Future Number 7

The Historical House Museum as a place of nostalgia and invention at the centre of a (small) emerging creative industry economy.

Bryan Wintermeyer SACO May 2016
Abstract

• The relevance and future of the museum as an institution in South Africa is highlighted in the current experience of the Historical House Museum.
• This discussion document focusses on the historical house museum of Number 7 Castle Hill (and its collection) in Port Elizabeth, as an ‘instrumental case study’.
• Its original mandate and intentions are considered alongside its current perilous operational position and changing national and international context.
• It’s collection and curatorship is explored within the context of the ‘approved heritage discourse’ of the Settler Immigrant and then counter balanced with emerging alternates.
• There is an acknowledgement that cultural heritage values are contested.
• There is contemporary interest and relevance in ‘small heritages’ and in the everyday.
• These heritages emerge on contemporary values such as ‘usefulness’ and this is elaborated on.
• Nostalgia and Invention are suggested as populist and appropriate ‘memory tools’ to redefine the House, its collection and its curatorship.
• Further, a looser ‘entrepreneurial’ institutional structure is explored as a method to expose new options for increased attendance and sustainability for the historical house museum.
• It is tentatively suggested that the sustainability of this economy is directly linked to the redefining of the historical house museum in intention and operations.
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Introduction

‘WHOSE LENS ARE YOU USING?’
‘KNOWLEDGE IS CURATED.’
Introduction

CONTEXT

• Internationally, the historical house museum is facing the multiple faceted challenge of relevance and operational sustainability.

• The *Anarchist’s Guide to Historic House Museums* highlights five key critiques:
  1. honesty of the story telling,
  2. culturally old fashioned,
  3. are too static and not engaging,
  4. are too narrowly curated and
  5. are too expensive to operate.

• Other commentators, such as the *Manifesto for the Future of Museums*, of 2014, note:
  1. challenges in diversity,
  2. the nature of the collection,
  3. public engagement and
  4. funding as key issues that museums generally need to focus on.

• Locally there is focus on more primary operational matters related to staffing, funding and security. Number 7 Castle Hill Museum currently does not have a curator.

//blog.preservationleadershipforum.org (accessed 12 May 2016).
Souhami (2014).
Introduction

LOCATING THE ARGUMENT

• The theoretical context of this study is the construction of two sets of ideas:
  1. first, that the notion and definition of heritage is contested and,
  2. second, that there are different methods of engaging with the past.

• In this discussion paper, two emerging methods of nostalgia and invention are elaborated on.

• This is undertaken largely through the discussion of the notion of ‘small heritages’ of the everyday as a contemporary and valid entry for many users into heritage.

• In this regard the study relies primarily on the positions of Smith, Harvey, Lowenthal and Boym.

• From this, certain tentative suggestions in relation to the possibilities to incorporate these notions into the historical house museum are made.

• Issues of economic sustainability and entrepreneurialship relative to these notions of nostalgia and invention are areas of particular focus.

Cultural Heritage

A STARTING POINT – WHAT IS CULTURAL HERITAGE?
Cultural Heritage

A STARTING POINT – WHAT IS CULTURAL HERITAGE?

• It seems that this juncture in the increasing descriptions (and need for revising definitions) of cultural heritage that there are two emerging positions.

• The first position stems from the century old discussion from Reigl to the Charters from the International Council on Monuments and Sites (ICOMOS) and the United Nations Educational, Scientific and Cultural Organization (UNESCO).

• For example, the Venice Charter of 1964, describes cultural heritage in this way:
  ‘Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses to their age-old traditions …The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.’

• In 1989, UNESCO defined it as:
  ‘The entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy.’
Cultural Heritage

• An emerging contemporary counter position in describing and commenting on cultural heritage is finding a place of relevance.

• It describes an ‘Authorized Heritage Discourse’, which, ‘developed in Western Europe in the 19th century, directly flows out of the agitation of archaeologists and architects for the protection of material culture they deemed to be of innate and inheritable value’, and ‘focuses attention on aesthetically pleasing material objects, sites, places and/or landscapes that current generations must care for, protect and revere so that they may be passed to nebulous future generations for their ‘education’ and to forge a sense of common identity based on the past.’

