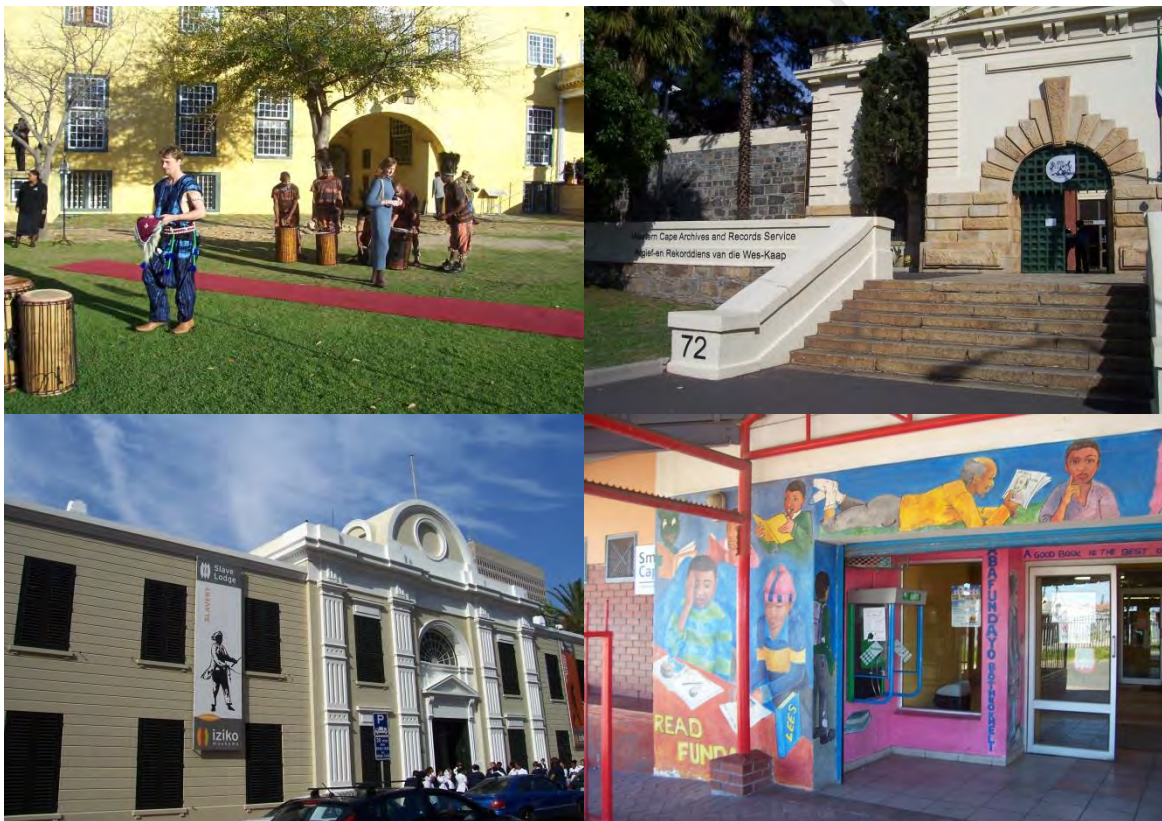


# Adapting the Model for Information Literacy and Cultural Heritage in Cape Town: investigating user attitudes and perceptions in libraries, museums and archives.

Kim Baker



Faculty of the Humanities

University of Cape Town

2014

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Adapting the Model for Information Literacy and Cultural Heritage in Cape Town:  
investigating user attitudes and perceptions in libraries, museums and archives.

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RXBKIM001

A dissertation submitted in *fulfillment* of the requirements for the award of the degree  
of Master of Philosophy in Library and Information Studies

LIS6018W

Faculty of the Humanities

University of Cape Town

2014

### **COMPULSORY DECLARATION**

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:

Date: 18/11/2014

(Updated 1 June 2015)

**Abstract:**

*“Adapting the Model for Information Literacy and Cultural Heritage in Cape Town: investigating user attitudes and perceptions in libraries, museums and archives”*, by Kim Baker, investigates the attitudes and perceptions of general public adult users of the City of Cape Town public libraries, Iziko Museums of South Africa, and the Western Cape Archives and Records Service in Cape Town towards cultural heritage, information literacy and learning in order to adapt the Model for Information Literacy and Cultural Heritage for Lifelong Learning to the Cape Town context. A generic Model for international use was developed for the book *Information Literacy and Cultural Heritage: Developing a model for lifelong learning*. (Baker, 2013). The adaptation of the generic model is a necessary preliminary step before designing courses to teach information literacy and cultural heritage to the general public in a given local context and in an integrated manner, with public libraries, museums and archives collaborating and co-operating to provide the training together.

The investigation was conducted by means of survey questionnaires, which applied within-method triangulation of quantitative and qualitative questions, and a combination of Yes/No answers, Likert scale questions and multiple choice questions. The survey questionnaires included the demographic categories of race, gender, age group, home language, level of education, religion and employment status in order to gain an understanding of the demographic profiles of users necessary to the application of training in cultural heritage to different cultural groups. Questions were grouped into sections, with Section A asking questions

pertaining to understandings of cultural heritage, Section B investigating whether users had access to the Internet at home, and if so, how much bandwidth was available to them; Section C explored information seeking and evaluation (information literacy) patterns, and Section D explored learning behaviours and preferences. Section E explored whether users of the public libraries also used museums and archives, why or why not; whether users of the museums used public libraries and archives, and why or why not, and whether users of the Archives used public libraries, and why or why not. At the public libraries, 480 respondents across the branches of Central Library; Athlone; Milnerton; Moses Mahbida; Grassy Park; Belville; Harare; Somerset West; Brackenfell and Town Centre, Mitchell's Plain, completed the questionnaires. At Iziko Museums, 220 respondents across the sites of the South African Museum, and the Slave Lodge completed questionnaires. At the Archives, which has only one site, 25 respondents completed the questionnaires. The surveying was conducted using the convenience sampling method.

The data was analyzed using Microsoft Excel 2010, by means of non-parametric, descriptive statistics and presented in graphic format. Following the interpretation of the results, and as a result of this study, recommendations were made for the adaptation of the Model of Information Literacy and Cultural Heritage for Lifelong Learning to apply to the context of Cape Town.

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**Cover image credits:** (Left to right, clockwise): All photographs taken by Kim Baker. a) A cultural heritage celebration at The Castle, Cape Town; b) Entrance to the Western Cape Archives and Records Service, Cape Town, c) Entrance to the Slave Lodge, Iziko Museums, Cape Town and c) Entrance to Moses Mabhida public library, Site C, Khayalitsha, Cape Town.

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## List of abbreviations

ACRL	Association of College and Research Libraries
ACURIL	Association of Caribbean University, Research and Institutional Libraries
ANZIL	Australian and New Zealand Information Literacy
IFLA	International Federation of Library Associations
NLSA	National Library of South Africa
LISC	Library and Information Studies Centre
PMM	Personal Meaning Mapping
SAM	South African Museum
SCONUL	Society of College, National and University Libraries

SL	Slave Lodge
UCT	University of Cape Town
UNESCO	United Nations Educational, Scientific and Cultural Organization
WLIC	World Library and Information Congress

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# 1. Introduction and contextual background

The initial concept for the research in this dissertation was formulated in 2010, while I was working at the National Library of South Africa (NLSA) as Programme Executive of Document Supply and Information Services. The concept arose when considering how to design and develop appropriate courses in Information Literacy at the NLSA, specifically to be implemented in the newly designed Reading Room in the new library building in Pretoria which was opened in August 2008. The idea entailed using the rich collections of documentary cultural heritage in the NLSA as course content to raise awareness of cultural heritage, while teaching Information Literacy skills at the same time.

An unpublished research project, which explored the concept through a preliminary literature review, conducted as a course requirement for an Honours Degree in Library and Information Studies at the Department of Library and Information Studies, University of Cape Town, then followed in 2011. The preliminary literature review found that this exact combination had not been implemented in the library, archives and museum field before, and raised a number of research questions.

I then left the NLSA in August 2011, and completed the Honours degree at the end of 2011. I enrolled with the newly structured Library and Information Studies Centre (LISC) at the University of Cape Town to work on acquiring the MPhil degree by dissertation, in which I intended initially to conduct the research necessary to develop a Model for teaching information literacy and cultural heritage for lifelong learning.

I was approached by Chandos Publishing in Oxford, United Kingdom, at the end of 2011 to write a book, and the concept proposal for the book, which was on the same topic as the original intention for this thesis, was then accepted. The publisher required the Model developed to be of international interest, thus a generic Model was developed, and the final book was published by Chandos Publishing in March 2013, and entitled "*Information Literacy and Cultural Heritage: Developing a Model for Lifelong Learning*".

The book in itself generated interest from a number of sectors, and resulted in the presentation of papers to professional conferences, each focusing on a specific aspect. The

amount of time taken to complete this research was thus limited by work on these papers and presentations. A list of the presentations is included in Appendix 12.

