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Although there have been successful calls for the repatriation and interment of human remains from within and without South Africa as outlined above, there are as yet no successful cases for the return of associated grave goods or other heritage objects to their originator communities (in South Africa). Steyn and Nienaber (2005:159-160) suggest that this is a lasting result of late 19<sup>th</sup> century Eurocentric views alienating South Africans from their heritage and cultural possessions. These views were perpetuated with the Apartheid system, where most South Africans were denied political and economic rights and the right of ownership of their heritage. Denied entry into museums, most South Africans of colour were often unaware of the cultural possessions held by museums and other institutions, as is the case in Hoeane's (2021) research outlined above. Deprived of choice and voice for so long explains why there have been so few requests for repatriation of heritage objects to their communities. Although I believe that museums and other institutions will be faced with such requests in the coming years, particularly as the consequences of the Sarr-Savoy report<sup>180</sup> materialise, and an

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Her remains were returned to South Africa in 2002 and she was symbolically buried in the Eastern Cape on 9 August (Women's Day) of that same year. (Crais & Scully, 2009; Qureshi, 2004).

<sup>178</sup> Mapungubwe is an Iron Age Site (c.1075-1220 AD) located in the Limpopo-Shashe Confluence Area in the Limpopo Province of northern South Africa where an ancient trade kingdom existed. The archaeological site was extensively excavated since its discovery in the 1930's and a number of archaeological material including human remains, ceramics, metal and gold artefacts were retrieved leading to the site's designation as National heritage in the 1980s and inscribed on the World Heritage list in 2003.

<sup>179</sup> Cornelius Kok II (1778-1858) was a leader of the Griqua people who died in Campbell in the northern Cape and was buried in a small historic cemetery about four kilometres northwest of the town. This cemetery was excavated by P.V. Tobias from 1961-1971 and his remains along with those of several others were housed at the University of the Witwatersrand (Wits) in Johannesburg (Morris, 1997:108-109), until their return in 1996 which was halted because of disputes between various Griqua groups claiming descent. The remains were thus kept at the University of the Witwatersrand (Waldman,2007: 45-48).

<sup>180</sup> In 2017, newly elected French president Emmanuel Macron ordered the Senegalese writer Felwine Sarr and art historian Bénédicte Savoy to compile an inventory of African heritage objects held in National collections











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## APPENDICES

### Appendix 1 – Mellon Foundation 2014 electronic survey questionnaire

The following questionnaire was developed and circulated by the Mellon Foundation in 2014 in preparation for the convening of the 2015 Art Conservation Workshop at the University of Pretoria. This same questionnaire was again circulated to institutions/personnel not initially considered in 2015, during the site visits as part of the Mellon awarded development grant (2016-2017)

#### **Name of Institution**

#### **Position of respondent (Director, curator, conservator etc)**

#### For collections managers/conservators:

1. Please describe briefly the size and scope of your collections: types of objects and materials, range of cultures and periods of origin for the objects.
2. If you have facilities dedicated to conservation treatment, please describe size and scope.
3. Please comment on preventive conservation provisions in your collection.
4. Do you have a regular program and/or budget for conservation treatment of collection items?
5. How are conservation needs met? Do you have a conservator or conservation team on staff? Does your institution work with off-site conservators, and how are they identified?
6. If you have conservation staff in your institution, please indicate how and where they received their training.
7. Do you see a need for expansion of access to conservation expertise and treatment, either in-house or through contract services, or are your needs for conservation met with current arrangements?
8. If you see obstacles to expanding conservation capacity in your institution or the country, please describe them.
9. If there were an academic training program for conservators in South Africa, would your institution have the capacity and/or interest to offer internships to advanced students and graduates of the program?

#### For university administrators:

10. Do you have academic programs in art history, fine arts, archaeology, curatorial studies, archival management, library collection management, or heritage

preservation? Please provide materials or website links that convey the scope and size of any programs.

11. Has your institution considered creating programs in these areas, or a training program for conservators? If so, what were the obstacles and opportunities, or what might they be?

For Conservators:

12. [For conservators] Can you describe the existing professional community or network of conservators in South Africa or the region?

## Appendix 2 – Introductory email and letter of informed consent



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

Humanities  
Department of Historical and  
Heritage Studies

### Letter of Informed Consent

I, Isabelle McGinn (student number: 02615584) am currently enrolled for a PhD in Museum and Heritage Studies in the Department of Historical and Heritage Studies at the University of Pretoria. My thesis is titled: *More than Staples and Glue: conservation, heritage and the making of a curriculum*.

The research for this study is based on data gathered during the Mellon funded grant awarded to the University to develop a curriculum in Tangible Heritage Conservation, a project which ran from 2015-2018. The data gathered during this time included recorded interviews and meetings, informal interviews and site visits for which you gave your consent at the time. The doctoral research will include archival research which may contain some of the material previously recorded in 2015-2017. Please indicate if you do not wish to be acknowledged as a source.

Additional field research which will take the form of open-ended interviews with individuals with first-hand or expert knowledge of information relevant to my thesis may also be required and I would like the opportunity to continue communicating with or interview you again if required. This will form part of my primary research as oral evidence and complies with the accepted standards within the discipline of history.

Unless otherwise requested, your contribution will be acknowledged according to the footnoting system prescribed by the Department of Historical and Heritage Studies. If specifically requested, participants may request to remain anonymous. Audio material generated from the interviews as well as written transcripts and reports will be stored in electronic format for a period of 15 years in compliance with the policy of the University of Pretoria. This material may also be used for other research by the candidate. Your participation is entirely voluntary and you may choose to withdraw at any stage whereupon your material will not be used. I look forward to receiving your positive response via email authorization or rejection.

Yours sincerely,



27 August 2018

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## **Appendix 3 - Questionnaires and interviews of local practitioners past and present**

### **Experience**

1. What is the conservation experience of the interviewee?
2. Is this general experience in preventive conservation and collections care for a variety of materials, or specialist interventive/remedial conservation treatments?
3. Has the interviewee submitted a CV?
4. What are the materials you have worked on throughout your career?
5. Did this include interventive/remedial conservation, and to what level?

### **Background & Training**

6. How did you get into conservation, academic study or apprenticeship? Where, when and with whom.
7. What type of treatments were you carrying out during training?
8. Who were these treatments for, private clients or institutional clients?
9. Where were these treatments carried out? In a museum/gallery conservation lab, in a home studio?
10. If you were associated with a museum conservation lab for training, where, when and how was the lab set up? What equipment did it have? How many people worked there, in what areas of specialisation and at what level of training? Could you refer me to those past colleagues? What type of work was carried out?

### **Work experience**

11. After training, where did you work?
12. How many colleagues did you have and what setup was there? Could you refer me to those past colleagues?
13. What type of treatments did you carry out and what materials did you work on?
14. Did you find your training appropriate / insufficient to start as a conservation professional?
15. What were your biggest challenges as a starting conservator?
16. How long did you work in the field of heritage conservation, are you still working?
17. What have been your biggest challenges as a conservation professional in South Africa?
18. Why did you stop working in conservation?

### **Continued professional development**

19. Have you kept up with regular continued professional development?
20. Where and how did you do this?
21. Who presented this training and was it useful?

22. If you could not keep up with continued development, why not?
23. Did you present any courses in conservation preventive, or remedial?
24. What were the themes or materials?
25. Who was the audience, were there many attendees?
26. Were you involved with the Technikon courses or SAMA School of Conservation?
27. If yes, from when to when, how did you get involved and why did you leave?
28. If yes to question 26, what were the themes or materials you covered?