• This tends to exclude difference and ‘other voices’. This leads to the provocative suggestion that heritage is a ‘subjective political negotiation of identity, place and memory’ and that, ‘all heritage is intangible’.

• Harvey elaborates on this interest in redefining the nature of heritage: ‘Heritage itself is not a thing and does not exist by itself – nor does it imply a movement or a project. Rather, heritage is the process by which people use the past – ‘ It is a value-laden concept, related to the processes of economic and cultural co-modification, but intrinsically reflective of a relationship with the past, however that past is perceived and defined.’

Ibid: 2.
Cultural Heritage

HOW DOES SOUTH AFRICA DEFINE CULTURAL HERITAGE?

• Since 1994, South Africa has deliberately used the opportunity for the redefining of the nature of cultural heritage as a tool for transformation, reconciliation and nation building.
• This is realised in the establishment of several legal frameworks and institutional policy documents, such as the National Heritage Resources Act and the South African Museum’s Association’s Professional Standards and Transformation Indicators of 2006.
• The National Heritage Resources Act of 1999 of South Africa describes a place or object culturally significant because of:

  • ‘its importance in the community, or pattern of South Africa's history;
  • its possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage;
  • its potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage;
  • its importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects;
  • its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
  • its importance in demonstrating a high degree of creative or technical achievement at a particular period;
  • its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
  • its strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa; and
  • sites of significance relating to the history of slavery in South Africa.’
Cultural Heritage

• There are bodies such as the National Heritage Council who have been tasked with:
  1. the, ‘preservation of the country’s heritage’,
  2. to ‘build a nation proud of its African heritage’ and to,
  3. ‘transform, protect and promote South African heritage for sustainable development.’

• It has issued a series of documents including the Heritage Transformation Charter of 2007, where the notion of cultural heritage is expanded into a South African context.

• It discusses the principles of the charter as Ubuntu, Batho Pele, multi culturalism, inter culturalism, cultural identity, redress, diversity, authenticity, cooperation, economic beneficiation, intrinsic value of heritage and accountability.

• Several of these principles are well directed towards the heritage house museum and that or redress and economic beneficiation is of particular focus of this paper.

Museums and Memory

LOCAL NOSTALGIA INVENTION
Museums and Memory

A FOCUS ON PERSONAL HISTORIES
Museums and Memory

A FOCUS ON PERSONAL HISTORIES

• Some contemporary commentators suggest that a critical investigation of cultural heritage should focus on ‘personal histories’.

‘It is towards such small heritages that much attention, policy and practice is focused at present; as confidence in meta-narratives of heritage purpose is being questioned, it is through such small heritages that an answer may be at hand.’

• An argument of this study is that the ordinary and everyday objects are enmeshed in ‘small and personal heritages’ and it is this that makes them valuable.

• And that further, ‘analyzing the everyday may bring out the extraordinary in the ordinary’.

• The historical house museum is a remarkable opportunity for this. In inception and intention it is a record of daily life objects.

Such as Hubbard, P (1993).
Museums and Memory

NOSTALGIA AS A MEMORY TOOL

• It can be argued that the historical house museum is primarily a place of nostalgia.
• According to Boym, ‘nostalgia appears to be a longing for a place but it is actually a yearning for a different time’.
• That ‘nostalgia is to memory as kitsch is to art’ is relevant to this study – the historical house museum and its ordinary and everyday heritage.
• ‘Rather than an abnormal, undesirable, or overly sentimental response to change, nostalgia is ‘one of the means … we employ in the never ending work of constructing, maintaining, and reconstructing our identities.’
• Boym, asserting that nostalgia is a valuable contributor to the debate about pastness and heritage, describes two broad types of nostalgia – restorative and reflective.
• Strong notions of restorative nostalgia can be used as a force for nationalism, collectivism and power.
• Conversely, reflective nostalgia allows for the ‘mediation of the passage of time’ and the narrative of the individual.
• Boym writes that ‘restorative nostalgia puts emphasis on ‘nostos’ and proposes to rebuild the lost home and patch up the memory gaps’ while reflective nostalgia focuses on the ‘algia’, ‘in longing and loss, the imperfect process of remembrance’.

