only one copy, and yet were used in the field when excavations took place. It became apparent that there was a need to protect these records for future use. Meyer aimed to establish a repository of these documents to serve the purpose of a research resource to gain information for fieldwork

⁴³¹ I. van Wyk & J. Pieterse, Kees, *Volkekunde and Nationalism in Nationalism Politics & Anthropology*, Langaa RPCIG, 2022, p. 53-81; S L Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018.

⁴³² S. L. Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018.

⁴³³ S. L. Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018.

performed not only by him, but other archaeologists as well. It should, however, be mentioned that the collection of records was not yet called an archive at this point. He worked with the Deputy Director of the Merensky Library, which is the library of the University of Pretoria, to arrange these records, especially document records, in a sensible order. Meyer was thus responsible for the first attempt at cataloguing of these documents in the 1970s as he assigned reference numbers to the different records.⁴³⁴

The establishment of the archive as an archival repository was also greatly led by the creation of archival policies of the University of Pretoria in the 1990s.⁴³⁵ As a repository that manages records created by the institution, the Mapungubwe Archive falls under the University of Pretoria Archives, as per the Constitution of the Archives of the University of Pretoria.⁴³⁶ The need for a comprehensive archival policy, and subsequent central archive for university records, was recognised in the 1970s, and the University of Pretoria Archives was established in 1994, serving as the institutional memory bank of the University of Pretoria.⁴³⁷ It was only in 1999, however, that the Mapungubwe Archive was moved under the direction of the Mapungubwe Museum where it was conserved and protected as part of the museum collections, which led to the official establishment of the collection of records as an archival repository.⁴³⁸ From about 2000, the archival records came to life. A turning point of the Mapungubwe collection, and its accompanying archival records, took place when the Mapungubwe collections found a home as a museum exhibition at the University of Pretoria Museums, along with its other exhibitions. The curator of the Mapungubwe Collection, Dr Sian Tiley-Nel, gave attention to the accompanying archival documents as primary records. She took on the responsibility of the records, and a new curatorial direction focused on the preservation of these primary documents.⁴³⁹

In 2002, a digitisation project on the Mapungubwe Archive commenced. The appraising and sorting of the archival materials was performed through students and volunteers. This

⁴³⁴ S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, pp. 26-50.

⁴³⁵ S. L. Tiley-Nel, Past Imperfect: The Contested Early History of the Mapungubwe Archive, PhD Dissertation, University of Pretoria, 2018.

⁴³⁶ "Constitution of the Archives of the University of Pretoria", University of Pretoria, 2013.

⁴³⁷ A. Green, UP Archives Founding, <<https://www.up.ac.za/up-archives/article/271509/founding>>, 2022. Access: 1 July 2022.

⁴³⁸ S. L. Tiley-Nel, Past Imperfect: The Contested Early History of the Mapungubwe Archive, PhD Dissertation, University of Pretoria, 2018.

⁴³⁹ S. L. Tiley-Nel, "A History of the Mapungubwe Museum Archive", 2014.

digitisation project was the first evidence of using technology to assist in the preservation of the archival materials. Under the Centre for Indigenous Knowledge (CINDEK), archives rose to some importance through the digitisation project of archival material. CINDEK was established as a new heritage programme under the Department of Anthropology and Archaeology. The focus of this programme was to create and establish digital databases for heritage material. The CINDEK programme followed the curriculum changes that the department underwent in the late 1990s. The introduction of subjects such as Community Development in the department meant that topics such as cultural heritage and the recording of indigenous knowledge of local communities gained attention. The Mapungubwe Archive project received funds in 2002 from CINDEK to create a database of the records in the Mapungubwe Archive.⁴⁴⁰

There are three reasons given for the full undertaking of the Mapungubwe Archive Project: Firstly, it was recognised that this archival collection had been neglected in the history of the Mapungubwe collection. There were no staff dedicated to the running of the archive, other than the Curator of the Mapungubwe museum, but as the running of the archive was a time-consuming endeavour, it was often shelved; secondly, the unique research value of this archival collection became more apparent and critical; the need to make these collection available to researchers and enlarge the access to it was apparent; and lastly, the preservation needs of many of these records was seen as urgent, as some documents and photographs were at risk of degradation. Many documents were becoming extremely fragile. In addition, many storage boxes were over full, and not ideally collated with various types of documents, photographs and other records being stored together.⁴⁴¹