### **Advocacy**

29. Do you feel that people in general know what a conservator/conservation is or have you experienced that they are more familiar with the term restorer/restoration?
30. How would you define what a conservator is and does, a restorer, a conservation technician?
31. Based on the above, how would you describe yourself and why?
32. Based on the above, how would you describe other practitioners and why?
33. Do you feel people generally understand what it is that you do or do you have to 'educate' them as to what is possible/not possible in terms of conservation and their expectations?
34. Have you done much outreach/public education drives? If yes, how were they received?
35. Do you feel that advocacy for conservation is an area where we need to focus on in order to grow the profession? How could this be achieved?
36. Do you feel that we need to professionalise conservation in South Africa? How could this be achieved

#### **Appendix 4 – List of conservation training programmes**

Programmes included in this list are those identified as part of a desktop study and through various online surveys and questionnaires. Programmes listed include those that specifically mention preservation, conservation or restoration in their course descriptions and do not include museum studies programmes unless these have an active conservation focus. Here the list is not limited to university degrees and includes polytechnics, schools and summer programmes, but excludes research and training projects such as those run by ICCROM, ICOMOS as well as workshops run on specialist topics by various institutions such as the Getty Conservation Institute, the Japan Centre for International Cooperation in Conservation. One exception is the Hirayama Programme for Japanese Painting Conservation which was established as a joint programme between the Freer and Sackler Galleries and Hirayama Ikuo's World Cultural Heritage Foundation. The Hirayama programme has an endowment for regular teaching and training activities in both the US and Japan to train staff of American museums who are custodians of East Asian painting collections and no specialist in this field, to train western conservators in the methods and principles of Japanese painting conservation, and through lectures and workshops raise awareness for and understanding of Asian art history.

There may be other programmes not listed here that have limited online presence and were inadvertently omitted.

Country	Institution	Date established	Programme	Duration	Specialism
<b>Australia &amp; New Zealand</b>					
Australia	University of Canberra	1982	Bachelor of Arts Cultural Heritage conservation		
Australia	University of Melbourne		Postgraduate diploma online training courses, Master of Arts Cultural materials conservation Master's by dissertation PhD	2-4 years	
Australia	Sydney		Master's in Heritage Conservation		
<b>Asia</b>					
China	Shanghai University		Master of Arts Cultural Heritage and Museum Studies		
	Tsinghua University		PhD of Architectural Heritage Conservation		
	National Yunlin University of Science and Technology (Yuntech)		Bachelor of Arts Conservation	3 years	Conservation-Restoration and Conservation Science; Built Heritage Preservation and Community Revitalisation; Sustainable Cultural Heritage Management; and Theory of Cultural Administration
			Master of Arts Conservation	2 years	Conservation-Restoration and Conservation Science; Built Heritage Preservation and Community Revitalisation; Sustainable Cultural Heritage

					Management; and Theory of Cultural Administration
	Nanyi University, Graduate Institute of Conservation of Cultural Relics and Museology		Antiquities maintenance steam		Museology, architectural conservation, paper, manuscripts, photographs, Chinese paintings, murals, easel paintings, Ceramics and Stone,
Hong Kong	Hong Kong University	2012	Bachelor of Arts Conservation	4 years	Architectural conservation
			Post-Graduate Diploma Conservation (leads to Master of Science Conservation)	1 year full-time / 2 years part-time	Architectural conservation
			Master of Science Conservation	1 year full-time / 2 years part-time	
Thailand	Silpakoen University International College		Bachelor of Fine Arts Paintings Conservation		Paintings conservation
Japan	Tokyo University of the Arts		Master of Arts in Conservation		Japanese painting Oil painting Sculpture Crafts Buildings and Districts Preventive conservation
			Master of Arts Preventive Conservation		
			Master of Science Conservation Science		Conservation Science
			PhD		
Japan	Independent Administrative Institution National Research Institute for Cultural Properties, Tokyo, Centre for Conservation Science and Restoration Techniques in collaboration with Tokyo University of the Arts	1995	Graduate programme		Preventive conservation Restoration of cultural material

India	UNESCO C2C for World Heritage Management and Training in Asia in collaboration with Saurashtra University	2019	Master's Course in Heritage Conservation and Management	2 years	Heritage management
India	Aayojan School of Architecture (Jaipur, Rajasthan)		Master of Arts Architectural Conservation	2 years	
India	Centre for Environmental Planning and Technology University (Ahmedabad, Gujarat)		Master of Arts Architecture: Conservation	2 years	
India	Kamla Raheja Vidyanidhi Institute of Architecture and Environmental Studies (Mumbai, Maharashtra)		Master of Arts Architecture (Urban Conservation)		
India	School of Planning and Architecture (Bhopal, Madhya Pradesh)		Master of Arts Architecture (Conservation)		
India	School of Planning and Architecture (Delhi, New Delhi)		Master of Arts Architectural Conservation		
India	Singhad College of Architecture (Pune, Maharashtra)		Master of Arts Architecture (Architectural Conservation)		
India	University of Pune (Pune, Maharashtra)		Master of Arts Architecture (Architectural Conservation)		

India	Chhatrapati Shivaji Maharaj Vastu Sangrahalaya with Mumbai University (Mumbai, Maharashtra)	Post Graduate Diploma in Museology and Conservation		
India	Delhi Institute of Heritage Research and Management (Delhi, New Delhi)	Master in Conservation, Preservation and Heritage Management		
India	MMR – Heritage Conservation Society (Mumbai, Maharashtra)	Capacity Development Programme in Built Heritage Studies and Conservation		
India	National Museum Institute (Delhi, New Delhi)	Master of Arts in conservation		
India	National Research Laboratory for Conservation of Cultural Property (Lucknow, Uttar Pradesh)	Certificate Course on Conservation of Cultural Property		
India	University of Rajasthan (Jaipur, Rajasthan)	Master of Arts in Museology and Conservation		
India	Srishti Institute of Art, Design and Technology (Bangalore, Karnataka)	Master of Planning in Urban Design, Sustainability, and Conservation		
<b>Europe</b>				
Denmark	The Royal Danish Academy of Fine Arts School of Conservation	Bachelor of Arts  Master		
Finland	EVTEK Institute of Art and Design	Bachelor of Arts (Hons)	4 years	Easel paintings Paper

					Textiles Furniture Cultural historic objects Cultural historic interiors
Norway	University of Oslo		Bachelor of Arts (Hons)	4 years	Easel paintings / Cultural historic objects
Sweden	Götheberg University		Bachelor of Arts Conservation of Cultural Heritage	3 years	Built environment / Cultural historic objects
			Master of Science in Conservation of Cultural Heritage Objects	2 years	Rotating specializations
Austria	Akademie der Bildenden Künste Wien, Meisterschule für Restaurierung und Konservierung				
Austria	University of Applied Arts, Vienna		Master	5 years	
Belgium	L'Ecole supérieure des Arts Saint Luc de Liège	1980	Bachelor of Arts	3 years	
			Master PhD	1 or 2 years	
Belgium	Hogeschool Antwerpen Royal Academy of Fine Arts	1988			Built environment
	Raymond Lemaire Centre for Conservation				
Netherlands	Stigting Restauratie Atelier Limburg				Easel paintings Polychrome sculpture Paper Contemporary art