Having achieved the primary goal of developing a generic model to teach information literacy and cultural heritage through lifelong learning through the book, the focus of this research dissertation then changed to examining one of the recommended components of the book, namely to conduct survey research to assess perceptions and attitudes of the user populations of libraries, museums and archives towards information literacy and cultural heritage in a given context. This is a preliminary step in adapting the generic model to a given cultural and political context. The context initially was taken to be South Africa as a whole, but the significant regional differences between the Western Cape and other parts of the country, which is reflected in the choice of political party to govern the province, required a narrowing of the scope to focus on the City of Cape Town specifically. This focus was also necessitated by my being a resident in Cape Town, and not having funding or the resources to travel to other parts of the country to conduct the research there as well.

Intrinsic to the Model is its applicability to libraries, museums and archives, and thus the survey sample in Cape Town needed to include users from all three types of institutions. Since the scope of the research at this stage applies to adult members of the general public, public libraries (as opposed to school, tertiary and special libraries) were the necessary library type for the research. This required negotiation and gaining the permission to survey users from the three primary institutions in these sectors, namely the City of Cape Town Public Libraries, Iziko Museums of South Africa, and the Western Cape Archives and Records Service.

This introduction gives an overview of the general context from which the focus of this dissertation arose, and a more detailed description of the research is provided in the following chapters.

## 2. Outline of the research problem and research questions

### 2.1 Outline of the research problem

The title of this dissertation, "*Adapting the Model for Information Literacy and Cultural Heritage in Cape Town: investigating user attitudes and perceptions in libraries, museums and archives*" describes the overall research focus and scope. In order to explore this focus, a methodology needed to be developed to gain an insight into the attitudes and perceptions of a representative sample of the adult user population of libraries, museums and archives in Cape Town, towards cultural heritage, information literacy, and learning, particularly lifelong learning. It was also necessary to devise a method to discover the amount of cross-use between institutions, in order to determine how many public library users use museums and archives, how many museum users use public libraries and archives, and how many archives users use public libraries and museums.

It needs to be emphasized that the particular focus of the research and the Model is the general public at this stage. Should implementation and application of the Model be accomplished successfully, it would be possible to develop a model for children at a later stage. The Model does not intend to replace any of the developed Models of Information Literacy that have been developed for tertiary and university students, or school learners.

Apart from exploring attitudes and perceptions of the general public around cultural heritage and information literacy, the unique contextual factor in South Africa of non-universal access to the Internet was considered a relevant variable to explore. In designing courses to teach information literacy and cultural heritage, it is also necessary to expose learners to cultural heritage outside of South Africa in order to give contextual comparisons, and teach worldview literacy, which is one of the listed outcomes in the model. This requires access to high bandwidth virtual collections through the Internet. Online courses can be designed as well, but this would entail the majority of the population having easy and affordable, unlimited access to the Internet, which is not yet evident in South Africa. According to MoneyWeb (2012), 64.8% of households in South Africa had no access to the Internet at all, and of those households that did have access to the Internet, 16.3% accessed it via cellphone, 8.6% from home, 5.6% from elsewhere and 4.7% from work. In addition, it was considered relevant to explore the preferred mediums for learning. What also needed to be taken into account is the wide range of education levels, the various religious backgrounds, age groups

and the employment status among the adult general public using libraries, museums and archives. The literature review will explain the reason for this.

## **2.2 Research questions**

In order to adapt the Model to the Cape Town context, it was necessary to find out more about the users of public libraries, museums and archives in Cape Town, in terms of their demographic and cultural backgrounds, and their attitudes, perceptions and awareness levels of cultural heritage, information seeking and evaluation, learning experiences and preferences, and level of cross-use between the three institution types. It was also necessary to find out what levels of Internet access they had, in order to determine whether online courses would be useful, or whether the courses should be delivered on site. The research questions are consolidated into five broad categories, and are described as follows:

What are the perceptions and attitudes of users of libraries, museums and archives in Cape Town with regard to:

- Cultural Heritage awareness
- Information seeking and evaluation (Information Literacy)
- Learning preferences and experiences - how do users prefer to learn? How do they experience the learning process?
- Why do users use public libraries, museums and/or archives, and do users of each type of institution know about and use the other sites? (Do users of libraries know about and use museums and archives? Do users of museums know about and use public libraries and archives? Do users of archives know about and use public libraries and museums?). It was also considered to be useful to find out why users do or do not know about and use the other institutions. What levels of access to the Internet do users have?
- What levels of access to the Internet do users have?

To explore these questions, a research methodology was devised, which is outlined in chapter 7.

### **3. The significance of the study**

This study is the first pilot study in South Africa to seek input from users before adapting the Model of Information Literacy and Cultural Heritage for Lifelong Learning to a given context.

The input acquired will be used to make relevant recommendations and adaptations to the Model in preparation for course design, and implementation of courses that teach Information Literacy, using cultural heritage collections in the public libraries, museums, and archives, and also using Internet access in these institutions to increase awareness of international cultural heritage.

This study can also lead to the first cooperative training initiative between public libraries, museums and archives in South Africa. In terms of the applicability of this research to the South African context, specifically with regard to libraries, the Library and Information Services (LIS) Transformation Charter, commissioned by the Department of Arts and Culture (DAC) and the National Council for Library and Information Services (NCLIS), and finalised in February 2014, outlines a number of factors for the development of LIS in South Africa.

- Lack of reading and information skills (Department of Arts and Culture & National Council for Library and Information Services, 2014: 33)
- That public libraries should offer, among other areas, programmes in reading and writing, with a focus on family literacy programmes; education and learning: formal and informal; fostering creativity and cultural expression; social cohesion and the fostering of appreciation of cultural diversity; and Information literacy to allow citizens to participate in the knowledge society. (ibid: 58)
- Public libraries should engage with adult education and literacy programmes (ibid: 98)

The research is thus compatible with the goals of Library and Information Services (LIS) Transformation Charter, specifically with regard to training in information literacy and the fostering of an appreciation of cultural diversity through the cultural heritage collections of libraries. The inclusion of museums and archives is compatible with the ecosystem approach (ibid: 13) outlined in the Charter, extending this from the integration of the different types of libraries, to include other cultural heritage institutions.

## **4. Objectives of the research and limitations of the study**

### **4.1 Objectives of the research**

The research has the following objectives:

- To be the first pilot study in South Africa to explore user attitudes and perceptions in relation to cultural heritage, information literacy and lifelong learning from a sample of adult users at all three institution types – public libraries, museums and archives
- To collate and analyse the data gathered to obtain a profile of users according to demographics, level of internet access, attitudes and perceptions to cultural heritage, information seeking and evaluation, learning and cross usage of libraries, museums and archives
- To make recommendations, following the analysis and interpretation of data collected, for adapting the model of Information Literacy and Cultural Heritage for Lifelong Learning to the Cape Town context, in order to develop training courses for adults in Information Literacy and Cultural Heritage for Lifelong Learning

### **4.2 Limitations of the study**

This study was limited to the City of Cape Town, due to resource constraints of the researcher (time and funding). Because of the political regional differences in the Western Cape from other parts of South Africa, the results cannot be considered to be replicable in other parts of South Africa, and thus separate surveying would need to be conducted in other regions of South Africa.

The other limitation is that ideally, a sample of the general public who do not use libraries, museums and archives should also have been included. Again, this exclusion was due to the limitation of only one researcher conducting the survey research, and lack of time and funding to explore this sector of the population. Due to the lack of patron records in all institutions, a random sample could not be drawn, leading to an alternative sampling method being applied.

## **5. Literature review**

An extensive literature review was undertaken for the writing of the book by Baker. (2013). The literature review for this dissertation concentrates on framing the research to the local context, while providing background to the conceptual formulation of the Model for Information Literacy and Cultural Heritage for Lifelong Learning. It should be noted at the outset of this literature review that there will be frequent references to how a particular concept relates to the Model and its development. The Model being referred to is the Model for Information Literacy and Cultural Heritage for Lifelong Learning, developed by Baker (2103a), and the Model is reproduced in full for reference purposes in Chapter 6.

### **5.1 Conceptual framework**

This first problem encountered was to find a definition of cultural heritage in the library literature. While there are several definitions of cultural heritage in other fields, none could be found in the library literature at the time of writing. Since libraries frequently refer to the need to digitize their cultural heritage collections, and make them available online, it should follow that libraries should have an understanding and definition of what they mean by cultural heritage.

The first source examined was the United Nations Educational, Scientific and Cultural Organization (UNESCO), where cultural heritage was originally stated to include monuments, sites and groups of buildings that contained natural and historical cultural heritage (1972). In 2003, UNESCO expanded this definition to include intangible cultural heritage which included oral tradition, performing arts, crafts, rituals, social practices and knowledge relating to the natural environment (2003).

According to Champion, the original UNESCO definition in 1972 rooted cultural heritage in the material, having universal value, while the later 2003 definition was not limited to materiality, integrating cultural heritage with the living and intangible, and was given value by the users themselves (2008: 186). Champion considered that cultural heritage can consist of both the tangible and the intangible, and the value is determined in the context of the use and meaning given to it by its creators, and to those unfamiliar with a particular culture (ibid.: 187).

