

SAMEVATTING

Die opelugmuseum is en bly 'n museum. Daarom maak dit onteenseglik deel uit van die ontwikkelingsgeskiedenis van die museumwese. Trouens, die unieke karakter van dié museumentipe kan nouliks begryp word as dit nie teen die agtergrond van die algemene museumgeskiedenis gesien word nie. Maar die opelugmuseum is ook duidelik 'n kultuurproduk van die negentiende eeu. Dit het sy ontstaan te danke aan die geestestroming wat as die Romantiek bekend staan. Dit word verder gevoed deur die ontwakende nasionalisme wat in die negentiende eeu groei tot een van die vernaamste kragte wat die verloop van die geskiedenis bepaal. Terwyl kultuurhistoriese musea dwarsdeur Europa ywerig manifestasies van die "opperkultuur" versamel - skilderye en beeldhouwerke, pragvoorbeelde van die nywerheidskuns en historiese relikwieë - groei daar ook 'n belangstelling vir die alledaagse. Nederige huisraad, gebruiksvorwerpe, ambagsgereedskap en selfs nederige boerewonings en bedryfsgeboue kry net soveel aandag as die Gotiese katedrale en antieke tempels. Hierdie nuwe belangstellingsveld kan nie binne die mure van 'n konvensionele museum bevredig word nie. Dit wat as "Spiegel vergangenens Lebens, Arbeitens und Könnens" moet fungeer, word in die opelug in parke opgerig.

Dit bring dus nie slegs 'n onverwagte wending in die geskiedenis van die museumwese nie, maar verteenwoordig ook een van die mees dinamiese ontwikkelinge die afgelope eeu in die internasionale museumwese.

Dit bly 'n merkwaardige feit dat, nieteenstaande baie gunstige faktore, Suid-Afrika teen die einde van 1978 nog nie sy eie nasionale opelugmuseum opgerig het nie. Die rede vir hierdie droewige feit lê hoofsaaklik in die historiese ontwikkelingsgeskiedenis van die museumwese hier te lande. Suid-Afrika kry eers in 1964 sy eerste nasionale kultuurhistoriese museum. Dit bly verder 'n skokkende feit dat die eerste opgeleide kultuurhistorikus nie lank vóór hierdie datum aangestel word nie. Hierdie verontagsaming van die kultuurhistoriese erfenis van Suid-Afrika het daartoe gelei dat die kultuurhistoriese museum op 'n betreklik laat stadium 'n beduidende rol speel om die droom van 'n eie opelugmuseum te verwesenlik. En dit beteken 'n stryd wat reeds die afgelope

25 jaar gevoer word. En terwyl hierdie stryd gevoer word, gaan daar daaglikse kosbare kultuurskatte onherroepelik verlore.

Alhoewel die nasionale opelugmuseum nog nie opgerig is nie het die opelugmuseum-fenomeen tog in 'n beperkte maar dan ook 'n belangrike mate inslag gevind. Daarvan getuig onder andere die Pioniersopelugmuseum, die Willem Prinsloo-opeluglandboumuseum, die Tsonga-kraal, die restourasieprojek te Pelgrimsrus en die Breederiviervallei-plaasmuseum. Die moontlikhede is inderdaad onuitputlik. Al wat nodig is, is 'n vasberade wil en 'n onblusbare ywer van kundige mense om hierdie unieke en grootse ideaal te verwesenlik.

In die proefskrif word onder andere die volgende bepleit:

- 1 'n Adviesraad vir museums moet ingestel word om 'n versamelingsbeleid vir musea in Suid-Afrika te koördineer; om 'n landswye navorsingsprogram te koördineer ten einde prioriteite te bepaal in die bewaring van die kultuurhistoriese erfenis; om navorsing van kultuurhistoriese musea wat veel te wense oorlaat, te stimuleer; en om dringende aandag te skenk aan die akademiese opleiding van museoloë.
- 2 Die volledige selfstandigwording van kultuurhistoriese musea.
- 3 Die selfstandigwording van Volkekundige en Argeologiese versamelings.
- 4 Die fenomeen opelugmuseum moet dwarsdeur Suid-Afrika op 'n streekbasis beslag kry.
- 5 Die wenslikheid van 'n "nasionale" opelugmuseum in Pretoria moet in herooringeneem word ten gunste van streekopelugmuseums wat nie alleen prakties meer uitvoerbaar is nie maar ook wetenskaplik meer gewens.
- 6 Indien die besluit om 'n nasionale opelugmuseum vir Suid-Afrika op te rig nie herroep kan word nie, moet onverwyld afgesien word van die plan om die nuwe kultuurhistoriese museum nie op dieselfde terrein as die opelugmuseum op te rig nie.
- 7 Die Nasionale Kultuurhistoriese en Opelugmuseum in Pretoria moet die inisiatief neem om 'n wetenskaplike werkgemeenskap in die lewe te roep wat aandag sal gee aan die beplanning en oprigting van die Opelugmuseum.

SUMMARY

The open-air museum is first and foremost a museum. It is, therefore, unquestionably integral to the historical evolution of the overall museum phenomenon. Indeed, the unique character of this type of museum can scarcely be comprehended unless viewed against the background of the general history of museums. The open-air museum is, however, also unmistakably a product of nineteenth century culture. It originated in the cultural trend known as Romanticism. And was further nourished by the emergent nationalism which grew during the nineteenth century into one of the most important forces determining the subsequent course of history. While cultural history museums across Europe eagerly collected manifestations of the "supreme culture" - paintings and sculptures, exquisite examples of industrial art, and historical relics - there was also increasing interest in everyday objects. Humble furniture, utensils, tools of the trade, and even humble farm dwellings and cottage industries were accorded as much attention as Gothic cathedrals and antique temples. This new field of interest could not be satisfied within the confines of conventional museums. What were to function as "Spiegel vergangenen Lebens, Arbeitens und Könnens" were erected in the open in parks.

This not only initiated an unexpected turn in the evolution of museums, but also foreshadowed one of the most dynamic developments in the museum field internationally over the past century.

It remains a remarkable fact that, despite the many favourable factors, at the end of 1978 South Africa still had to erect its first national open-air museum. The reason for this distressing fact lies mainly in the history of the development of museums in this country. South Africa got its first national cultural history museum only in 1964. And the shocking truth is that the first trained cultural-historian was appointed only shortly before this date. This negation of our cultural historical inheritance has resulted in the cultural history museum beginning only at a relatively late stage to play a significant role in realising the dream of an open-air museum of our own. Which is a battle that has been waged for the past 25 years. And while this battle continues, irreplaceable cultural treasures are being lost daily.

Although the national open-air museum still has to be erected, the concept of open-air museums has gained acceptance on a limited, yet significant scale. The Pioneer Open-air Museum, the Willem Prinsloo Open-air Agricultural Museum, The Tsongo Kraal, the restoration project at Pilgrim's Rest and the Breede River Valley Farm Museum, among others, bear testimony to this. The possibilities are indeed limitless. All that is needed to make this unique and great ideal come true, are people with the expertise, the will and the drive.

This thesis pleads, *inter alia*, for:

1. The establishment of an Advisory Council for museums to co-ordinate a collection policy in South Africa; to co-ordinate a country-wide research programme in order to determine priorities in the preservation of the cultural-historical heritage; to stimulate research (which leaves much to be desired) at cultural history museums; and to pay urgent attention to the academic training of museologists.
2. Complete autonomy for cultural history museums.
3. Autonomy for Anthropological and Archaeological collections.
4. Open-air museums to be set up on a regional basis throughout South Africa.
5. The desirability of a "national" open-air museum in Pretoria to be reconsidered in favour of regional open-air museums which are not only more feasible, but also more desirable from a scientific point of view.
6. If the decision to establish an open-air museum for South Africa cannot be reversed, then the plan not to build the new museum for cultural history on the same site as the open-air museum is to be revoked.
7. The National Cultural History and Open-air Museum in Pretoria to take the initiative in creating a scientific study group to attend to the planning and erection of the Open-air Museum.