				Historic interiors
University of Amsterdam				
Croatia	Art Academy in Split	Master of Science in conservation-restauration	5 years	Easel paintings & wood Stone Wall paintings and mosaics
Croatia	Zagreb Academy of Fine Arts, Zagreb University	Bachelor's degree + diploma in restauration	4 years	
		Master of Science	2 years	
		Master of Arts	3 years	
		PhD		
France	Institut National du Patrimoine	Master conservation-restauration des biens culturels (MCRBC)  Master professional conservation preventive du patrimoine	5 years leading up to MCRBC	
Germany	Institut für Erhaltung von Archive und Bibliotheksgut – State Archives' Administration of Baden-Wurttemberg Institute of Preservation of Archival and Library Material			
Germany	Fachhochschule Köln			Paintings and sculpture Murals and preservation of stone Wood object/furniture Book and paper conservation Textiles and leather objects
Germany	Fachhochschule Potsdam			Wooden objects Wandmalereien and historical architecture

				Preservation of stone Metal objects
Germany	Fachhochschule für Technik und Wirtschaft	Diploma Restauratorin		Archaeological cultural property Technical cultural property Photo, film, data, media Excavation technology
Germany	Fachhochschule Erfurt Fachbereich Konservierung und Restaurierung	Diploma restorer		
Germany	Staatliche Akademie der Bildenden Künste, Stuttgart		Master of Arts	Paintings and polychrome wooden sculpture  Archaeological, ethnological and craft objects Graphic, archival and library materials New media and digital information
Germany	Hochschule für Angewandte Wissenschaft und Kunst	Diploma		Book and paper Calm wood objects and paintings Wood objects with improved surface Stone objects Wall painting/architecture surface
Germany	Hochschule für Bildende Künste, Dresden	Diploma restorer		Paintings and polychrome sculpture Mural decoration and wall paintings
Germany	Technische Universität München	Bachelor of Arts		
Greece	Technical Education Institute of Athens		4-6 years	Archaeological materials Works of art
	University of the Peloponnese	Master of Science Cultural Heritage Materials and Technology	18 months	

Hungary	Hungarian University of Fine Arts		5 years	Painting, wood and stone sculpture Applied Arts Objects Conservation: wooden objects and furniture, metal and goldsmith objects, paper and leather, textile and leather, siliceous objects
Ireland	Galway-Mayo Institute of Technology	Bachelor of Science	3 years	Furniture Conservation and Restoration
Scotland, UK	University of Glasgow	Master of Philosophy Textile conservation	2-4 years	
Scotland, UK	University of Strathclyde	Master of Science Architectural design for the conservation of the built heritage	1-2 years	
		Post-Graduate Diploma	9-18 months	
		Post-Graduate Certificate	5-9 months	
Scotland, UK	University of Edinburgh	Master of Science Architectural conservation	1 year	
Scotland, UK	University of Dundee	Master of Science spatial planning with urban conservation	1 year	
Wales, UK	Cardiff University	Master of Science Sustainable Building Conservation	1-2 years	
		Master of Philosophy conservation	1-2 years	
		PhD conservation	3-8 years	
		Master of Science conservation practice	1-3 years	
		Master of Science professional conservation	1-3 years	
England, UK	The Courtauld Institute of Art, London	1934	Master of Art Conservation of Wall painting	3 years Conservation of wall painting

		Postgraduate Diploma Easel paintings	3 years	Conservation of easel paintings
		Master of Arts Buddhist art history and conservation	2 years	
England, UK	Northumbria University	Master of Art	2 years part-time or 1 year full-time	Preventive conservation (online)
			2 years	Conservation of Fine Art
England, UK	University of Lincoln	Master of Philosophy	18-24 months full-time	
			4 years part-time	
England, UK	University College London (UCL)	Master of Science	36 months part-time 24 months full-time	
		Master of Arts	1 year full-time	
			2 years part-time	
England, UK	Soas University of London	Master of Arts	1 year full-time or 2 years part-time	
England, UK	University of Kent	Master of Science	1-2 years	
England, UK	Oxford Brookes University	MSc Historic conservation	1-2 years	
		Postgraduate Diploma	1-2 years	
		Postgraduate Certificate	1-2 years	
England, UK	University of Portsmouth	Master of Arts conservation architecture	1-2 years	
England, UK	Durham University	Master of Arts	2-3 years	
		Conservation of Archaeological and museum objects (dissertation)		
		Master of Arts	2-3 years	

England, UK	University of Lincoln	Postgraduate Diploma Conservation Studies	1-2 years
England, UK	University of Bath	Master of Science Conservation of Historic Buildings	1 year
England, UK	Kingston University	Master of Science Historic Building Conservation	1-2 years
England, UK	University of York	Master of Arts stained glass conservation and heritage management	2 years
		Master of Arts conservation studies	1-3 years
England, UK	West Dean College of Arts and Conservation	Postgraduate Diploma Conservation of Metalwork	1 year
		Postgraduate Diploma Conservation of clocks and related objects	1 year
		Postgraduate Diploma Conservation of Furniture and related objects	1 year
		Postgraduate Diploma Conservation of Ceramics and related materials	1 year
		Postgraduate Diploma Conservation of Books and related materials	1 year
		Master of Arts collections care and conservation management	2 years part-time
England, UK	Birmingham City University	Master of Arts Conservation of the historic environment	2 years part-time
		Postgraduate Diploma Conservation of the historic environment	2 years part-time

			Master of Arts Conservation of the historic environment	1 year part-time	
England, UK	University of Central Lancashire		Master of Science Building conservation and adaptation	1-3 years	
			Postgraduate Diploma 6-12 months		
England, UK	University of Leicester		Master of Arts urban conservation	1-2 years	
			Master of Science urban conservation	1-2 years	
Italy	Accademia de Belle Arti di Venezia		Diploma		Easel paintings conservation
Italy	Fratelli Alinari S.P.A.		Continuing professional development	2 years	Photographic material
	Gli Istituti Santa Paola di Mantova		Certificate of Restoration Technician	3 years	Frescoes Easel paintings on canvas, panel and wooden sculptures
Italy	La Cantoria Restoration School				Ceramics, painting, wood, metal
Italy	Politecnico di Milano, The Graduate School in Architectural and Landscape Heritage (formerly School of Specialization in Restoration of Monuments)	1989	Postgraduate degree (not specified)	2 years	Architectural and Landscape Cultural Heritage

	L'Istituti Centrale per il Resauro, Rome	Diploma		<p>Mural paintings, paintings on panels, canvas, fabrics, leather, paper, polychrome wooden sculptures, architectonic surfaces and materials</p> <p>Metals, ceramic, glass, enamels, jewellery, ivory, bone, amber, and archaeological materials</p> <p>Mosaics, stone and stucco</p>
Italy	Oro e Colore	Certificate – conservator for a day workshops		<p>Gilding and restoration of gilded works of art</p> <p>Paintings</p>
Italy	University of Turin	Master of Arts degree in Conservation and Restoration of Cultural Heritage	5 years	<p>Mural paintings, paintings on panels, canvas, fabrics, leather, paper, wood &amp; furniture, polychrome wooden sculptures, textiles</p> <p>Metals, ceramic, glass, enamels, jewellery, ivory, bone, amber, and archaeological materials</p>
Italy	San Gemini Preservation Studies Historic Preservation and Conservation Programs	Courses in Venetian Fresco Painting: Art and Conservation		Courses in Venetian Fresco Painting: Art and Conservation
<b>Canada &amp; the USA</b>				
Canada	Queens University	Master of Arts by dissertation		
	Simmons Graduate School of Library and Information Science	Master of Arts		Preservation management
USA	Buffalo State college	Master of Arts in Art Conservation with a certificate of advanced study in art conservation	3 years fulltime	<p>Ethnographic materials</p> <p>Archaeological materials</p> <p>Photographs</p> <p>Books</p>