The funding from CINDEK provided for the appointment of a temporary archivist that would be responsible for the organising, collation, and arrangement of the Mapungubwe documents. These were to be put in a usable catalogue system that would be more accessible to staff, students and other researchers. In this process, archival documents were scanned so that the photocopies could be used by researchers in order to protect the fragile original documents. A total of 4325 documents were captured into a Microsoft Access database. This made it possible

⁴⁴⁰ S. L. Tiley-Nel, "A History of the Mapungubwe Museum Archive", 2014; *Ad Destinatium IV 1993 – 2000*, University of Pretoria, 2002, pp. 78-80.

⁴⁴¹ S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, pp. 26-50.

to search through the collection based on the reference number, or content, of the record. This database is still used by staff members to locate documents in the collection. More funding was received from CINDEK in 2003 to appoint two temporary staff members to work on the same goals for the photograph collection. This collection was in even more disarray than the document collection, being dispersed among other types of sources, and therefore many of the photographs are yet to be captured on a catalogue system. These staff members that were appointed temporarily for both the document and photograph projects were postgraduate students from the field of archaeology and their contribution was short-lived.⁴⁴² As a long-term vision, the goal was to create a database system and electronic catalogue for the Mapungubwe Archive documents and photographs. This included the scanning and digitising of every document and photographic item in the collection.⁴⁴³ This objective was never fully realised, given the cost and intensive nature of the project, and thus large parts of the photographic collection remain unscanned.

In 2017 a key component of the Mapungubwe archival collection, the Jacob de Villiers Roos documents, were transferred from the University of Pretoria Special Collection Holdings. Roos was at one stage the chairman of the UP Archaeological Committee and this correspondence reflected on the negotiations and decisions pertaining to the documents. The two discoveries, first of the Mapungubwe site and gold objects in 1933, and then the rich archival documents in 2017, are evidence to show the intrinsic value of both the object and the archive record for the collection.⁴⁴⁴

Between 2011 and 2019, the archive remained stationary in an institutional sense. It could be argued that it was only the physical objects, or museum collection, that was treated as a priority by previous managing departments. The care and exhibition of Mapungubwe objects was their prime focus and matter of real concern. This changed in 2019 when UP Museums moved under the Office of the Registrar. The Mapungubwe Archive receives operational funding and the archive gained importance in the institution. The archive that is now established is mostly comprised of archival records up to the year 2000. Records created after this date are still in

⁴⁴² S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, pp. 26-50.

⁴⁴³ S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, pp. 26-50.

⁴⁴⁴ S. L. Tiley-Nel, *Past Imperfect: The Contested Early History of the Mapungubwe Archive*, PhD Dissertation, University of Pretoria, 2018.

the process of being appraised and accessioned. There are also a large number of digital content on the Mapungubwe Archive that is yet to be organised and recorded.

The archive was lifted to a greater prominence in 2018 with the commencement, and subsequent conclusion in 2022, of the Mapungubwe Archive Preservation Project, funded by the Ambassador's Fund for Cultural Preservation through the Embassy of the United States of America in Pretoria. The project aimed to officially establish the Mapungubwe Archive as a physical repository and preserve its various records according to international archival standards. The physical repository was officially unveiled as the Mapungubwe Archive at the end of this project. It is clear that it was through this project, and also evidenced by the opening speech made by the Vice-Chancellor of the University, Professor Tawana Kupe, that the institution's recognition and appreciation of the value of the archives has grown over the last few years.⁴⁴⁵