Boym, S (2007): 7-18
Maier in, Boym, S (2001), xiv.
NOSTALGIA AS A MEMORY TOOL

• Boym sees reflective nostalgia as more useful and flexible.

‘The focus here is not on the recovery of what is perceived to be an absolute truth but on the mediation of history and the passage of time’ and ‘cherishes shattered fragments of memory’.

• In this way the past is not reconstructed, but acknowledged and used in the present as a reference and marker that adds meaning.

• Here there is less of an imperative for a diligent and accurate rebuilding of the past or of maintaining the historical record but rather an engagement in the present that is useful and meaningful.

Ibid: 50.
Museums and Memory

INVENTION AS A HERITAGE IDEA

Kemal bir tabak daha alınıv
Donuste setini de ababuya da balamadım.

Sizin haslayınızın iyi geliyorom.
Tank Boyu tradedan ziyaret...

Avrupaya müzelereginle ilerim, sak tutuseuma benim gözüm kusursuz...

Insanın eve karnının dövülüğü, kalbinin olduğu yerdedir.

Sente bakıyordu musunuz?... Sihirli sessizliklerde esyalar sırtardarın.

Eski Dostları dinleyerek eve döndüm.

Porçereyi kapayın sinekler

Geleyn de Farlıten sayfları sayedelim.

Kapı çalının vehtiliyorum zımanda.

Zeynetden alınmış dondurmalıyor...
INVENTION AS A HERITAGE IDEA

• What about ‘invention’ as a meaningful memory tool?
• The notion that invention can not only be used in memory studies but is valid and useful is noted by several historical commentators, with the suggestion that, ‘literal recall is very rare and unimportant, remembering not being a matter of reproduction but of construction.’
• Commentators such as Viollet-Le-Duc, working and writing in the mid-nineteenth century, is a proponent on the use of invention (he names this action ‘restoration’).
• He highlights his position stating, ‘restoration … both the word and the thing are modern. To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to re-establish in a finished state, which may in fact never have actually existed at any given time.’

INVENTION AS A HERITAGE IDEA

• The narrative of Number 7 is constructed on the McCleland family usually noting that the house is, ‘one of the oldest dwellings in Port Elizabeth,’ and that it was built for ‘Rev Francis McCleland, the first colonial chaplain.’

• The date of the land grant is indicated as 1827 and the construction of the house in the 1830’s.

• All the objects collected in the museum are not belongings of the McCleland family. On the contrary, most of the objects have been sourced from other sources and benefactors.

• A large number of objects have been acquired through donation.

• In this, the museum’s collection policy and the curator are completing the picture of a mid-nineteenth century house that never existed in the state that it is in today.

http://www.pembba.co.za (accessed 12 May 2016)
VALUE BASED DECISION MAKING

• Value based heritage decision making argues that heritage can be defined by a number of values such as historical value, social value, aesthetic value, scientific value and, arguably, use value.

‘Values give some things significance over others and thereby transform some objects and places into ‘heritage’. The ultimate aim of conservation is not to conserve material for its own sake but, rather, to maintain (and shape) the values embodied by the heritage – with physical intervention or treatment being one of the many means toward that end’.

• And,

‘The creation of cultural heritage is largely derived from the way people remember, organise, think about, and wish to use the past and how material culture provides a medium through which to do this. The stories invested in objects, buildings, and landscapes, by individuals or groups, constitute a currency in which the valorisation of cultural heritage is transacted.’

• In this is a rich thread of cultural heritage notions stating a position on the nature of heritage as a set of values and the relationship between the object and its value.

USE, REUSE AND ECONOMICS
USE, REUSE AND ECONOMICS

• It is of growing and particular relevance to the developmental state for heritage to be cognisant of its economic value.

• The Getty Conservation Institute has raised a wide range of issues related to this, noting that, ‘economic factors shape the possibilities of conservation practice in fundamental ways, by influencing decisions, shaping policy, encouraging or discouraging the use of heritage, enabling conservation work through financing.’

• The institute defines two types of economic values – use values (market values) and non-use values (non-market values), where use values are more easily allocated a financial value and non-use values are defined by ideas of socio-cultural economic value and ‘public good’.