	Columbia University	1964	Master of Science in Historic Preservation with a conservation concentration	2 years	Buildings
USA	New York University /Institute of Fine Arts		Master of Science in the conservation of historic and artistic works and MA in the history of art and archaeology	4 years	Modern and contemporary art Paintings Time-based media Objects Paper Photographs
	UCLA / Getty		Master of Arts in conservation of archaeological and ethnographic materials  PhD Conservation of material culture	3 years	Ethnographic and archaeological materials
	University of Pennsylvania		Master of Science in Historic Preservation Master of Science in Design with a concentration in Historic Preservation  Advanced certificate in Architectural Conservation	2 years 18 months	Architecture Architecture Architecture
	Winterthur/University of Delaware		Master of Science in Art Conservation	3 years	Furniture Library and archives Objects Paintings Paper Photographs Preventive conservation Textiles

		PhD in Art Conservation Research & Historic Preservation		3-4 years	
Rutgers University					
<b>Mexico</b>					
Mexico	The National School of Conservation, Restauration and Museology Manuel del Castillo Negrete	1961	Master of Science in conservation and restoration of cultural property		Archaeology Architecture photographs
<b>South America</b>					
Peru	Yachay Wasi Conservation Institute	1993	Bachelor of Arts	3 years	Conservation of Archaeological Objects with majors in metals, ceramics and textiles
				4 years	Conservation of paintings and sculptures
Brazil	Paraná University	1998	Certificate		Conservation of paper-based objects
	Federal University of Minas Gerais, Centre for Conservation and Restoration	1980	Postgraduate Certificate	2 years	Conservation of easel paintings, polychrome sculpture and paper
	Brazilian Association of Bookbinding and Restoration with the National Service for Industrial Education in São Paulo joint programme	1991	non-degree training program	480 hours	Preventive conservation and restoration of library and archival materials
Chile	Joint programme of the School of Fine Arts at the Catholic University of Santiago and the Centro Nacional de Restauracion	1984			
Columbia	National Centre for Conservation (Centro Nacional de Restauracion)	1980	Masters	5 years	
<b>Africa</b>					

Algeria	School for the Conservation and Restoration of Cultural Property (ENCRBC)	2008	Masters in Conservation of moveable heritage	2 years	Objects conservation
Egypt (Italy)	Helwan University, in partnership with Catania University		International Master in Conservation of Antique Photographs and Paper Heritage	2 years	Photographs and Paper
Ethiopia	Addis Ababa University		Undergraduate programme in archaeology and heritage management graduate profile		Conservation of antiquities & archival materials. Principles of Conservation and Management of Archaeological Sites
Tunisia	Université de Tunis - ISMPT – Institut Supérieur des Métiers du Patrimoine		Bachelor of Arts Heritage science, traditional heritage and archaeology of Islam	3 years	
			Bachelor of Arts Conservation restoration of cultural property	3 years	Polychrome sculpture
	Université de la Manouba - Faculté des Lettres, des Arts et des Humanités		Bachelor of Arts Conservation-restauration of Easel paintings	3 years	Easel paintings
	Université de Sousse – ISBAS - Institut Supérieur des Beaux-Arts		Bachelor of Arts Conservation restoration of cultural property: pierre sculptée, mosaïque, surfaces décorées	3 years	Stone, mosaics and polychrome surfaces
	Université de Gabes – ISAMG – Institut Supérieur des Beaux Arts		Bachelor of Arts Architectural stone	3 years	Architectural, sculpted and painted stone
	Université de Sfax – Faculté des Lettres et Sciences Humaines		Bachelor of Arts Conservation restoration of cultural property		Textiles

	Université de la Ezzitouna - Institut Supérieur de la Civilisation Islamique	Bachelor of Arts Conservation restoration of cultural property	3 years	Archival documents
Benin	Ecole du Patrimoine Africain with l'Université Abomey-Calavi	Bachelor of Arts Cultural Heritage Preservation and Management	3 years	options in museums, archives, and libraries
Cameroon	Universite de Douala Institute of Fine Arts	Bachelor of Arts Cultural Heritage Management and Conservation	3 years	Heritage and Museum Sciences
	Universite de Douala Institute of Fine Arts 2013	Masters in Heritage Management and Conservation	2 years	Site management and archaeological conservation
Kenya	University of Nairobi	No formal programme, however the Heritage Conservation and Human Rights Network (HCHRN) is based in the department of History and Archaeology of the University of Nairobi and may develop and coordinate research activities and workshops	-	-
Mozambique	Universidade Eduardo Mondlane	Undergraduate degree in Archaeology and cultural heritage management	-	Archaeology and cultural heritage management
Namibia	University of Namibia	Diploma in Records and Archives Management	2 years part-time or 3 years full-time	Includes Preservation and conservation in year 2, semester 2
	University of Namibia	Postgraduate diploma in Heritage Conservation and Management	1 year full-time or two years part-time	Curatorship, exhibition, scientific principles for conservation, heritage legal framework, heritage tourism, heritage site management, heritage entrepreneurship

Nigeria	Institute of Archaeology and Museum Studies				
Senegal	Université Gaston Berger de Saint-Louis		Bachelor of Arts		Métiers du Patrimoine (Heritage Careers/Trade); Gestion des Biens, des Sites et des Institutions du Patrimoine (Property, Site, and Heritage Institution Management)
South Africa	University of Cape Town		Honours degree (4 <sup>th</sup> year post school)	1 year2	Curatorship (includes preventive conservation)
			Professional Masters degree	2 years	Conservation of the Built Environment
	Sol Plaatjie University		Higher certificate in Heritage Studies	1 year	Preventive conservation
	University of Kwa-Zulu-Natal				
	University of Pretoria	2018	Honours Heritage, Museum and Preservation Studies	1 year	Museology & preventive conservation
		2019	Masters Social Sciences Tangible Heritage Conservation	2 years	Objects conservation (ceramics, glass, metals, paper, books, photographs) Paper and archival collections Polychrome surfaces Archaeological collections
	The South African Institute for Heritage Science and Conservation	2017	Postgraduate technical diploma in conservation	1 year	Paper Metals Ceramics Stone & built environment
Togo	Institut Regional d'Enseignement Superieur et de Recherche en Developpement Culturel (IRES-RDEC)	2016	Bachelor of Arts (licence professionnelle) Heritage and Tourism (online)		

Uganda	Makerere University		Bachelor of Arts Archaeology and Heritage Studies	3 years	Preventive conservation module on introduction to Heritage Conservation and Museum Studies
Zimbabwe	Midlands State University		Bachelor of Arts (hons) Archaeology, cultural heritage and museum studies	4 years	Preventive conservation,
			Master of Arts Cultural Heritage Studies	2 years	Management and conservation of archaeological sites
Namibia	University of Namibia		Postgraduate Diploma Heritage conservation and Management; Diploma Records and Archives management	1 year	Archival materials
<b>The Middle East</b>					
Qatar	UCL Qatar (closed all programmes in 2020)		Master of Science Conservation Studies	2 years	Archaeological sites and collections
			Master of Arts Archaeology of the Arab and Islamic World	2 years	
			Master of Arts in Museums and Gallery Practice	2 years	
			Continuing Professional Development short courses in Conservation, Archaeology and Museology		
Lebanon	Holy Spirit University of Kaslik, joint degree with the University of Urbino (Italy)	2018	Bachelor of Arts Conservation, restoration of cultural property and sacred art	3 years	StoneA232:F245, mosaics, frescoes, and decorated architectural features, painted artworks on fabrics and wooden support, paper, books, manuscripts and photographs
			Master of Arts Conservation, restoration of cultural property and sacred art		