6.5. Background on Tourism at Mapungubwe

In terms of tourism, there are two components linked to Mapungubwe. The first being the Mapungubwe National Park located in the Limpopo province of South Africa, and the second the Mapungubwe Museum at the University of Pretoria. The Mapungubwe National Park was established as a tourist site after decades of efforts to conserve the natural and cultural landscape. I. B. Pole Evans, an important botanist in South Africa's history, identified the significance of the area around Mapungubwe, and with the help of General J. Smuts established the Dongola Botanical Reserve in 1922. With the establishment of the Kruger National Park in 1926, Pole Evans also pushed to declare the Dongola reserve a national park. However, Smuts lost power in 1924 and the idea was buried. By 1933, Smuts had regained power and, in that time, the significant archaeological value of Mapungubwe has also been uncovered by the University of Pretoria. Farms around the Dongola Reserve were added, and by the outbreak of World War II, Greefswald, the farm where Mapungubwe Hill is located, had also been added to the Dongola Reserve. With the majority of the government vote with Smuts' party, the Dongola Wildlife Sanctuary Act was passed in 1947, which protected the environment around

⁴⁴⁵ UP and US Embassy Host Ceremony to Launch Mapungubwe Archive, < https://www.up.ac.za/museums-collections/news/post_3052246-up-and-us-embassy-host-ceremony-to-launch-mapungubwe-archive.>, 2022. Access: 18 June 2022.

Mapungubwe.⁴⁴⁶ However, in 1948 Smuts lost to the National Party and its leader D. F. Malan. The Dongola Wildlife Sanctuary Act was used as a political tool against the former government and the Dongola reserve was deproclaimed and the farms returned to previous owners. Agriculture in the area was not as successful as what the government had hoped, as environmental conditions were very harsh. As a result, in 1968, Greefswald farm was handed over to the South African Defence Force and operated as a military base for the following years.⁴⁴⁷

In 1995, after the significant political changes that came with the 1994 democratic election in South Africa and the establishment of a new government, the farms were handed over to South African National Parks (SANParks). This led to the establishment of the Vhembe-Dongola National Reserve. SANParks declared the area as the Mapungubwe National Park, recognising the unique natural significance of the area already flagged by Pole Evans decades before. Mapungubwe Hill and surrounding area was stabilised after years of excavations. SANParks also set out to remove military infrastructure that was no longer needed. It set up the area for tourism, with the building of a rest camp and game viewing hides. The climb up to the top of Mapungubwe Hill was also restored to be accessible to tourists.⁴⁴⁸ Today, Mapungubwe National Park is a thriving tourism site, with various accommodation options at different camps and an interpretation centre. There are also guided heritage tours and hikes on offer, as well as the availability to visit rock art sites.⁴⁴⁹

In 2004, the park was officially opened as the Mapungubwe National Park.⁴⁵⁰ The Mapungubwe National Park was declared as a World Heritage Site by UNESCO, the United Nations' Educational, Scientific, and Cultural Organisation, which acknowledged the cultural importance of the site.⁴⁵¹ The Mapungubwe landscape is protected by various acts. These include the National Heritage Resources Act (No 25 of 1999); the World Heritage Convention Act (No 43 of 1999); the National Environmental Management Act (No 73 of 1989); and the

⁴⁴⁶ D. Fleminger, *Mapungubwe Cultural Landscape*, 20degreesouth, 2006, pp. 99-115.

⁴⁴⁷ D. Fleminger, *Mapungubwe Cultural Landscape*, 20degreesouth, 2006, pp. 99-115; M Barry and M Cadman, *Dongola to Mapungubwe*, Mmabalela Press, 2007, pp. 56 – 58.

⁴⁴⁸ D. Fleminger, *Mapungubwe Cultural Landscape*, 20degreesouth, 2006, pp. 99-115; M Barry and M Cadman, *Dongola to Mapungubwe*, Mmabalela Press, 2007, p. 62

⁴⁴⁹ Mapungubwe National Park, <<https://www.sanparks.org/parks/mapungubwe/tourism/accommodation.php>>, 2022. Access: 1 July 2022.

⁴⁵⁰ L. Marshall, "Our Past Seen From a Hill of Wisdom", *Cape Times*, September 2004.