UNESCO's Memory of the World Programme provided valuable insight into the clarification of what is meant by "documentary heritage". The UNESCO Memory of the World Programme's mission is to ensure the protection and preservation of the world's documentary heritage, and raise awareness thereof (UNESCO, 2002: 6). While the word "cultural" is not included in this extensive definition, the scope of the definition is valuable. UNESCO defined a "document" as being that which records something "by deliberate intellectual intent" (ibid.: 8) and noted that some cultures have been more inclined to record by means of documents than others. The Memory of the World Programme thus necessarily reflects the cultures which recorded their knowledge in documents more than those that did not (such as cultures where knowledge was transmitted by means of oral history). UNESCO further defined documentary heritage as being comprised of items that include signs, codes, sounds or images that are able to be preserved, duplicated and moved, and that are the result of deliberate recording (ibid.:8). In addition, a document is composed of two elements – the carrier (textual items such as books, manuscripts, newspapers, posters in the form of paper, plastic, papyrus, stone, and others; audio-visual items such as music, maps, drawings, prints; and non-textual items such as films, discs, photographs and virtual electronic documents), and the content (information/knowledge) contained within the carrier (ibid.: 8–9). An item of documentary heritage can be recorded as single items, collections or holdings, and these can be owned by individuals or institutions, such as libraries, archives, educational, religious, cultural and historical organizations, museums and governments (ibid.: 9). UNESCO noted that the notion of documentary heritage would require reinterpretation from time to time, depending on the context in which an item is being assessed (ibid.:9).

For the 2013 book (Baker, 2013), in order to define the scope of the work for the development of the generic model, which took into account the UNESCO frameworks, the following conceptual framework was framed:

"Libraries contain collections of documents, and located within these documents are records of the cultural and intellectual life and history of the people of the world. The recorded culture can be considered to contain part of the material (tangible), as well as the intangible cultural heritage of the people of the world, and this is constantly changing up to present time. Culture embraces a broad set of reflections of human endeavour including traditions, customs, beliefs, values, religions, arts, social behavior, knowledge systems, rituals and laws. In many contexts, political systems shaped and changed cultural practices, and the factors that influence and shape the culture of people form an intrinsic part of that heritage.

In deference to the school of thought that is postmodernism, the formation and creation of these documents in their social and political context thus form part of the interpretive narrative within the environment of cultural heritage. Finally, it is proposed that since museums and archives also contain collections of cultural heritage in the form of objects and documents, they can be included with libraries in this broad framework. Since no concrete and explicit definition could be found for cultural heritage in the library context, the above framework of reference is substituted to provide a conceptual understanding within which to pursue the development of a model to teach information literacy and cultural heritage for lifelong learning in libraries, archives and museums.” (Baker, 2013: 8)

## 5.2 Cultural Heritage

Cultural heritage has two components – heritage, and culture. Howard defined heritage as being everything that people want to save and pass on to future generations and this includes elements from both material culture and nature (Howard, 2003: 1).

Culture is a force in human affairs, and Mazrui provided a seminal outline of the seven functions of culture in world affairs (1990). The first was that culture contributes the forming lenses of perception and cognition of experience; second, culture drives human motivation; third, culture provides evaluative frameworks (in terms of what is considered to be good or bad, moral or immoral); fourth, culture provides a sense of identity which can be a unifying or a divisive force in world affairs; fifth, culture is a mode of communication expressed through art, music and ideas; sixth, culture provides a basis for the definition of social stratification (rank, class, status); and, seventh, culture is a system of production and consumption (1990: 7- 8). This outline indicates that cultural forces have a significant impact on the shaping of human consciousness and endeavour, and thus the focus on cultural heritage in this research is supported.

Museums have undertaken extensive research into cultural theory, and a few of the main ideas are outlined below.

Mason (2006: 21, 23) identified Jacques Derrida and Michel Foucault as having a significant influence on museum theory and practice, with traditional museum practices being challenged by postmodernist deconstructions. As Kraeutler noted, issues of heritage learning in museums came to be seen as representative of a particular time period,

embedded in the contextualities of social and political climates. He observed that heritage is expressed in both materiality (collections of objects) and in mindsets, including relations, languages and mentalities (2008: 19). He made the critical point that heritage is not neutral and thus museums play a powerful interpretative role in connecting collections and communities, and interfacing between the tangible and intangible aspects of heritage (ibid.: 20). Bennett also noted that much of contemporary museum theory and practice is directed toward transforming museums into “differencing machines” where cross-cultural understandings are promoted by museum environments and the social and symbolic interactions that occur within museums (2006: 46).

Macdonald observed that museums, in the act of collection, recontextualise objects by removing them from their original locations and putting them in new contexts which become collections (Macdonald, 2006: 82). With the excess of objects available, museums faced the problem of identifying what was significant in their selection processes (ibid: 87) and thus collecting practices affirm or exclude identities and are subjective (ibid.: 95).

With regard to the consideration of culture and cultural heritage in the field of libraries, the International Federation of Library Association’s (IFLA) Multicultural Library Manifesto outlined an all-encompassing contextual narrative for the importance of cultural heritage in diverse societies (IFLA, 2006). The Manifesto stated that all people live in increasingly culturally diversified societies owing to migration, globalization, ease of transportation and communication. Where previously, societies may have been dominated by one culture, in modern times most societies have been diffused by a range of cultures, thus cultural diversity has become a foundation of local and global societies (2006: 1). The Manifesto also stated that cultural and linguistic diversity (noting that there are more than 6000 languages in the world) is part of the common heritage of humanity. In this context, libraries of all types should work to promote cross-cultural dialogue. The Manifesto described generic principles that libraries should strive to adhere to, including serving all members of their public without discrimination, providing information and ensuring access to that information in many languages, and ensuring that their staff profiles reflect the diversity of the particular communities they serve (ibid.:1).

The Manifesto also outlined a set of core goals for multicultural library services, including: the active promotion of awareness of the positive value of cultural diversity; ensuring cultural dialogue; supporting diversity in language and encouraging the learning of several

languages; protecting and preserving linguistic and cultural heritage in all its forms, including oral tradition and intangible cultural heritage; ensuring the inclusion of all people from a variety of cultural backgrounds; encouraging information literacy in the digital age, including the promotion of linguistic diversity in cyberspace as well as providing universal access to resources held in cyberspace; and supporting the exchange of best practice and knowledge with regard to cultural diversity (Ibid.: 2).

To implement these goals, the Manifesto suggested a number of supportive core activities. These included: the development of culturally diverse and multilingual collections; actively providing resources to ensure the preservation of cultural expression in a variety of forms, including oral, indigenous and intangible; **developing programmes to impart skills in information literacy, cultural heritage and cross-cultural dialogue**; ensuring information access systems that provide access to resources in a variety of languages; and developing suitable marketing programs to reach multicultural audiences. (Ibid.: 2–3)

The focus of this research is thus compatible with the IFLA Multicultural Library Manifesto, particularly as it combined information literacy with cultural heritage.

### **5.2.1 Cultural Heritage and Memory**

A core component embedded within cultural heritage is memory. A further exploration into the role of memory in cultural heritage is considered essential, and was a significant aspect in the development of the Model for Information Literacy and Cultural Heritage for Lifelong Learning.

Menhert conducted a study on how memory functions and how it contributes to the shaping of heritage, using the specific case of Chief Albert Luthuli (2011). She described some core factors to be considered, noting that memory is comprised of several parts, it can be rigid and unable to be changed, or it can be fluid and, upon influence, changed. The three types of memory are: sensory memory (memory that can be evoked by a cue from one of the senses, such as a smell, a sight, a sound), short-term memory (which lasts for approximately 20 seconds, and, unless the information is integrated, can be lost), and long-term memory (which is the aspect of memory that is relevant to heritage) (2011: 1–2).

Menhert described the three components of long-term memory as: procedural, relating to processes people learn in order to perform tasks (driving a car), and these, once integrated, can be used automatically. Declarative memory is by rote, where names, dates and multiplication tables are integrated into the mind and are able to be reproduced by rote. The third component is the one that concerns archival memory, and is termed “episodic memory.” Episodic memory remembers events and how they affect us personally (ibid.: 2). Along with considering memory, it is also important to understand the role of forgetting, and how that occurs (Menhert: 2011). Forgetting can occur when there is a lack of a retrieval cue to trigger the memory. People can trigger memories in each other when they collectively re-experience a shared event. Menhert concluded that the memories that people have are as much a part of history and cultural heritage knowledge, as are documents, books and photographs. Primary source documents can only reveal a certain amount of information, but the context can be amplified and supplemented by relating the memories of people to them. Conflicts and differences in memory are enrichments to the narrative. In the museum context, where exhibitions display objects to tell a story, the process of how the exhibition was mounted, what was chosen, and why, as well as the inclusion of memories from people, adds an essential dimension to enable deeper research and understanding. It also gives the public an awareness of how important and complex memories are. Memory formed under trauma, which is especially prevalent in South Africa with its history of apartheid, is worthy of deeper and focused exploration in order to also bring to the surface what may have been forgotten (ibid.: 9–11).