PhD Conservation, restoration  
of cultural property and sacred  
art

## **Appendix 5 - University of Pretoria internal working group and external specialist advisory group**

### **Internal Working Group Members**

Norman Duncan	UP Vice-Principal: Academic
Vasu Reddy	UP Faculty of Humanities, Dean
Hennie Stander	UP Faculty of Humanities, Deputy Dean
Maxi Schoeman	UP Faculty of Humanities, Deputy Dean
Raimi Gbadamosi	UP Department of Visual Arts, Head
Jeanne van Eeden	UP Department of Visual Arts
Theo van Wyk	UP Arts, Head
Christopher Till	Apartheid Museum, Director
Sian Tiley-Nel	UP Arts, UP Museums Manager and Chief Curator
Isabelle McGinn	UP Arts, Museum Conservator
Sandra Markgraaf	Art Revive, Conservator
Karen Harris	UP Department of Historical and Heritage Studies
Ceri Ashley	UP Department of Anthropology and Archaeology
Arthur Barker	UP Department of Architecture
Corena Garnas	UP Humanities Office of the Dean

### **External Advisory Group, Gauteng**

Lucy Blumenthal	Professional Paintings Conservator, Private Practice
Douwe Drijfhout	Director of Preservation Services (NLSA)
Ishmael Mbhokodo	Director of Heritage Resources Management (COT)
Adv. Bantomu Diamond Mushwana	Ditsong Museums of South Africa, Chief Executive Officer
Stella Ndhrazi	National Heritage Council
Ntsizi November	ICOMOS South Africa President, Deputy Director: Environment Sector Conflict and Dispute Resolution
Mahunele Thotse	Department of Arts and Culture, Acting Director of Heritage Policy, Research and Development

## Appendix 5 - University of Pretoria internal working group and external specialist advisory group

### Internal Working Group Members

Norman Duncan	UP Vice-Principal: Academic
Vasu Reddy	UP Faculty of Humanities, Dean
Hennie Stander	UP Faculty of Humanities, Deputy Dean
Maxi Schoeman	UP Faculty of Humanities, Deputy Dean
Raimi Gbadamosi	UP Department of Visual Arts, Head
Jeanne van Eeden	UP Department of Visual Arts
Theo van Wyk	UP Arts, Head
Christopher Till	Apartheid Museum, Director
Sian Tiley-Nel	UP Arts, UP Museums Manager and Chief Curator
Isabelle McGinn	UP Arts, Museum Conservator
Sandra Markgraaf	Art Revive, Conservator
Karen Harris	UP Department of Historical and Heritage Studies
Ceri Ashley	UP Department of Anthropology and Archaeology
Arthur Barker	UP Department of Architecture
Corena Garnas	UP Humanities Office of the Dean

### External Advisory Group, Gauteng

Lucy Blumenthal	Professional Paintings Conservator, Private Practice
Douwe Drijfhout	National Library of South Africa, Director of Preservation Services
Ishmael Mbhokodo	City of Tshwane, Director of Heritage Resources Management
Advocate Bantomu Diamond Mushwana	Ditsong Museums of South Africa, Chief Executive Officer
Stella Ndhrazi	National Heritage Council

Ntsizi November

ICOMOS South Africa President, Deputy Director:

Environment Sector Conflict and Dispute Resolution

Mahunele Thotse

Department of Arts and Culture, Acting Director of

Heritage Policy, Research and Development

## Appendix 6 – THC course outline



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# University of Pretoria Yearbook 2018

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## MSocSci Tangible Heritage Conservation (Coursework) (01253115)

**Minimum duration of study** 2 years

**Total credits** 180

### Programme information

This programme is directed at a general education in preventive conservation/preservation and general collections-based management of tangible cultural heritage (TCH) resources, with a view to specialise in the management of TCH, preservation of TCH or conservation of TCH.

### Admission requirements

A limited number of places are available. Selection for the programme is on an individual basis and requires an interview preceded by the completion of a standardised bench test for technical ability and dexterity. For admission, students who have completed the honours programme in Heritage and Museum Studies with an average of at least 70% in the approved major will be selected preferentially. For applicants who did not complete the honours programme in Heritage and Museum Studies, the foundation museum skills module MKD 712 may be required as a prerequisite for final admission into the programme.

A 3-6 week documented and supervised pre-programme internship in a museum, gallery or formal collection is mandatory prior to enrolment and demonstrates mastery over basic preventive conservation theory and practice.

If the student's honours degree did not cover subjects in heritage management and preservation/ museum studies, they may be admitted conditionally, upon completion of the pre-programme internship and enrolment in the foundation skills module MKD 712 and the submission of a research proposal where the intended mini-dissertation topic is theoretical, or builds on acquired knowledge in a particular field (e.g. architecture or chemistry) and is not aimed at remedial conservation.

There is provision for the recognition of prior learning (RPL) and for this students are requested to submit a recent CV and a portfolio of documented conservation work experience to be presented at an interview prior to admission.

### Other programme-specific information

The programme is offered over two years of which the first year is presented on the Hatfield Campus. All modules must be passed to progress to the second year of the programme on the Hatfield Campus or carried out under supervision in a partner institution or under supervision in private practice.

Students are required to attend relevant departmental seminars as well as local conferences to present aspects of their research project. A poster presentation of their research report is strongly recommended.

Students must conduct 5-6 months of conservation or collections-based research by the end of the master's programme and demonstrate mastery over basic conservation techniques.

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## Curriculum: Year 1

**Minimum credits: 90**

Choose ONE elective - 30 credits

### Core modules

#### Conservation principles and strategies 801 (THC 801)

<b>Module credits</b>	6.00
<b>Prerequisites</b>	No prerequisites.
<b>Contact time</b>	1 practical per week, 2 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Historical and Heritage Studies
<b>Period of presentation</b>	Semester 1

##### Module content

This introductory module reviews the significance, value and use of cultural heritage, as well as the roles and responsibilities of its custodians within relevant professional, ethical and legislative frameworks. This module has both theoretical and practical components where preservation and collections care principles and strategies will be examined, practised, reviewed, and discussed for appropriate decision-making. In addition, the module will consider the shifts, conflicts and tensions in the museum and will critically examine the frictions between the global and the local in an attempt to reimagine the institution in the contemporary moment.

#### Science fundamentals for conservation 802 (THC 802)

<b>Module credits</b>	18.00
<b>Prerequisites</b>	No prerequisites.
<b>Contact time</b>	1 practical per week, 2 lectures per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Historical and Heritage Studies
<b>Period of presentation</b>	Semester 1

##### Module content

An introductory chemistry module specifically tailored at enabling students with no previous science background to gain a greater insight into the chemical processes present in the practices and techniques used in conservation. Module content focusses on major conservation issues including material types, environment, cleaning and deterioration.