⁴⁵¹ S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, pp. 26-50.

National Environmental Management Protected Areas, 2003 (Act 57 of 2003).⁴⁵² The cultural importance of the Mapungubwe site is thus now protected and marketed on an international level. It was a long road to get Mapungubwe recognised as an area in need of conservation protection. Various state politics also played a role in its eventual establishment as a protected area. The finding of the archaeological site of Mapungubwe played a significant role in this as well, as did the connection that the University of Pretoria had to the site. Ultimately, national government had to recognise the potential of the area for tourism and establish it as a site that visitors would want to visit.

The second component of tourism linked to tourism is at the Mapungubwe Museum at the University of Pretoria. The museum now stretches beyond just the exhibition of the collection. It is now part of the major tourist destination that Mapungubwe has become.⁴⁵³ The Mapungubwe Museum was established as an educational, research, communication and conservation hub. The educational factor of the museum became especially evident from the incorporation of Mapungubwe into the Grade 6 curriculum in South Africa in 1997, which resulted in large groups of learners visiting the museum every year since its opening.⁴⁵⁴ Thus, the educational objectives of the museum transferred into wider audiences that established the museum within the local edu-tourism sphere.

The museum connected to the larger tourism network as well. The Mapungubwe gallery was voted as one of the top 10 galleries in Pretoria by Culture Trip in 2017.⁴⁵⁵ This increase in attention in the media for the Mapungubwe collection also led to a physical increase in the demand from domestic and international tourists to view the collection. There has thus been a significant increase in demand to view the Mapungubwe collection over the last few years. By 2019, the UP Museums, under which the Mapungubwe Museum is located, were receiving around 40 000 visitors per year.⁴⁵⁶

The Mapungubwe Museum, under UP Museums, has been growing its audience over the past few years through the use of technology. When a national lockdown was announced due to the

⁴⁵² Mapungubwe Cultural Landscape, <<https://whc.unesco.org/en/list/1099/>> , 2022. Access: 1 July 2022.

⁴⁵³ S. L. Tiley-Nel, The Mapungubwe Museum, in *The Art & Heritage Collections of the University of Pretoria*, Pretoria, 2008, pp. 26-50.

⁴⁵⁴ S. L. Tiley-Nel, Past Imperfect: The Contested Early History of the Mapungubwe Archive, PhD Dissertation, University of Pretoria, 2018.

⁴⁵⁵ S. Jones, 10 of Pretoria's Top Art Galleries, <<https://theculturetrip.com/africa/south-africa/articles/10-of-pretorias-top-art-galleries/>>, 2017. Access: 1 July 2022.

⁴⁵⁶ Strategic Plan 2020-2025, University of Pretoria Museums, University of Pretoria, 2019.

Covid-19 pandemic, and personnel were unable to physically conduct tours, the UP Museums had to adapt, like other cultural institutions, to the new digital era on a larger scale. Online tours were given through the collection and increased social media engagement was utilised to keep the museum collections accessible. Now, as lockdown restrictions have fallen away, the museums still engage in a hybrid technological mode, where both online and physical tours are offered. This online engagement has continued to grow as both students and other interested parties are enabled to take virtual tours and engage in online presentations. This has dramatically expanded the reach of the Mapungubwe Museum.

Chapter 7: Conclusion

7.1. The triangular relationship between archives, museums and tourism

The aim of this study was to examine the relationship between archives and tourism, with museums as the conduit. It also set out to discuss the current relationship of these three entities and look at the possible benefits of collaboration between them. After this examination, a better understanding as to a future probable relationship between museums, archives and tourism can be contemplated.