• In this, there is value decision that is made as to what benefit the cultural heritage resource is to us in the present. Can we use it? How do we use it? And is it convertible into a positive beneficial currency.

The Small Heritages of Number 7 Castle Hill

NUMBER 7 – INSTITUTION AND POLICY
The Small Heritages of Number 7 Castle Hill

NUMBER 7 – INSTITUTION AND POLICY
The Small Heritages of Number 7 Castle Hill

NUMBER 7 – INSTITUTION AND POLICY

• It is noted that, although Number 7 Castle Hill Museum is located in a relatively isolated position in the inner city of Port Elizabeth, it is a satellite component of a larger complex known as Bayworld, on Marine Drive, Port Elizabeth.

• Bayworld has a large general museum and a live animal component. Bayworld’s History Department Collection Management Policy of 2014 compiled by Emile Badenhorst, highlights a position that the institution takes towards its collection and its curatorship.

• It uses the International Council of Museums definition of a museum as, ‘a non-profit making, permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of study, education and enjoyment.’

• The institution’s vision is described as: ‘Bayworld is a unique beacon in the Bay positively influencing our ecosystem; holding treasures of our heritage; providing new knowledge and insights; inspiring our visitors.’

• Further, its mission is to be a ‘centre of excellence which brings together the past and the present in creating and conserving museum collections and disseminating knowledge in a dynamic way, in order to stimulate a better understanding of humankind and its impact on the environment.’

Bayworld (2014):2
Ibid:3
Ibid:3
The Small Heritages of Number 7 Castle Hill

NUMBER 7 – GAPS AND PROBLEM AREAS
NUMBER 7 – GAPS AND PROBLEM AREAS

• Here the problem areas in the collection are noted as, ‘because the Port Elizabeth museum cannot collect everything, each potential new addition must be carefully considered as to its appropriateness for a given museum’s defined area of interest. …The History Department of the Port Elizabeth museum has a number of irrelevant objects which were collected in the past which no longer fit within the collecting precincts outlined in its update, more modern vision and mission statements.’

• The gaps in the collection are noted that, ‘it is through collections that museum can address issues of accountability, diversity and inclusiveness, redress imbalances of the past and promote a sense of identity and ownership. The twin goals of reconciliation and nation-building are attainable through wise collecting to foster appreciation of a shared South African heritage and identity.’

• What is relevant to Number 7? Is the large collection of pipes and smoking paraphernalia appropriate and what about the curatorship of the servant’s quarters? Or its impressive toy collection?

• I think that engaging with the historical house museum on these terms allows for a lively reframing of intention and collection that also directs the operational aspects of the facility outwards in a possible exploratory and entrepreneurial fashion.

Bayworld (2014): 4
Ibid: 4
The Small Heritages of Number 7 Castle Hill

MARY ROBINSON’S BEDROOM
MARY ROBINSON’S BEDROOM

• It is useful to note the recent addition of the ‘servant room’ display at Number 7.

• A small room off the outside courtyard (that used to display the toy collection) was converted into a servant’s bedroom in 2015.

• An information poster on the wall describes this as:

  ‘Who lived here? Francis McCleland and his family arrived in South Africa on the ship The East Indian, in William Parker’s party landing at the Cape on 30th April 1820. Arriving at the same time was Mary Robinson who was employed by Rev McCleland. It is therefore assumed Mary stayed in these servants’ quarters. Later on Rev McCleland employed a mother and her daughter who are mentioned to be ‘slaves’. However, the 1820 Settlers were not allowed to employ slaves and so one wonders if they were merely given a home at No7, in these quarters.’

• This raises several curatorship notions, including attending to difficult cultural heritage, important details of the everyday activities of the house (and by extension the settler town) and invention.