#### Research theory and methodology in conservation 803 (THC 803)

<b>Module credits</b>	18.00
<b>Prerequisites</b>	No prerequisites.
<b>Contact time</b>	1 practical per week, 2 lectures per week

**Language of tuition** Module is presented in English

**Department** Historical and Heritage Studies

**Period of presentation** Semester 1

**Module content**

This module focusses on the research involved in conservation, aspects of collections-based research including documentation of artefacts, photography, the preparation of research projects, writing project proposals and academic writing for publication. This module has both theoretical and practical components where students will examine, document and carry out analyses on a variety of museum objects.

**Materials, mechanisms of decay and stabilisation of artefacts 804 (THC 804)**

**Module credits** 18.00

**Contact time** 1 practical per week, 2 lectures per week

**Language of tuition** Module is presented in English

**Department** Historical and Heritage Studies

**Period of presentation** Semester 1

**Module content**

This module explores the physical, mechanical and chemical properties of organic, inorganic and synthetic base materials. It explores the technology and manufacturing processes involved in creating or assembling a variety of heritage objects. Each material type is explored in dedicated block sessions where individual objects are discussed according to material types and properties, potential risks and weaknesses identified, and appropriate storage, exhibition and handling guidelines examined. This module has both theoretical and practical components where students will learn to differentiate between material types, isolating different component parts of composite objects and learning about examination, documentation and record keeping in conservation.

**Elective modules**

**Conservation: Paper-based and archival collections 806 (THC 806)**

**Module credits** 30.00

**Prerequisites** No prerequisites.

**Contact time** 2 lectures per week, 3 practicals per week

**Language of tuition** Module is presented in English

**Department** Historical and Heritage Studies

**Period of presentation** Semester 2

**Module content**

Students, guided by the programme coordinator are to choose an area of specialisation from those available at the University of Pretoria. The introductory principles of remedial conservation will be explored within the chosen area of specialisation, from treatment options and evaluation with final decision-making processes for appropriate treatment options for cleaning, stabilisation and conservation of artefacts.

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### Conservation: Polychrome surfaces 807 (THC 807)

<b>Module credits</b>	30.00
<b>Prerequisites</b>	No prerequisites.
<b>Contact time</b>	2 lectures per week, 3 practicals per week
<b>Language of tuition</b>	Module is presented in English
<b>Department</b>	Historical and Heritage Studies
<b>Period of presentation</b>	Semester 2

#### Module content

Students, guided by the programme coordinator are to choose an area of specialisation from those available at the University of Pretoria. The introductory principles of remedial conservation will be explored within the chosen area of specialisation, from treatment options and evaluation with final decision-making processes for appropriate treatment options for cleaning, stabilisation and conservation of artefacts.

## Appendix 7 – List of Conservator-restorers in South Africa

As explained in the research text, the term conservator-restorer is used very liberally in South Africa. As a result, the current list includes practitioners who have received training in conservation and apply it daily either for preventive conservation, remedial treatment of objects, or both. Practitioners that have received some level of training and do not put it into practice have been omitted, as have surely many practitioners who have received training and run their own small practice (either as a hobby or for additional income) as many of these are not visible outside of their regions in that they do not attend conferences/meetings, they are not affiliated with institutions and have little or no social media presence. \*A few names have been added to the list, including conservators who received training and practice outside of South Africa but continue to connect with the country as ex-pats or regularly come and carry out conservation work or offer training in South Africa. As these people have informed some of the discussions in this thesis and continue to shape and influence the field locally, they were included.

Information was largely derived from archival sources, interviews, questionnaires and the curriculum vitae of those interviewed, as submitted by them. Training received had to be selective in this particular list due to space limitations. Included are only those training opportunities, which form the core training of each individual (and only as related to the field of conservation). Relevant CPD, as highlighted by the practitioners during interviews, is also noted. Thus the actual amount or diversity of training received may not be reflected in the below table.

<b>Practitioner Name</b>	<b>Training</b>	<b>Specialisation</b>	<b>Institution/Studio</b>	<b>Location</b>
Barnard, Celeste	2019 PgDip Technical Conservation Studies, The South African Institute for Heritage Science and Conservation ( <a href="http://www.sainst.org">www.sainst.org</a> )	Objects conservator	Private practice	Cape Town
Bellingan-Scott, Ernest	BA(Hons) degree in Science and Conservation from the London Institute of Art, UK. Diploma in the Chemistry and History of Pigments from the University of Chicago, USA. ( <a href="http://www.bellingan.com">www.bellingan.com</a> )	Easel paintings, Artworks on paper, maps, wallpapers, photographs and archival documents.	Private practice, Bellingan-Scott Fine Art Restoration	Johannesburg
Blummenthal, L.	MA Conservation of Fine Art (Easel paintings), Northumbria (1999) (curriculum vitae)	Contemporary easel paintings	Private practice	Johannesburg

Botha, Hazel	<p>Apprenticeship in ceramics conservation Cape Town. Internship West Dean College, Chichester, UK. 2005 The Conservation and Repair of Architectural Metal Work, West Dean College, UK. CPD The conservation of Metals with Valentin Boissonas, Cape Town. Metals Conservation Summer Programme presented by Higgins Armory Museum and the Worcester Polytechnic Institute, Worcester, Massachusetts (USA). CPD Winterthur Institute &amp; Museum, Wilmington, USA.</p> <p>IAP Chemistry for Conservators, Analytical techniques for conservators, Teaching skills for conservators.</p> <p>2016 MA Conservation of Historic Objects, University of Lincoln, UK (curriculum vitae)</p>	Ceramics, Glass, Metals	The South African Institute for Heritage Science and Conservation	Joubertina, Eastern Cape
Brunke, Claudia	2019 PgDip Technical Conservation Studies, The South African Institute for Heritage Science and Conservation ( <a href="http://www.sainst.org">www.sainst.org</a> )		Private practice	
Callaghan, Judith	Library of Parliament internship, Masters Westdene College UK (curriculum vitae)	Books	Brenthurst Library (resigned 2021 now in Cape Town and not practising)	Cape Town
Carelsen, Annemarie	Train-the-trainer (Preventive, Ceramics & Glass, Textiles, Metals, Furniture)	Preventive conservation	Ditsong National Cultural History Museum	Pretoria
Child, Nancy	1992 MA Art Conservation (Objects) (curriculum vitae)	Archaeological and Ethnographic materials	Private practice, Conservation in Action	Cape Town
Elten, Bettina	1983 Trained at the Instituto Centrale del Restauro, Rome, Italy; Founding member of Consorzio ARKE, Rome	Easel paintings, wall paintings & decorations, stone & stucco decoration, mosaics, ethnographic wooden objects	Private practice	Cape Town

Engelbrecht, Gerda	MA Conservation of Fine Art, University of Northumbria (curriculum vitae)	Works of art on paper	Private practice	Johannesburg
Fenn, Julia	1968 Institute of Archaeology, London, UK. (interview)	Archaeological and Ethnographic materials	Royal Ontario Museum: Retired	Canada
Fourie, Talita	Apprenticeship	Preventive conservation, textiles	The Post Office Museum	Pretoria
Greiner, Julia*	Level III, expert technician conservation-restoration of stone, ceramic and archaeological objects, Palazzo Spinelli- - Istituto per l'arte e il restauro. MSc Maritime Archaeology Conservation, University of Southampton. MProf Conservation-restoration of cultural property, Université Paris 1 Panthéon-Sorbonne (curriculum vitae)	Archaeological collections, ceramics, stucco, stone, frescoes	Freelance conservator, currently head conservator-restorer for the Palais Princier restoration project, Nice.	Nice, France
Gouws, Julian	1975 started training under Clayton Holliday at the then King George VI Gallery in Port Elizabeth (now Nelson Mandela Metropolitan Museum, Gqeberha) 1976-1977 Completed History of Art I and II through UNISA 1978 awarded British Council Bursary to train for 6 months at Birmingham City Museum and Art Gallery Conservation Department under Mr S Reese-Jones, Lord Dunluce, Head of Conservation at the Tate Gallery (London) and short visit to the National Gallery Conservation Department (London) (curriculum vitae)	Easel paintings & murals	Private practice, retired 2018	Johannesburg