Menhert’s findings from the perspective of museums are reinforced by views found in the field of archives. In considering the case of the archive of South Africa’s Truth and Reconciliation Commission, Harris noted that the domain of social memory was the foremost location of struggle, and that this struggle was defined by the struggle of remembering against forgetting (2007: 289). Harris stated that forgetting was an essential element in the struggle against apartheid, as some memories were too painful to remember. This is an especially important aspect to consider in the presentation of cultural heritage in South Africa. Harris further stated that memory is not a true reflection of reality and process, as it is shaped by imagination. In South Africa’s social memory, he argued, there is a battle of narrative against narrative. Harris described how the tools of forgetting were a main element in the arsenal of apartheid South Africa’s state power, with the state destroying public records and removing voices they did not wish to hear by means of harassment, censorship, banning, detention without trial and assassination. Even in the transition to democracy, the apartheid state sanitized and destroyed memory it did not wish to transfer to the future

democratic government. (2007: 289–90). This example illustrates how the already challenging notion of the accuracy of memory is compounded exponentially in a context like South Africa.

Another categorization of types of memory was provided by Jimerson, who identified the four categories of memory as personal, collective, historical and archival (2003: 89). He noted that collective memory as social memory is seldom subject to examination for reliability, authenticity and validity. Personal memory as eyewitness testimony is subject to the fact that memory can change over time, and archival memory contains collections of surrogates of captured memory frozen in time. Jimerson considered historical memory to be the most reliable evidence-based based examination of artefacts, documents and personal testimony (ibid.: 89–90).

The idea that museums are memory machines, and are the products of society's historical consciousness which considers material things to be evidence of past events, was proposed by Henning (2006a: 129). Distinguishing museums from archives and libraries, Henning observed that museums tended to be understood as collections that are displayed according to organizing narratives. Within the archive are contained official and other documents which leak memories and other narratives, and social historians sift through these in order to reconstruct new interpretations. Henning distinguished that museums, on the other hand, combine classification and display, and in museums it is the display that gives objects their documentary and evidentiary function (ibid.: 130). Henning noted that museums had a historical relation to colonialism and capitalism, and were seen to be complicit in colonial ideologies of race and gender (ibid.: 131).

In reflecting on the overall mandate of museums, Crane described the functions to be to collect, preserve and present objects for public appreciation (2006: 98). Many people consider the function of museums to be to remember for them (ibid:98.). Crane highlighted the irony of preservation as a concept being antithetical to the notion of progress, since collected objects are frozen as a singularity, and in preserving them their natural process of decay is denied (ibid.: 99). Crane described how museums have been considered as agents in preventing the forgetting and loss of social memory that accompanies violence and the decline of civilizations, and conversely, forgetting can be considered to be a naturally occurring process with which museums interfere (ibid.: 100).

In reconsidering the role of archives, Cook identified postmodernism as encouraging, through the critical analytical tool of deconstruction, the fragmenting of the former modernist paradigm leading to ambiguity and multiple ways of seeing (2001: 25). Cook argued that postmodernism is applicable to archives, since the archive is viewed as the place where social memory is constructed, and this construction occurred in support of the metanarratives of the powerful, and of the state. The archival record itself is now considered as a mere trace of a missing universe. The analogy is of the record as a mirror that both distorts and reflects the intentions of the author and the audience, thus becoming an ever-changing cultural construct rather than a record of empirical fact (ibid.: 27).

Cook noted that the impact of this on archivists resulted in a necessary shift for archivists to view themselves as actively shaping social memory, rather than passively recording it. This shift moved archival discourse away from a focus on product, towards a focus on process; away from structure, towards function; away from archives, towards archiving; and away from records, towards contexts of recording. Practical applications of this discourse included appraisal (who and what is excluded from memorialization by the archivist, and the reasons for that exclusion), description (what is presented in finding aids and inventories, what is excluded and the reasons for that exclusion), working actively to correct exclusions, and working to provide contextual linkages of description (ibid.:30-33).

In a further development of the discourse on postmodernism and its relevance to archives, Schwartz and Cook described how the two most influential postmodernist theorists, Michel Foucault and Jacques Derrida, saw the archive as a metaphorical construct on which perspectives of human knowledge, memory, power and justice are fashioned (2002: 4). They argued that this challenged previous perspectives where both archivists and scholars had viewed archives as objective sites of historical enquiry, rather than as sites where memory, power and identity are contested (ibid.: 6). They observed that there were parallels between museums and archives in embodying and shaping public perceptions (ibid.: 8). In summary, they concluded that archives are places of power where the present controls what the future will know about the past (ibid.: 13).

In addition, Schwartz and Cook stated that identity and memory have been deeply impacted by the exclusion of marginalized voices, such as women, blacks, environmentalists, people of differing sexual orientation, and workers. Citing Harris (2001), they noted that the labelling of groups of people as marginalized also excludes them further (2002: 17). The modern

disappearance of traditional village life, where extended family ensured the passing on of memory through shared storytelling, meant that archives have become essential loci for historical understanding. They concluded that without archives, knowledge of accomplishments, memory, and pride in a shared past fades and dissipates (ibid: 18).

Hedstrom explored the role of archives as nodal interfaces where power is negotiated and exercised. The term “interface” was used as metaphor for both the role of archivists as intermediaries between collections and users, and as a description for the set of tools that locate archival collections in a context with an interpretative framework (2002: 22). Hedstrom described the development of the creation and recording of memory externally – from pictograms, to writing systems, to the development of the printing press, photography, the phonograph, film, video and the more recent development of digital media which has had a significant impact – and how this differed from oral histories. While noting that written and externally recorded history imposed a form of stability on the transmission of memory and documents - they become static and frozen once captured and can be replicated but not changed over time - Hedstrom noted that it is different with oral history, which is fluid and does change over time with retelling (ibid.: 28).

In the electronic era, and specifically with regard to what users see on their computers and the Internet, Hedstrom observed that what is seen is the result of design decisions made by systems designers, software engineers and programmers. The transition from physical archives to computer-mediated archives is well underway. (ibid.: 33). It needs to be noted that this progress is primarily occurring in the developed and networked world, and that a significant part of the global community still does not have access to the Internet, and thus are excluded from accessing electronic online archives.

One of the most influential thinkers in the field of archives, Derrida, credited Freud in identifying that the human psyche has many places where traces of the past are kept, and there is therefore an inside and an outside to the human psyche. In a seminar delivered at the University of the Witwatersrand in South Africa in 1998, Derrida argued that since the archive not only consists of remembering and living memory, but also of the acts of inscribing a trace on an external location, there can be no archive without external location. Since the archive is embedded in external location, it is subject to the definition of it by political power. There is also a wish in some cases to destroy archives and remove all traces of certain events, and this requires the power to do so (2002: 42). There is thus a conflict

between the drive to preserve, and the drive to destroy the archive, leading to “archive fever” where there is a passion to prevent the erasure of traces (ibid.: 44).

Derrida considered that the content and meaning of an archive is constantly reshaped by all the people engaged with it, and it is always possible to reinterpret and refigure the archive (ibid.: 46). He highlighted what he termed “the death drive”, in which murderers not only kill their victims but also seek to erase all traces of their existence in order to forget that they ever existed (ibid.: 66).

In a paper presented at the same conference, Harris extrapolated four main assertions from Derrida’s narrative. These were: that the original event is unrecoverable; that archiving the trace shapes the event; that the archive does not speak for itself but rather for people’s interpretations of it; and that people are not objective in their interpretation of the archive (2002a: 65). He summarized the central aspect of Derrida’s narrative, which is that the archive is contradictory and fractured, always dislocating itself, and this aspect is also the strength of the archive. Harris, agreeing with Derrida, highlighted the profound challenges presented to archives by the postmodernist epistemologies as well as by changes brought by the technological revolution and digital media (ibid.: 69). Harris further asserted in another paper to the same conference that reality is unknowable, that process shapes the record just as the record shapes process, and that archival records act through the people who created them, managed them and used them (2002b: 136).

Harris referenced the many thousands of records that were destroyed by the apartheid government in South Africa during the period 1990–4, to erase traces of culpability for apartheid actions and crimes (ibid.: 138). He went on to describe the challenges facing archives in South Africa following apartheid, in a time of refiguring and reconstruction, and noted that given the alienation of most of the South African population from the former State Archives, the new imperative was to take archives to the people (ibid.: 148). South Africa is in a unique position to create its future by negotiating the past, but the drive is for closure of the past, which essentially shuts down meaning (ibid.: 149).

The South African example of the destruction of archival records received attention from other archivists, and Mangcu referred to the process of erasing identities and memories as “evidentiary genocide” (2011: 2). Mangcu emphasized that the media had also played a

significant role in colluding with the erasures, shaping public opinion, and thus memory, in a direction that is not representative of what actually took place, but rather fitting the agenda of the state (ibid.: 4).

Considering identity as an intrinsic component of social memory, Appaiah attributed four processes to the creation of identity, namely ascription, identification, treatment and norms of identification (2011). Ascription assigns an identity to label people, such as “Swede,” or “South African.” In assigning a label, people are then identified by that label, and are often expected to behave in ways that fit the label. Kindness is displayed towards those ascribed labels that give entry to an “in-group,” and unkindness is directed to those who are labelled in such a manner that they are consigned to an “out-group.” Norms of identification involve predicting and restricting people in terms of how they should behave and what characteristics they should display (2011: 89–90), which is known as stereotyping. Appaiah concluded that archives are a construct of history, often directed by state officials, and thus the politics of memory influences every state and every creation of identity. Memories thus become political constructs. (ibid.: 99–100).