• The information on Mary Robinson is very limited and the layout and objects of her bedroom unknown.
The Small Heritages of Number 7 Castle Hill

NUMBER 7 TODAY

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Excellent: 3
Very good: 6
Average: 3
Poor: 0
Terrible: 1

“A time machine”

Nice to see how the middle class people lived in the early years of Port Elizabeth. The house is on a hill that probably had a view on the old port. The look is authentic... read more

Reviewed 20 March 2016
Ramesh B, Mauritius

Description:
This carefully restored 1827 cottage is Port Elizabeth’s oldest Settler’s...
“A time machine”

Nice to see how the middle class people lived in the early years of Port Elizabeth. The house is on a hill that probably had a view on the old port. The look is authentic... read more

Ramesh B, Mauritius

Reviewed 20 March 2016
The Small Heritages of Number 7 Castle Hill

NUMBER 7 TODAY

• It is a tourist facility and a tourism product used to promote Port Elizabeth as a tourism destination.

• It is a ‘time machine’ and there are visitors that find pleasure and value in this.

• It is largely rated as ‘good’ or ‘very good’ by those who have submitted responses to the website.

• Over the past 10 years an average of 2 900 people have visited the facility per year, with about 1 300 being paying visitors and the remainder being non paying school children.

• The most popular month for visiting is March with a total of an average of 540 visitors.

• The least popular month is June with an average of 150 visitors.

www.tripadvisor.com (accessed 12 May 2016)
NUMBER 7 TODAY

• Other responses by visitors include:

‘Nice to see how the middle class people lived in the early years of Port Elizabeth. The house is on a hill that probably had a view on the old port. The look is authentic, furniture interesting. Mementoes galore.’

‘...after being lovingly nurtured by former staff, there are political "storm-in-a-teacup" power struggle issues which deprive visitors to Port Elizabeth of yet another fascinating attraction.’

‘It is not often that you can enter into a bygone world. Step back and see how our Settler forefathers lived .Each room is decorated and furbished as it would have been there. There is a curator on hand to give information and tell the story!’

‘If you are a museum crawler, don't miss this one and don't be misled by the size - the museum is a modest house of the Settlers era furnished as it would have been in those days. Don't venture into that general area alone though, go in a group - PE's Central is suffering much like many other inner cities...’

‘Don't feel very safe in area. Lots of drug dealers and criminal elements in the area. I did not feel safe to park my car in the area. The museum is a good visit. Try go with a group of people.’
The Small Heritages of Number 7 Castle Hill

OPPORTUNITIES
The examples below explore some key emerging notions of:

• curation,

• dealing with transformation and diversity,

• community engagement,

• increased economic sustainability

• the increased use of nostalgia and invention
The Small Heritages of Number 7 Castle Hill

OPPORTUNITIES
APRONS, BUTTONS AND COATS

Agbada

Apron
OPPORTUNITIES
APRONS, BUTTONS AND COATS

- A key physical component of this need to ‘redefine’ or ‘redress’ historical knowledge is in the accumulation of the historical evidence.
- This, in museum terms is the collection. For Number 7, the collection is a Victorian, domestic ‘time capsule’ of the mid nineteenth century.
- A key structural component of this is the defining of the collection through conventional notions of ‘historical period’ and the desire for historical accuracy.
- I argue that, although there is relevance and value in historical record keeping, there is a more important need for the museum institution (and particularly the historical house museum) to be a more active heritage tool in the present.

- An example of the opportunities of simply redefine the terms of the collection so as to be not based on time period or established ‘era’ and rather based on other conditions is the simple and innovative proposal of ‘Aprons, Buttons and Coats.
- This proposal to the Western Cape Department of Cultural Affairs and Sport of 2016 focusses on the fashion and clothing collections at various museums that creates a simple method for public and / or student engagement with the collection where the collection is curated and exhibited for short periods of time according to letters of the alphabet rather than era.
- This allows for diversity, unexpected partnering and requires limited historical expertise.

De Greef (2016)
The Small Heritages of Number 7 Castle Hill

OPPORTUNITIES
THE MUSEUM OF INNOCENCE
The Small Heritages of Number 7 Castle Hill

OPPORTUNITIES
THE MUSEUM OF INNOCENCE
OPPORTUNITIES
THE MUSEUM OF INNOCENCE

• A powerful example of this notion of invention having a useful role in heritage and of focussing on the personal in the heritage house museum is the Museum of Innocence, in Istanbul.
• This museum, its narrative and the objects it houses is an invention of novelist Orhan Pamuk.
• It is a museum invented alongside his novel of the same name and houses objects and memories as experienced by the characters of the novel.
• Like the McCleland family, its collection and the curation thereof has been staged. In this example, instead of middle class Victorian, it is staged to describe upper class Turkish in the 1970’s.
• The museum also relies heavily on nostalgia and sentimentality – it is the collected artefacts and memories of the protagonist of the novel that remind him of a short love affair.