Grundling, Retha	1990 BSc North-West University, Potchefstroom Visits to Paper labs at West Dean College, The British Museum, The Victoria & Albert Museum, Tate Britain and The British Library. COD training at IIC (International Institute for Conservation of Historic and Artistic Works) 2016, Beijing (China) workshop on Non-destructive Analysis in the Conservation of Cultural Heritage (curriculum vitae)	Paper	The South African Institute for Heritage Science and Conservation	Joubertina, Eastern Cape
Hans, Ekkehard	Bachelor of Science in Chemistry and Masters in Conservation of Fine Art Objects, University of Applied Science and Arts in Hildesheim and Cologne, Germany (September 1995 to February 2002). Pre-programme apprenticeship September 1993 to September 1995 at Wheel-Cartwright. (curriculum vitae)	Easel painting, panel paintings	Private practice	Kroonstad
Harris, Neil	Self-taught, Train the Trainer (Textiles) and other short courses (interview)	Textiles	Durban Art Gallery: Retired	Durban
Hofmeyer, Belinda	South African Institute for Heritage Science and Conservation	Ceramics		
Holliday, Clayton	SAMA Museums Diploma. 1951-1952 Trained at the British Museum (Natural History), London. While in the UK attended short courses to fulfil requirements of the British Museums Association's Technical Certificate. 1965-1969 Bachelor of Arts Fine Arts degree, University of Natal (Sculpture, ceramics, ceramic technology, Art history majors) Trained Julian Gouws and Anthony Keough while based at the Kind George VI Gallery, Port	Easel paintings	King George VI Gallery, Port Elizabeth: Retired	Gqeberha

	Elizabeth (now Nelson Mandela Metropolitan Museum, Gqeberha) (SAMA. 2016. <i>The Museum Profession in South Africa, 1936–2016</i> . South African Museums Association. Cape Town. P:31, 37-38)			
Horst Rebok, Thomas	Informal training and apprenticeships in conservation, self-taught. (interview)	Paintings, African art, sculptures of different materials, & frames	Private practice	Western Cape
Hosford, June	1978-1980 Conservation Techniques I, II, III, as part of the National Diploma in Museum Technology, Cape Technikon; 1981 Internship Dept. of Conservation (Organic artefacts section), The British Museum, London, UK; 1990 Chemistry for Conservators, International Academic Projects; Train-the-trainer (Paper, furniture) (interview)	Preventive conservation, ethnographic collections	Iziko South African Museum: Retired	Cape Town
Hunt, Phillippa	1987-1989 MA Conservation of Fine Art, Newcastle-upon-Tyne in association with Gateshead College, UK.	Paper conservation	Durban Art Gallery: Retired	Durban
Jeffreys, Alan	Museum technology at Cape Technikon, 4 year apprenticeship at the Brenthurst Library. (interview)	Books and paper	Brenthurst library: Retired 2019	Johannesburg
Keough, Anthony	Apprenticeship under Clayton Holliday from 1981, and self-taught thereafter. (interview)	Easel paintings	Nelson Mandela Metropolitan Art Museum: Retired 2021 now in private practice	Gqeberha (Port Elizabeth), Eastern Cape
Khan, Sameena	2020 PgDip Technical Conservation Studies, The South African Institute for Heritage Science and Conservation. (www.sainst.org)		Private practice	Western Cape
Kim Gray Giancane	The South African Institute for Heritage Science and Conservation (Ceramics) (www.sainst.org)	The restoration studio: porcelain & ceramic repair	Private practice	

Kolieni, Fahranaz	2008 MA Conservation of Historical Objects, Art University of Isfahan (Iran) 2012 PhD Archaeology, University of Pretoria (curriculum vitae)	Metals	Freelance conservation scientist	Johannesburg
Liebenberg-Bakhuisen, Estelle	1998 apprenticeship training in paper and textile preservation while working at the Voortrekker Museum in Pietermaritzburg. Workshops through the Alan Paton Centre, University of KwaZulu-Natal. Centro del bel Libro, Switzerland short CPD courses 2007, 2008, 2010, 2011, 2012, 2013, 2016, and 2017 (curriculum vitae)	Paper and archival materials	Pietermaritzburg Archives: Retired 2018	Pietermaritzburg
Mangagialli, Tizzie	National Diploma in Museum Technology, Technikon SA, South Africa; Basic training in paper and book conservation. (curriculum vitae)	Wood, furniture, metals, paper & books	Private practice	Caledon, Western Cape
Man-Nel, Louise	BSc in textiles & science; BSc (Hons) Textile science, specialising in museum textiles; CPD private sector, in the Netherlands, Hungary, Sweden, and currently South Africa. (interview)	Preventive conservation, Textiles conservation (interventive)	Private practice	Cape Town
Maree, Johann	Training in paper & book conservation in Switzerland, Austria, Italy, Germany, Netherlands, UK, & USA - all short courses and internships. (interview)	Paper, books	Own practice - Retired	Robertson
Markgraaf, Sandra	1991 paper conservation short course through the CSIR. 1991-1993 apprenticeship in paper and paintings conservation under Vasili Lianouridis. 1991 completed a PG Dip in Museology at the University of Pretoria.	Preventive conservation, Paper (interventive), Paintings conservation (interventive)	University of Pretoria Museums	Pretoria

	1992 Diploma in paper restoration, Ditsong National Cultural History Museum, Pretoria. 1996 completed a MA Museology at the University of Pretoria. (curriculum vitae)			
McGinn, Isabelle	The South African Institute for Heritage Science and Conservation short courses (metals & ceramics), train-the-trainer events (paper, ceramics & glass, metals, textiles, furniture), Gawain weaver care and identification of photographs online course, Tizzie Mangigelli Furniture, Northern States Conservation Centre online (furniture, museum cleaning) (curriculum vitae)	Preventive conservation, Ceramics, Glass, Wood	University of Pretoria	Pretoria
McLean, Louise	SA Institute for Heritage Science & Conservation (Ceramics, Paper) (www.sainst.org)	fine art on paper & historical documents	Private practice L. Mc IEan Restoration of Artworks on Paper	Somerset West
Middeljans, Jan	1989-1992 Restoration Workshop Spileo (private), 3 year certificate course in Paper, Parchment & Book Restoration. 1991-1992 One year certificate course in paper restoration with Vasilios Liouaridis at the National Open Air Museums (Ditsong National Cultural History Museum) 1994-1998 National Diploma Museum Technology, Technikon South Africa. 2007 Chemistry for Conservators, International Academic Projects London. (curriculum vitae)	Easel paintings	Ditsong National Cultural History Museum: Retired 2019	Pretoria