This was reinforced by Harris, who described how the struggle against apartheid and the emerging democracy created significant changes in social memory, and that this shifting ground is where archives seek to define themselves (2007: 9). He challenged the positivist notion of archives that previously had been uncontested and dominant by identifying their assumptions. These were: the belief that the meaning of archives is stable and uncontested, that archives reflect reality, that archives define themselves in terms of custodianship of physical objects in physical buildings, and that archives consider the record to be a carrier of memory and consider the preservation of the record as a recording of reality to be of primary importance (ibid.: 10–11). Harris noted that the questions that needed to be asked included - who were the creators of the records, what were their intentions, both tacit and explicit, what did they see, and what did they not see, did they place everything relevant into the record, why did they choose to preserve the file, what related files did they choose not to include, how was the file described, what links to other records were provided, and what user groups were archivists privileging? His questions all pertained to the context that surrounded the record (ibid.: 14). He concluded by suggesting that South African archivists need to acknowledge that they are on shifting ground, and need to consider themselves as contextualizers in a time where context is increasingly fluid, that process rather than product

needs to be engaged with, and that archivists should actively enter the contest in social memory to expand context (ibid.: 19).

In an exploration into the role of memory in the field of libraries, MacLennan defined cultural memory in terms of remembering the beliefs, patterns, work, thoughts and knowledge generated from human experience (2005: 4). While noting that libraries have collections of books, photographs, film and audio, and give access to the Internet, all of which are the physical carriers of the knowledge resources needed to access cultural memory, MacLennan also described how libraries also offer services, programmes and exhibitions to promote literacy, reading, research, creative and artistic expression, and awareness of cultural heritage (ibid.: 6). The role of collection development is therefore critical, as was the criteria used in determining how libraries decided what would be collected, and what would be excluded, especially if it was considered “bad and dangerous” (ibid.: 20).

MacLennan noted that political authorities have recognized the power of the library in shaping the thought and ideas that form part of social memory and national identity. Since most libraries are funded by taxpayers’ money, and thus have to work closely with government, as noted by MacLennan, they most often uncritically reflect the values and ideals of the state (ibid.:75-76). Libraries existing in democracies tend to flourish as centres for learning, accessing the memory of humanity and promoting cultural activities, while those in authoritarian states tend to be subject to censorship, and have to exclude certain viewpoints. In war-torn areas where collections may have been destroyed, or where conquering powers have ensured the destruction of collections in order to “cleanse” the libraries of offending materials from cultural eras that they seek to erase, memory is damaged (ibid.: 77). When cultural items are destroyed, the knowledge contained within them can only be reconstructed and thus the original is lost, leading to the loss of memory and cultural amnesia (ibid.: 91-92).

Finally, in terms of memory and cultural heritage, oral history is one of the rare phenomena where cultural heritage is transmitted through memory alone, as a carrier. Hamilton discussed the debates and questions surrounding the recording of oral histories which questioned their legitimacy, and suggested that a fluid approach would be appropriate to assist the academic study of oral history (2002: 225). She outlined the two polarized views on oral history, one being that oral tradition as a source of history (referring specifically to African history, but this view is applicable to any form of oral history in other cultures as well)

is a rich field to be mined for historical data, and the other view dismissing oral history as useless because of the interpretative nature of oral history. Hamilton proposed that these two polarized views can be resolved by exploring oral accounts in conjunction with associated material and objects, such as newspaper accounts and other records (ibid.: 227).

### **5.2.2 Cultural Heritage and Contested History**

Contested history is a very relevant and sensitive aspect of cultural heritage that needed to be explored further in developing the Model for Information Literacy and Cultural Heritage for Lifelong Learning.

In terms of whose or what culture is inherited, the conceptualization of cultural imperialism as a school of thought is an important development to consider. While many scholars dismiss the concept of cultural imperialism as being rooted in Marxism, it is nevertheless necessary to include an outline of it. Tomlinson identified four ways in which to view cultural imperialism, and these were the frames of media (1991: 20), nationality, a critique of global capitalism (ibid.: 23-24) and a critique on modernism and modernity (ibid.: 26). In essence, while avoiding definition, Tomlinson proposed that cultural imperialism can be seen as a clash between “how we live” and a threat that “how they live” will be imposed on “us” (ibid.: 90). He observed the irony of discussing the rights of individual cultures to define themselves in terms of their own experience, and then expecting them to adhere to critical categories not defined by them, which is prevalent in Western discourse (ibid.: 29). In addition, he highlighted how it is problematic to discuss cultural imperialism in terms of the domination of one national culture by another, since within nation states themselves there can be cultural identities different from each other, and in conflict with what the nation state defines as national culture (ibid.: 68-69). This tension is also evident in UNESCO culture, which is dualistic, since UNESCO itself is composed of representation from nation states but yet refers to culture as being for all people. There is thus a tension and paradox within UNESCO discourse between speaking for pluralism (culture for all of humanity), and nationalism (defined cultures of nation states which do not necessarily represent all of their citizens). The very challenging problem of why all cultural practices should be tolerated, when some of them are considered by some to be harmful to humanity, such as cannibalism and female genital circumcision, was identified (ibid.: 70-71).

Tomlinson further identified problems with the notion of preserving culture as cultural heritage – in “freezing” cultural tradition it obscures the fact that cultural traditions are

dynamic processes that evolve and change through time (ibid.: 90), and the preserved items are in fact only constructs, not the things themselves (ibid.: 92). Finally, he noted that in the context of globalization, many people found their lives more influenced by agencies beyond their national institutions, and thus the sense of belonging to a secure culture is eroded (ibid.: 176).

Dubin referred to the “culture wars” which encompassed deeply felt confrontations between different groups within a society over interpretations of race and ethnicity, the body, sexuality, identity politics, religion, national identity and patriotism (2006: 477). In the context of history, he noted that these contests were shaped by social and political changes both within a nation, and globally (ibid.: 478).

In discussing the role of sociology and the social aspects of museums, Fyfe observed how, as with classification systems in sociology where the problem was whether to regard them as the expression of a common culture or as the outcome of cultural conflict between groups, so was this also reflected in museum discourse and practice (Fyfe, 2006: 41). Highlighting this point further, Crane described how a notable feature of nineteenth-century Western museums was the fact that they separated natural and social histories, collecting and displaying them differently. This was influenced by early ethnography which considered “primitive” people to be without history, and thus part of natural history, resulting in, for example, Native Americans being portrayed with natural history collections while Europeans were considered part of the civilizing order of history (2006: 101). By the end of the twentieth century, this distinction was completely revised to include indigenous people as part of human history and culture (ibid.).

Practical examples of this were described by Sleeper-Smith, who noted how the arrival of Europeans in the Americas led to the stereotyping of indigenous people in America where they were classified “Indian.” This stereotyping by an alien culture missed the fact that the group of people collectively grouped under the label “Indian” in fact comprised at least 2000 different cultures. Columbus also used the term “Indian” to refer to people in the Caribbean, and this flawed representation became embedded in the narratives that recorded these encounters (2009: 1). Museums were constructed to reflect the dominant Western culture, rather than the culture of indigenous populations, and in the Americas objects were collected and displayed in a manner that reinforced the alien stereotypical view of “Indians” when compared to Western values. Most importantly, Sleeper-Smith observed that history, in the

museum context, was constructed through objects, and that the curators thus were the people responsible for creating the interpretative context for the object. Museums played a significant role in creating adherence to the dominant cultural view that the Western forces were imposing civilization on the “primitive” indigenous peoples of the Americas (ibid.: 2) whereby they were frequently described in terms of inferiority when compared to Western values.

The prolific imposition of this conception is further illustrated by Rassool who described the example of the depiction of “Bushmen” (San) at the South African Museum that was displayed in a diorama, along with the rest of the displays at the museum which was tasked to display natural history, including animals, flora and fauna (2009). The diorama was on view from the 1960s until it was dismantled in April 2001, amid much controversy. Before the diorama was dismantled, an attempt was made by Pippa Skotnes to place the display in context by using material from Lucy Lloyd and Wilhelm Bleek, social anthropologists who had engaged with the San and recorded aspects of their culture (2009: 106). The irony of this attempt at contextual enhancement can be noted, in that the culture of the San was once again captured and presented through the eyes of Western European anthropologists, and not by the San people themselves. Rassool noted how discursive frameworks continue to be contested in post-apartheid South Africa, and described how the notion of the “rainbow nation” and the flourishing of cultural tourism and cultural villages continues to pose challenges in the national discourse, since they perpetuate frozen stereotypes of ethnicity. Rassool posited that ethnography is a Western construct that describes society by categorizing people according to racial and ethnic taxonomies (ibid.: 107-109). Describing the controversy surrounding the “Bushmen” (San) diorama, Rassool explained how this had the outcome of attempting to include the Khoisan in a participative manner, and how through various conferences and initiatives the Khoisan communities eventually returned back to the concept of ethnic formation, as their claim to indigenosity was considered necessary to obtain access to benefits. This led back to an almost identical ethnography as that constructed by the colonial powers (ibid.: 112–16).