• A future of museums is bravely stated as, ‘Museums should no longer concern themselves with history on a grand scale, the sagas of kings and heroes, or the forging of national identities, they should rather focus on the lives and belongings of ordinary people, just as modern novels do.’

• This museum was awarded European Museum of the Year in 2014.
• Its Facebook page has 39 000 ‘friends’ and it is a significant tourist attraction in Istanbul.
• In its first year 40 000 people visited the facility.

The Small Heritages of Number 7 Castle Hill

OPPORTUNITIES
FALLEN FRUIT
The Small Heritages of Number 7 Castle Hill

OPPORTUNITIES
FALLEN FRUIT
The Small Heritages of Number 7 Castle Hill

OPPORTUNITIES
FALLEN FRUIT

• This has manifested itself as a series of exhibitions and engagements.

• The premise of these events is to focus on community engagement, the redefining of the collection, increasing visitor interest and sustainability.

• The use of fruit is deliberate ‘non polarising topic, offering community members easy entry point to recount memories and stories of fruit in their family history and daily lives.’

• The Portland Art Museum undertook an exhibition in 2015 as part of this entitled, ‘Paradise’.

• This allowed for a re curation of the collection by participants not usually part of museum curation in a ‘salon styled exhibit’ (see below) along with purpose designed wall paper.

• This exposure of a donated collection (much of which had never been exhibited) raises notions of heritage value, of the possibilities of large donation collections and community participation.

• The outcome is unusual and interesting as well as being bold, bright and fun.

//incluseum.com (accessed 12 May 2016).
The Small Heritages of Number 7 Castle Hill

OPPORTUNITIES
FASHION STORIES

[Image of a blue floral dress and a framed portrait of a woman]
OPPORTUNITIES
FASHION STORIES

• Catriona Fisk describes the opportunity in the historical house museum for engagement with the collection to be an interpretive rather than passive, with, ‘… in relation to the return of the cabinet of curiosity’s as a way of displaying the potential interpretations of material culture, the successful object display should aim to meet contemporary demands for the audience as an active reader and interpreter rather than passive viewer.’

• This work relates to two historical house museums in Brisbane and their fashion collections.

• The example of a donated gown presents notions of value and viewer interaction.

• The gown was donated by a donor considering it significant not because of its beauty or representivity of an era or style, but rather because it had belonged to her family since the eighteenth century.

• It was this traceable narrative (with alterations and adaptations along the way) that becomes the cultural significance.

• This ‘investigative’ manner of narrative development, that is potentially very much possible in the historical house museum, has opportunities for development of historical knowledge accuracy but also, allows for heritage action in the present, such as the reconnection of the gown with descendants of the historical owner.
Conclusions and Suggestions
Conclusions and Suggestions

• In South Africa there seems to be a concerted drive to define cultural heritage in a way that allows for wider definitions that attend to contemporary challenges.

• This study high lights the challenges of ‘difficult’ heritages, small heritages, of transformation and the use of creativity (in the form of invention) to better attend to ongoing operational sustainability and relevance.

• It is suggested that nostalgia and invention are inherent in the historical house museum and that these are valuable memory tools for exploring cultural heritage and for allowing small heritages to be brought to the fore.

• I have approached this study from the position of an intermittent participant.

• The precedents noted in the study suggest that there is a rich emerging discussion regarding the use of collections and their curatorship. These discussions focus on the redirecting of the collection towards transformative exhibits, ‘re themed’ to cross traditional timeframes and eras, that engage with communities and take on an ‘entrepreneurial spirit’, rather than the static ‘time capsule’ displays usually associated with the historical house museums.

• In this way, cultural heritage is defined (as described by Harvey) by its usefulness in the present, rather than as onerous baggage that we need to carry with us into the future.
Thank you!

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