Minicka, Mary	Guildford College of Technology (later renamed Guildford College of Higher and Further Education) internship at the Deutsches Historisches Museum (Berlin). 3-month internship at the Library of Congress, USA. Kodak photographic preservation course at the Kodak Institute in Rochester, New York, 2001. IFLA pre-conference event on Disaster Planning, 2003. Train-the-trainer (Preventive, Textiles, Paper) (curriculum vitae)	Preventive conservation Paper & books (interventive)	Head of Preservation at Western Cape Archives and Records Service	Cape Town
Mitchell, Richard	Informal training in conservation (interview)	Easel paintings, wooden sculptures, gilded frames. Books works on paper (watercolours, etchings, lithos, linocuts, drawings, maps & serigraphs), Specialises in longcase clock faces	Private practice	Cape Town
Motsi, Alexio	2015 MSc Archives and records management, University of Dundee. 1998 Internship on Advanced Rare Book Conservation , Library of Congress, Washington USA. 1990 Conservation of Archives and Books Certificate, Camberwell College of Arts. (curriculum vitae)	Paper and archival materials	National Archives & record services, Pretoria	Pretoria
Motte, Bradley	2019 Pg Dip Technical Conservation Studies, The South African Institute for Heritage Science and Conservation. BSc and BSc(Hon) in Applied Nuclear Physics and Material Scientists (curriculum vitae)	Preventive conservation, Metals, Paper	Iziko Social History Museum	Cape Town
Murray, Pamela*	2007-2011 Bachelor of Arts (Hons) Fine Arts, University of the Witwatersrand 2015-2016 Chemistry for Conservators, IAP London	Archaeological objects, paper and archives	Archives conservator	Bath, UK

	2016-2018 Master of Science, Cardiff University			
Parry, Sian	1987-1989 MA Conservation of Fine Art, Newcastle-upon-Tyne in association with Gateshead College, UK. (Addleson J. 1996. The Durban Museums' Conservation Centre. <i>Museum Management and Curatorship</i> , 15(4):410–428.)	Paper conservator	Local History Museums: retired	Durban
Peters, Dale	1998 Oxidation at the wet/dry interface in library and archival collections in humid climatic conditions. Unpublished PhD thesis, Information Studies, UKZN.	Digital preservation Paper and archival materials	No longer involved in conservation	Cape Town
Judith Pringle	Honours History of Art, University of East Anglia. PGDip in Conservation of Paintings, Newcastle Gateshead Technical College Cert. Conservation British Museums Association (Lamprecht, A. 1991. Florie's Dream, a history of the Johannesburg Art Gallery. Unpublishes dissertation Diploma Museology, Dept. History and Cultural History, University of Pretoria. p. 99, 101)	Easel Paintings	No longer involved in conservation but was at the Johannesburg Art Gallery from October 1982	
Rhebok, Thomas	Informal training in conservation (interview)	Easel paintings, frames	Private practice	Western cape
Scheepers, Werner	1992 Ceramics restoration course by Belinda Wilkinson. 1998 The South African Institute for Heritage Science and Conservation (Ceramics)	Ceramics	Private practice, The Restorer	Worcester, Western Cape

Seaford, Keith	Initial paper conservation training at the Conservation Unit, University of Cape Town; Certificate in Paper Conservation, Library of Congress, Washington DC, USA.	artworks on paper, books and photographic materials	DK Conservators	Cape Town
Siebert, Kim*	PREMA 1995 ICCROM Intl Univ. course Diploma in Conservation Management of African Museums. (interview)	Preventive Conservation and Conservator of Ethnographic Collections, contemporary mixed media art and installation pieces.	Collection & Conservation Manager, The Lin Liu Hsin Puppet Theatre Museum, Taipei, Taiwan, R.O.C.	Taipei, Taiwan
Smith, Dale	1981-1983 Diploma in the conservation of Paintings, Gateshead Technical College, UK.	Paintings conservation	Durban Art Gallery: relocated to Australia	Durban
Smith, Rowan	The South African Institute for Heritage Science and Conservation short courses (Ceramics).	Ceramics	Mountain Ash Studio	Cape Town
Smuts, Sigourney*	Master's degree in the Conservation of Fine Arts, Northumbria University. Short courses: Advanced Book Binding; Introduction to Book Repair; Advanced Book Repair, Afrikaner Library Trust, SA. (curriculum vitae)	Preventive, Paper, Artworks on Paper, Photographs (interventive)	Conservator at The Georgia Archives, Morrow, Georgia	Morrow, Georgia, United States
Spence, Peter	1983 Diploma and apprenticeship at the South East Conservation Centre in the United Kingdom.	Easel paintings	Private practice	Western Cape
Steenkamp, Helma	The South African Institute for Heritage Science and Conservation short courses (Ceramics).	Preventive conservation archival collections	University of Pretoria Museums	Pretoria
Sword, Anthony	The South African Institute for Heritage Science and Conservation short courses (Metals, Ceramics, Paper)	Ceramics, stone, glass, bone, ivory, metals and paper.	Private practice	Johannesburg

Theron, Sian	2008 PgDip Library and Information Science, UKZN 2019 PgDip Technical Conservation Studies, The South African Institute for Heritage Science and Conservation. (curriculum vitae)	Paper and built environment conservation	The South African Institute for Heritage Science and Conservation	Joubertina, Eastern Cape
Tiley-Nel, Sian	The South African Institute for Heritage Science and Conservation short courses (Ceramics & Metals).	Preventive conservation, ceramics (interventive)	University of Pretoria Museums	Pretoria
Vajifdar, Monique	MA University of London, History and art conservation (1973-1981). (interview)	Paper	Private practice, 1985 - 2001 Retired	Pretoria
van den Berg, Decia	The South African Institute for Heritage Science and Conservation short courses (Ceramics).	Ceramics	Private practice, Den Berg Restorers	
van der Meulen, Emmeke	Seven-year Diploma in Antique Furniture Restoration & Conservation; Owned a Restoration School in Brussels for 12 years. Presented several short courses in South Africa. (interview)	Wood, furniture	Private practice, L'Atelier Studio Antiques (retired 2021)	Somerset East
Walker, Lisa	The South African Institute for Heritage Science and Conservation short courses (Ceramics).	Ceramics	Lisa Walker Ceramic studio and Gallery	Gqeberha (Port Elizabeth), Eastern Cape
Walker, Macrina	Apprenticeship trained in a monastic bookbinding studio in the Netherlands (www.annesibindings.com)	Books and Bookbinding	Annesi Bindings	Pietermaritzburg
Welsh, Grace	MA Conservation of Fine Art, Newcastle-Upon-Tyne Polytechnic, UK. (interview)	Easel paintings	Private practice	Cape Town

Wieckert-Ludeman, Dieter	Initial paper conservation training at the Conservation Centre, Parliament of South Africa; Diploma in Paper Conservation, National Archives, Kuala Lumpur, Malaysia; Certificate in Conservation of Photographic Materials, Centre for Photographic Conservation, London, UK.	artworks on paper, books and photographic materials	DK Conservators	Cape Town
Wilkinson, Belinda	The South African Institute for Heritage Science and Conservation short courses (Ceramics). Training in China Restoration, with Susan Noel, Norfolk, UK.	Ceramics	Private practice	Cape Town
Wimberley, Theresa				
Zambri, Emilia*	MSocSci Tangible Heritage Conservation, University of Pretoria.	Preventive Conservation, paper (interventive)	Conservation Assistant · Museum of Applied Arts and Sciences	Sydney, Australia
Zehnder, Angela	MA Conservation of Fine Art, University of Northumbria, Newcastle, UK. Train-the-trainer (Textiles). (curriculum vitae)	Easel paintings	Iziko South African National Gallery	Cape Town