A further example of this museum practice was highlighted by Isaac in describing the challenges surrounding the creation of a museum to preserve the indigenous knowledge of the Zuni in New Mexico. This endeavour led to tensions between the Anglo-American view and the Zuni view on responsibilities with regard to the reproduction of knowledge (2009: 303). It was found that Western anthropologists had misconstrued the value construction

surrounding knowledge in the broader Pueblo culture to mean that having access to secret knowledge gave political and economic power and privilege. In Pueblo culture, esoteric knowledge entailed the need for secrecy due to the level of responsibility assigned to those with access to that knowledge. Thus, knowledge needed to be used responsibly, and in the best interests of the society as a whole (ibid.: 306–7). The Pueblo therefore took the view that once knowledge leaves the process of oral tradition, the way is opened for it to be abused and used for personal gain, rather than for the good of the community (ibid.: 309). Once this key difference was articulated and understood, it opened the way for a museum to be constructed that both preserved the knowledge and respected the indigenous values of how knowledge should be ethically transmitted (ibid.: 312–14).

Crooke emphasised that museums have in many cases become engaged with social policy issues in relation to communities, and these include addressing exclusion, building cohesive communities and contributing to their regeneration. The trend of communities themselves exploring their own heritage and history, and creating their own collections and exhibitions has emerged (Crooke, 2006: 170). In creating communities, not only is a sense of inclusion within boundaries created for those members of that community, but also a sense of exclusion for those members who are not part of that community. Crooke noted that the creation of community can be used in a negative manner to justify racism or genocide, with Nazi Germany being one of the extreme illustrations of this and thus the creation of community can be manipulated for political ends. Despite this, creating communities is part of the human process of creating collective identities, and invoking a sense of belonging. The possibility of the political exploitation of this dimension is a factor that museums should be critically aware of, since museums are valued politically and by communities (ibid.: 173-175).

With regard to nationalism and national identity, Kaplan observed that where citizens shared an agreed-upon identity with the state, patriotism and nationalism were strong (2006). However, when groups within the state felt marginalized and alienated from the state, they were resistant to the state's definition of their national identity and sought other means upon which to base their identity (2006: 153). Museums are sought out by people in order to enhance their sense of identity in ethnic terms (basing this on the assumption that material representations of the traditional reinforce ethnic identity, and that religion is a cultural expression of both identity and ethnicity) (ibid.: 158).

Following the theme of building community in a context of contested history, Rassool traced the development of the District Six Museum, which was developed by the community to actively feature the apartheid-era policy of forced removals from the District, and to retrieve memory as well as use cultural expression as resources for facilitating solidarity and restitution (2006: 286). The museum had operated as an independent site for the duration of both apartheid and post-apartheid narratives, functioning as a hybrid space for research, representation and pedagogy. The spaces of the museum were not only filled with collections of memories but also with debate around cultural expression, and social and political history (ibid.: 290-291). The museum intervened in land restitution debates and served as the location for land restitution hearings (ibid.: 293). An unexpected development occurred when the museum was excluded from state governance and funding by the post-apartheid state Department of Arts, Culture, Science and Technology. This was because the museums refused to follow the state suggestion that it reshape itself as a “coloured” museum to fit in with the state national narrative. The fact that the museum was excluded by the state served only to reinforce the independence of the museum from the state (ibid.:294).

The trend of communities identifying their own cultural heritage, and diverging from the state is reinforced by Beier-de Haans’s reflection on the changed approach to history, which had previously been considered to exclusively be the domain of governments, kings, rulers and nations, but had since evolved to consider more contextual and emotive issues. This change in approach affected museums, leading them also to consider questions regarding who owns the past, what gives museums the authority to speak for others, who is included, and who is excluded, what memories are privileged for inclusion, and how museums can mediate between different and contested interpretations of history and individual memory. Also noteworthy is the fact that individuals have become increasingly assertive in claiming their right to interpret experience and history in their own way. This has been reflected in the postmodern way in which museums create exhibitions, with many having moved away from telling the stories of nations towards showcasing everyday experiences, personal and individual memories, and allowing for multiple interpretations (2006: 187). Beier-de Haan also noted that some museums have embraced a postmodern view of identity, while others still favour promoting a unified and national ethos, citing the Museum of Te Papa in New Zealand as an example of the former, and Robben Island Museum in South Africa as an example of the latter (ibid.: 195).

The view of the museum as an exclusively Western creation was challenged by Kreps (2006). Kreps considered that non-Western models of museums are useful to explore when examining museum practice cross-culturally (2006: 457). She explored and compared Western, and what she termed “indigenous” models, highlighting that indigenous models of museums can be found as temples and shrines and sacred storage houses (ibid.: 459-460). While there are similar goals in all types of museums, the key divergence emerges with regard to access to place, and to knowledge. Western museums tend to favour equal access for all to both knowledge and place, while indigenous museums can apply restrictions, with access being only for certain members of the community such as priests, males, initiates or village elders, in terms of both place and knowledge. Another difference is the way in which objects are viewed: the West tends to view objects as inert and valued on their material properties, while indigenous perspectives view objects as infused with life force, animate, containing spirit, even spirits of ancestors, and are therefore valued as sacred (ibid.: 465-466). Kreps concluded that cross-cultural perspectives approach curation not only from the perspective of curating objects but also as a means of creating social engagements and dialogues, showing respect for diverse worldviews and belief systems. There is, however, a challenge in reconciling respect for diverse worldviews with the Western principles of human rights and democracy (ibid.: 469-470).

In viewing the problems of contested history with regard to archives, Yakel focused on the postmodern application of archival practice as fluid and socially constructed by examining representation specifically. In archives, representation is the process of arranging and ordering, as well as describing and creating access tools such as inventories, finding aids and bibliographic records. Yakel argued that the very act of representation, designed to provide order and access to collections, can create barriers to usage of them (2003: 2). Representational systems, according to Yakel, are themselves a manifestation of a specific culture (ibid.: 6), and, as such, they are neither objective nor transparent, and are social constructions themselves that archivists need to be aware of, especially where there are competing narratives (ibid.: 25).

A field that is replete with contested history, and is particularly relevant to South Africa, is information transmitted during liberation struggles. Sturges, in striving to develop a model to describe information flows in national liberation struggles, observed that previous models developed to explain information flows in “normal” situations were not adequate to explain what occurred during wars and national liberation struggles (Sturges, 2004: 428). Any form

of warfare increases the focus on information towards manipulating content, and creating barriers to the flow of information in the interests of the warring parties, which leads to an inevitable obscuring of truth, and to the preponderance of lies and propaganda (ibid.: 429). Sturges identified the common factor in many national liberation struggles to be that of seeking to overthrow colonial powers (ibid.: 432). He proposed that communication and the control and management of information are foundational political tools, and in liberation struggles they are even more important than the actual acts of war, be those acts of war sabotage or guerrilla warfare against colonial powers (ibid.: 434).

In the context of liberation struggles and struggles against colonial powers, archives can complement the interpretation of texts, as described by Nuttall when she tracked the story behind a literary text in South Africa (2002). She examined the differences between the first novel published by a black woman in South Africa, entitled *Marief at Metropolitan*, written by Miriam Tlali and published in 1975 by Ravan Press in Johannesburg, South Africa, and the original manuscript housed at the archive of the National English Literary Museum in Grahamstown, South Africa, which had a different title, namely, *I am Nothing*. This difference in title was one of many critical differences between the original manuscript and the published book (2002: 283).

Nuttall identified several excisions and alterations by the publisher that she evidenced as the intent to minimize the feelings of anger and worthlessness expressed by Tlali, in order to avoid offending the apartheid authorities (ibid.: 285). Among the many passages omitted in the final published version were those that reflected racial commentary, described the difficulties of everyday living conditions for blacks, made observations about the intellectual inferiority and the capacity for violence by whites, the financial poverty of blacks, and the inferior facilities that were given to blacks by the authorities (ibid.: 286). Nuttall identified this as a case study in exclusion and the silencing of black voices during apartheid. She also observed that Tlali herself had known that the novel had been altered to make it more acceptable to white readers, and Nuttall further speculated that had the manuscript been published in its original form, under apartheid, it would probably have been banned (ibid.: 288). At that time Ravan Press was one of the most liberal publishers in apartheid South Africa, and Nuttall theorized that both the removal of text as well as the insertion of text could be viewed as a benevolent, if not patronising attempt by the liberal-left publishers to construct a voice for Tlali (ibid.:289). Nuttall noted that new critical literacy influences have focused on content-based textual analysis rather than the material history of texts (ibid.:

291), and that the emphasis on relating literary text to truth fails to consider the relationship between texts and contexts, and what it is like to write under conditions such as apartheid (ibid.: 293).