The study began with an examination of the history of the relationship between museums and archives and traced this through to the current relationship. Museums and archives have a shared history, but over time a few developments led to the separation of museums and archives. It has been argued that the separation of museums and archives was to the benefit of both of the institutions, and not for the individual visitor or user that apparently preferred the information they needed at the same place. However, in the more recent past museums and archives are reconverging. Factors such as a decrease in funding and the push to integrate information on collections are motivating museums and archives to work together as combined cultural heritage institutions. Moreover, developments in new technologies mean that museums and archives can have shared exhibition spaces and shared resource portals without having to physically merge the two institutions. A growing interest in museum archives and GLAM groups are some of the ways in which museums and archives are finding themselves in collaborative partnerships. There are many advantages that museums and archives can enjoy by collaborating with one other. These include increased visibility, new audiences, improved services and programmes, cost savings and skills development of professionals. By becoming more integrated and collaborating with each other, museums and archives have the potential to become ideal partners in achieving their objectives in preservation and increasing the accessibility to collections as well as guaranteeing their sustainability.

The relationship between museums and tourism was considered next. The history of their relationship was also examined as well as the new developments in museums and tourism that impacted on the tourist experience. Museums have a shared origin with modern tourism and in

recent decades they have been developing as specifically niche heritage attractions. This had an impact on the traditional roles of museums, as museums had to consider factors such as the role of leisure within the modern museum context. Museums also had to consider risks within their relationship with tourism. This included issues such as the question of preservation versus entertainment, and the commercialisation or commodification of cultural products. Tourism also had an impact on the priorities of museums. They are no longer only spaces of social value, but museums now also have to show their economic value. This is in order to show their relevance to funding agencies. The approach that museums have towards visitors, or tourists, has therefore also changed over time. Museums now need to consider tourist expectations and tourist experiences within museum spaces. In addition, new technologies also had an impact on this as well. This had led to the need for museums to re-evaluate and re-strategize their position as tourist destinations.

After considering the relationship of museums with archives and museums with tourism respectively, the study then examined the third component of the study and that is the developments that occurred within the domain of archives and how this related to the relationship that archives have with tourism. It is apparent that over time archives have become increasingly more user-orientated. They have for example also started to play a more active role in local communities with for example the establishment of “Community Archives”. The power that archives have in society has also been recognised and emphasized, as they are no longer seen as mere so-called “objective” storehouses of information. Access to archival collections has always been a core principle of archives, however, in recent years archives have started to move beyond that and explored the idea of “bringing archives to the people/public”. In this way, the importance of the “outreach” of archives has been recognised and thus the promotion of the value of the archive to the public has been fore fronted. Archives have started to adopt techniques such as the use of exhibitions to make them more visible, which used to be predominantly the domain of museums. This development has had a mutually beneficial impact as by connecting to museum exhibitions, archives have contributed to the creation of a more authentic tourist experience. Archives can thus play a role in the information that tourists receive, while also bringing archival collections to a wider audience.

7.2. The triangular relationship between the Mapungubwe Museum, Archive, and Tourism Site

The above mentioned conclusions illustrated the existence of a triangular relationship between museums, archives and tourism. This interconnected relationship between the three entities was then applied to the case study of Mapungubwe. The Mapungubwe Museum, Archive and the tourism at Mapungubwe share similarities in how they developed. It is evident that the need to conserve valuable heritage played a key role in establishing each entity. Were it not for the conservation efforts of role players such as the University of Pretoria, the valuable heritage of Mapungubwe might have been lost. It is also clear that institutional and state policies played a key role in not only the establishment of these three entities - the museum, archive, and tourism site, but how they developed and gained public importance. The histories of the development of the Museum, Archive and National Park are very much intertwined. The excavations and unearthing of the valuable Mapungubwe heritage objects, which led to the establishment of the museum and subsequent research on the Mapungubwe collection, played a role in the conservation of the Mapungubwe environment and the eventual declaration of Mapungubwe as a World Heritage Site.

It was also through the establishment of the Mapungubwe Museum, that the value of the accompanying archival records was recognised. The Mapungubwe Museum and Archive have evolved as collaborative partners under the UP Museums. Not only do they fall within the same department, but the Mapungubwe Archive is now represented in the strategic plan of the University of Pretoria Museums 2020-2025.⁴⁵⁷ The archive collections are recognised alongside museum collections in the strategic and operational goals of the UP Museums. It is part of the UP Museums aims and objectives to ensure greater access to and use of the Mapungubwe archive, for external and internal users.⁴⁵⁸ By locating the Mapungubwe Archive under the Mapungubwe Museum, the Archive received greater prominence, which led to funding for preservation and institutional recognition. It would seem that the success of Mapungubwe Archive depended on three factors. The first factor was the curatorial direction that led to the archive receiving prominence alongside the museum collections. The second necessary factor was institutional support that allowed the Mapungubwe Archive to gain the

⁴⁵⁷ Strategic Plan 2020-2025, University of Pretoria Museums, 2019.