### **5.2.3 Summary observations of the literature review of Cultural Heritage**

The many factors identified in this overview of the literature were taken into account in the development of the Model for Information Literacy and Cultural Heritage for Lifelong Learning. The postmodern emphasis on context was a key foundation of the Model, as was the understanding of the necessity for libraries, museums and archives to understand their user populations, and be aware of factors that influence their worldviews, experiences and memories, and these included race, gender, age group, mother tongue language, religion, education level and employment status. The generic Model developed thus needs to be adapted to, and take into account local history, competing narratives, contested history, memory and the life experiences of the users. In order to develop that understanding, surveys of users are essential preparation to the adaption of the Model and subsequent development of courses in cultural heritage and information literacy for the general public. This dissertation is therefore undertaking that preliminary step, in order to provide the foundation for the development of training courses for adult general public users of libraries, museums and archives in Cape Town.

## **5.3 Digital Information contexts and Internet Access**

The evolution of the digital domain, and its increasing use for the presentation of cultural heritage collections online, necessitates a literature review of the main relevant trends with regard to the digital domain.

### **5.3.1 Digital Information contexts**

In terms of archival exhibits and online collections, Hedstrom noted that these are highly mediated and are often influenced by funders or sponsors with interests that influence the selection and presentation of material, resulting in privileging what is chosen from the larger body of the archival collection (2002: 41). This is a very important observation in the context of who decides what cultural heritage is to be displayed, whose memories are considered to

be important, and whose can be excluded. Hedstrom suggested that archivists should include narratives of their interpretative acts of appraisal and description with the online exhibits which would provide context so that users could judge for themselves the reliability and authenticity of the documentary evidence provided (ibid.: 43).

In libraries, there has been some critique of assumptions that providing access, and digitizing collections, is all that needs to be done by libraries. Making collections of cultural heritage available digitally and accessible through the Internet does not necessarily lead to their discovery and use. Lor and Britz challenged the current “hype” around access and “A2K” (a recently developed popular acronym in the library world for “access to knowledge”), stating that merely delivering information packages or copies, or ensuring that users can access websites and electronic databases, is not sufficient, and that librarians need to engage with their communities and interact with them (2010: 662–5). The provision of courses in information literacy and cultural heritage would be a means to engage with users more interactively, and less passively.

It is necessary to highlight the differences between traditional forms of media and those in the digital domain. Marshall observed that communications had traditionally occurred in printed form (letters, books, newspapers and magazines), while in the digital domain printed forms are now replaced by communications through the Internet, the World Wide Web, email, Palm Pilots, mobile phones and digital television. Traditionally, images were conveyed through photographs, film and television, while in the digital domain images are conveyed through DVDs, digital cameras, satellite television, the Internet, the web and webcams. Sound was traditionally conveyed through phonographs, telephone and radio, and in the digital domain this has expanded to include iPods, MP3s, mobile phones, web radio and digital cable music. (2004: 2). Most importantly, Marshall identified that digitization is essentially the reduction of all information into binary code, which can be both read and manipulated (ibid.: 17). The ability to manipulate and alter information in digital form is a critical factor to take note of, and is one of the reasons why information and media literacy has become more important than ever.

Levy described how the development of telecommunications led to an explosive and chaotic deluge of information, with the density of links increasing as much as the volume of data in databases, networks and hypertexts. The non-hierarchical flood of data generated intellectual confusion and information wars of propaganda and counter-propaganda (2001:

xii). The next evolution, namely the formation of “cyberspace,” created a qualitatively different space for communication (ibid.: 175). The most constructive application of the tools offered by digital communication, according to Levy, is to use them to exchange knowledge, develop new forms of cooperation and join forces in collective creation, combining collective human intelligence and imagination (ibid.: 182). When considering museums and cyberspace, Levy emphasized that the digital copy does not substitute for the original authentic object, and suggested that contrary to fears that virtual museums will replace actual museums, the virtual domains actually led to increased numbers of visitors to the physical museums in search of more rich, actual experiences of culture (ibid.: 197).

Another scholar of media studies, Lacey, argued that any communications medium mediates between audience and reality. A communications medium conveys a representation, and it is therefore necessary to be aware of conventions being used in the representations (1998: 222). With the development of digitization, came the increase in power to manipulate images, change them and transmit them instantly and widely. Lacey also noted that as more people become media literate and aware that the media deal with representation and not reality, the more likely they are to analyse images and not just accept them at face value (ibid.: 223-224). This again supports the need for media and information literacy skills in the general population.

Kalay explored the issue of preserving cultural heritage through digital media, and described how digital imaging is the act of historically reconstructing heritage sites, places and artefacts. The benefits of digital imaging include the ability to connect text and data, and the ability to link competing and alternative narratives (2008: 5). The benefits of digital reconstruction include the unlimited storage space for data (compared to physical museums and libraries), but the disadvantage is that it diminishes the power of the traditional gatekeepers of cultural heritage – namely academic journals, governments and museums – which opens the way for amateurs and charlatans to enter, leading to questions of authenticity. Kalay also emphasized the key problem of how to choose what data to digitize, and what to leave out, and posed the question of whether the format would still be accessible several years from the time of digitization (ibid.: 6).

The development of social media in addition to the World Wide Web, and which includes blogs, has aggravated the problem of authenticity. Tremayne noted that blogs, while being a classic form of social media, are an exception in that they have qualities that make them

more conducive to research. These qualities include the fact that communication is primarily in text form, is archived, and that it is possible to trace and reconstruct the flow of ideas to the point of origin, unlike other social media. In addition, the social ties of the blogosphere network are designated in their sections for blog rolls (links to other blogs deemed to be relevant), and in the ability to link within blog posts themselves, often to respond to other blogs. The speed with which this particular social network is evolving is also noteworthy (2007: x–xi).

In terms of digital reproduction of cultural heritage, Malpas referred to the 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage, which he considered to be moving away from previous static heritage practices of collection, conservation and static display from one perspective. Malpas suggested that the distinction between material and non-material cultural heritage is an artificial one, since culture is always tied to materiality, and even language has a form of materiality in speech, symbol and sign (2008: 15). In this context, it can be noted that digitization and new media are both reproductive (replicating the existing) and productive (creating the new, known as “born digital”) (ibid.: 17). Malpas proposed that virtual reconstructions allow for a multiplicity of perspectives (ibid.: 18), and digital technology releases cultural heritage from being tied to physical location, as well as time period (ibid.: 21). The digital reproduction of an object removes it from its original context, making it generic rather than unique, and also obliterates place, distance and difference, providing increased availability (ibid.: 22). This leads to a change in the way that the object is experienced, and also a change in the way that one experiences self in relation to the object (ibid.). Malpas concluded that new digital media thus threaten self-identity and social locatedness (ibid.: 23).

In an in-depth exploration of the nature of digital information, Tredinnick noted that the emergence of digital information has destabilized the traditional understanding of the nature of information (2006: 1). He argued that the humanist values of the nineteenth century were interrelated with the development of knowledge and culture, and this was possible due to the stability of print. In this environment, libraries and archives had as their function to become repositories of collective cultural memory, with a goal of improving society (ibid.: 47). In the digital age, however, he noted that the ease with which information can be copied, retrieved and shared – leading to collaborative discourse via websites, blogs and wikis – challenges the traditional idea that textual stability is essential to information management practice. It

also challenges the assumption that libraries and archives are the exclusive purveyors of the values of humanism through their collections (ibid.: 47–50).

Tredinnick also noted that hypertext (which reflects the conventional academic practice of cross-referencing) on the Internet allows for the combination and recombination of text in new contexts (ibid.: 197–201). Specifically in the context of wikis, which have collaborative authorship, knowledge production and organization have become participatory. Web 2.0 has been credited with making knowledge creation more democratic; however, the ability to participate is only possible when having a range of skills, access to computer equipment, education and the time to participate (ibid.). Tredinnick concluded that transglobal cultural formations that are not shaped by corporate organizations are now possible in the digital world (ibid.: 265). From this, it can be noted that the traditional institutions of museums, archives and libraries' role as exclusive purveyors of cultural heritage is being significantly challenged.

Exploring digital libraries in the context of culture, in a report commissioned by UNESCO, Tanner described how digital libraries, due to their use of a range of technologies, are creating a complete paradigm shift in the field of librarianship (2005). In his report, he noted that the term “culture” includes heritage, arts and creativity, museums, creative industries and tourism, social customs and ways of life. Tanner explained that while a major driving force for libraries, archives and museums digitizing their collections was the mission to provide wide access to their resources and reach new audiences, the cost of digitization is a significant constraining factor in many cases (2005: 4–6).

Tanner noted that with global patterns of migration, cultural cohesion and social inclusion have become increasingly important factors to address, and many cultural heritage organizations worldwide were focusing on using digital resources as a means to provide a sense of cultural identity for people who have been displaced, and for indigenous people who have had their sense of home distorted. He listed examples of projects addressing these issues – including the Digital Shikshapatri, Shoah Archive, Digital Imaging South Africa, Te Ara: The Encyclopedia of New Zealand, Aboriginal resources in Australia such as AIATSIS (Australian Institute of Aboriginal and Torres Strait Islanders Studies) and Awaba (an electronic database and guide to the history, culture and language of the indigenous peoples of the Newcastle and Lake Macquarie region of New South Wales), as well as

projects to digitize Native American heritage run by the Labriola National American Indian Data Center and the Cultural Heritage Preservation Institute (*ibid.*: 22–4).