⁴⁵⁸ Strategic Plan 2020-2025, University of Pretoria Museums, 2019.

attention it needed to preserve its valuable heritage material. This support was evidently received on a noticeable level in the last few years. It could be argued that if it was not for the curatorial direction, the University would not have recognised the value of the archive. If these materials were not transferred to the University of Pretoria Museums, they might have deteriorated and never been utilised or preserved for their heritage value. By becoming part of the UP Museums, the Mapungubwe archive did not stay within one discipline, but rather gained greater prominence and access. The third element is the demand from the public that was spurred by a few considerations. One is the declaration of Mapungubwe as a World Heritage Site, and the subsequent declaration of the archive as heritage material. Two, the increase in attention that the archive received from researchers as well as learners after the inclusion of Mapungubwe as part of the school curriculum, and thirdly the increased number of visitors to the Mapungubwe Museum. These three factors culminated in the success of the archive and also led to its future sustainability. It is therefore evident that the establishment of the Mapungubwe Museum, and the subsequent tourism network that it formed part of, is in a direct relationship with not only the establishment of the archive, but to its promotion internally and externally as well.

This relationship between the Museum, Archive and tourism network provides ample opportunities for partnerships. An example of such a partnership is the abovementioned GLAM-UP. Launched by the UP Museums, this was an effort to reach out to the greater community through collaboration across different departments. These included the UP Museums, the UP Library, the UP Archives, and the Botanical Gardens and aimed to raise an awareness of the valuable conservation work being done by the partners in preserving the heritage of the University of Pretoria, and in particular Mapungubwe. It also aims to link to the academic domain of the University by including partners at academic departments such as the Department of Architecture. This initiative shows a significant step towards collaboration between museums, archives, and tourism, as well as other departments within the University.⁴⁵⁹

Further collaboration between these three entities is apparent in the opportunities for the Museum and Archive to integrate on online platforms. The international attention that the Mapungubwe collection receives, increased in recent years with the launch in 2021 of the UP

⁴⁵⁹ GLAM-UP: An Initiative by the UP Museums in Association with UP Alumni, <https://www.up.ac.za/museums-collections/news/post_2943675-glam-up-an-initiative-by-the-up-museums-in-association-with-up-alumni>, 2020. Access: 20 October 2022.

Museums collection on Google Arts and Culture platform. Among other collections, items from the Mapungubwe collection are displayed on this online platform: artsandculture.google.com/partner/university-of-pretoria-museums. Now audiences from around the world can view the Mapungubwe collection, through its objects and inclusion in online exhibitions. It is also part of the strategic plan that records from the Mapungubwe Archive will be uploaded to the UP Museum's Google Arts and Culture platform alongside the museum collection. This will lead to greater visibility of the archive in the tourism sphere, and can lead to greater accessibility. By realising its interwoven relationship with the UP Museums, the Mapungubwe Archive is also connected to the tourism sphere and could potentially receive financial support and sustainability through this relationship.

It is evident throughout the study that the relationship between archives, museums and tourism is in many cases already intertwined. It is also clear that a mutually beneficial relationship between archives and tourism is possible through museums. It was found that museums are already linked to the tourism sphere. By developing collaboration efforts between archives and museums, archives can be connected to the tourism sphere as well. There are many potential benefits to this relationship, and museums and archives are already heading towards a closer relationship in many cases. This can be seen in the case of Mapungubwe, where the archive and museum find themselves in a collaborative relationship, which not only holds benefits for these two partners, but connects archives to the greater tourism sphere and the increased visibility that it brings.

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