In a later study commissioned by the National Library of Scotland, Tanner outlined a model whereby where libraries originally had a role of managing containers of information, then moved to managing content, especially electronic content (2009). He specifically highlighted the problem of the Deep Web, where much knowledge is stored but is not easily accessible due to the fact that it has not been tagged with meta-data and thus is not discoverable by traditional search engines. Tanner estimated that the Deep Web contains 550 billion individual documents while the World Wide Web contains only 1 billion (2009: 39–40). The third stage in the evolving role of libraries was the shift to context. This is a critical role of libraries in the future digital information environment. Library users, instead of simply discovering the container, with its content, now can also access linked data which includes additional text, audio and video recordings that supplement the item and provide context to it, and the user can also add their own content and context to it if so allowed (*ibid.*: 40). Tanner's model of container, content and context was included as a core component in the Model for Information Literacy and Cultural Heritage for Lifelong Learning, since it contained all the elements universally applicable to museums, libraries and archives.

The role of museums in relation to new media was explored by Henning, who observed that museums traditionally had an inability to detach objects, scenes and people from their fixed places in time and space and allow them (or their traces) to circulate as multiples and reproductions (2006b). There is a misconception in museums regarding new media, which is that new media threatens attachment as it stores information and data in the virtual rather than the material (Henning, 2006b: 306). She noted that the authenticity of artefacts displayed in new media formats in virtual museums can become questionable, due to the fact that visitors to virtual museums can access texts, images, sounds or movies that only exist as a collection in a database. Further, the variability and modularity of new media allow for Internet virtual museums to create “museum collections” which do not exist only in one database, but exist as different pieces of data stored in numerous databases across the Internet, accessed through a portal (*ibid.*: 307). Henning proposed that new media offers museums a way to overcome the traditional separation of public display and research collection in the museum. Through new media objects, researchers and visitors can access far more of a collection – even if these are only reproductions of visual and textual data and artefacts – than could ever possibly be placed on display in the physical museums. In

harnessing new media, museums can make the exhibition become an interface through which different objects in the collections can be accessed according to preference, allowing visitors to make their own comparisons and interpretations (ibid.: 309).

Russo and Watkins also expanded on the benefits of what they termed “digital cultural communication.” (2005). They described how digital cultural communication emerged from the advent of virtual heritage, where the focus was on taking tangible objects from the built environment and making them accessible through visualization, augmented reality and digitization. With the emergence of technology that has enabled global access to broadcast media, virtual reality technology, video, mobile technology and the Internet, they emphasised that cultural institutions are challenged to keep culture relevant, accessible and used (2005: 4–5). Digital cultural communication seeks to explore relationships between cultural institutions and their audiences, and create technologically enabled platforms that can facilitate interactive and collaborative cultural experiences between the institutions and communities (ibid.: 5). In this environment, the institution is no longer the sole custodian and purveyor of culture, but by means of wikis, blogs and other web media the communities can contribute content and share their experiences with the institution. Thus, the traditional methods of displaying culture to the public via physical exhibitions and dioramas have been expanded in cyberspace to allow the communities to add commentary, experiences, opinions and other content to the displays (ibid.: 6–7).

The advent of digital cultural heritage has not been without its critics, however. Cameron critiqued the 2003 UNESCO Charter on the Preservation of Digital Heritage, proposing that it had created digital heritage as a new type of legacy (2008). She considered that the UNESCO Memory of the World Programme has little critical reflexivity as to what heritage means in the context of the current heritage debates. Cameron described digital heritage as a selective pool of materials deemed worthy for preservation for posterity, and argued that this in fact is a Eurocentric idea for producing identity (2008: 172). Cameron also highlighted that digital heritage as envisioned by the UNESCO Charter is tethered to discourses on preservation and conservation. Implicit in this is the assumption that value is given to works of the past, or new works as they relate to the past. The underlying implication is that nothing is deemed to be of value if it is not from the past. She further observed that digital heritage, as well as traditional heritage, represents the commodification of the past, attempting to “salvage a future from the ruins of the past”. She noted that digital heritage is a “discourse of

loss,” in that heritage is only considered to be of value if it is threatened by loss, or is lost (ibid.: 173-175).

To unpack these observations, Cameron explained that digital heritage is comprised of surrogates, or copies that are mobilized to mourn and validate discourses of a lost past, and that the messages are linked to the past, rather than the surrogate itself. This is different from born digital which is considered to be the same as a non-digital original (ibid.: 176). Items selected to be preserved rely on selection criteria of what is deemed to be valuable, and thus other items are silenced (ibid.: 177). Cameron emphasised that UNESCO exercises cultural authority over the processes of making meaning (ibid.: 179–80) and that this has led to different groups, who are disconnected from the authorities, using their own criteria to craft their own identities and cultural materials in digital format, which is being facilitated by social media. These technologies thus enable an independent definition of position to technologies of domination by authorities such as UNESCO (ibid.: 180). Communities are therefore using social media to subvert the cultural domination of traditional institutions (ibid.).

Another core issue in the digital domain is the issue of rights, and intellectual property rights. Marshall proposed that new media cultures are defined by what he termed “indiscrete cultural commodity,” whereby the production of cultural commodity was no longer able to be controlled by the traditional monopolies (2004: 104). The fragmentation of the former control by monopolies was due to the digitizing of many cultural forms, and the ability to manipulate digital code and alter originals, be it film or music. Marshall described how the terrain of “commons” was being navigated in the field of new media and cultural studies, and that the appropriate frame was now “the art of making,” which challenged traditional producers of cultural commodity. Production now invites the user to participate in completing the cultural commodity, and he cited the example of the gaming industry where developments created by users have been uneasily accepted, while the conflicting view that intellectual property rights are threatened creates a contradictory tension. One of the key cultural struggles in the digital domain is thus over the boundaries of intellectual property rights (ibid.: 105-108).

Intellectual property protection in the digital domain has become a fiercely contested issue between those who favour commercial gain from cultural creations, and those who consider cultural creations to be part of the universal commons. Lessig highlighted how the law protects commercial culture, and how before the Internet people were free to share stories or

create domains within family or community without being subject to the law. With the advent of the Internet, people are being subjected to legal regulation in their creation of culture, where they previously fell out of reach of the law (2004: 8). Lessig further described how the Internet has enabled people to create culture beyond local and national boundaries, which also threatens the traditional content industries (ibid.: 9). He noted how the Internet has enabled peer-to-peer (P2P) file sharing which threatens traditional copyright boundaries and has led to the created crime of “piracy” (ibid.: 17). He also highlighted how the concept of media literacy has become essential in American classrooms (ibid.: 35), and how blogs have become a major platform for social and political discourse and analysis in the United States (ibid.: 41).

This overview indicates why training in Information Literacy and Cultural Heritage needs to include modules on information ethics, and provide an overview of the main issues outlined in this section.

### **5.3.2 Internet Access**

In reviewing the literature about the digital domain, an essential writer is Castells (2004), who is widely known for his seminal introduction of the concept of the networked society. This concept is intrinsic to the discussion on levels of internet access, and provides the conceptual framework for the concern around levels of access to the Internet in South Africa in this dissertation.

Castells defined a network society to be one where the social structure is composed of networks that are powered by electronic information and communication technology, and noted that the network itself is simply a set of interconnected nodes with no centre (2004: 3). In Castells' view, historical and social analysis has previously been built in a distorted manner, focusing on ethnocentrism and apology rather than on scholarly investigation of the network complexity of a multicultural world. He stated that the vertical, hierarchical society was efficient until the advent of electronic network communication technologies, following which centralization became less efficient, and even became a hindrance to the functioning of a network (ibid.: 4-5). Core to his paradigm of a networked society was the idea that the network society is global and interconnected, and while not everyone is included in the network, they are still impacted by processes that take place within the network. Many cultural groups that are defined by the boundaries of their historical identities have become deeply fragmented as a result of being included, or excluded, from the network.

Castells proposed that networks, by their intrinsic nature, act to exclude those components that are of no value to the functioning of the network, and thus it is up to social actors to act on the network to modify it to suit their interest. The network influences the lives of those who are excluded from it, and who are without agency within the network to modify it to their advantage. The only other means through which they can acquire agency is by becoming nodes in alternate networks (ibid.: 22–23). Castells stated that the socialization of people and the construction of shared cultural practices now take place in the networked digitized world of the mass media and the Internet. In this context, power is the structural capacity to impose one person's will over another person's will, but it is further defined as the ability of each network to define its own power system depending on programmed goals. Control is dependant, in the networked world, on the ability to programme or reprogramme network goals, and the ability to connect different networks to ensure that they work together cooperatively (ibid.: 30-32).

Castells emphasised that all societies are cultural constructs which are composed of the set of values and beliefs that guide the behaviour of people in that culture, and that the global network contains a multiplicity of cultures. He described how the network has the dual characteristic of commonality (global) and singularity (local cultures) which he considered to be the cause of cultural identities becoming pockets of dissident autonomy that become resistant to the fading awareness of their identities, which are being replaced by the dominant network. Resistance identities have produced dramatic political conflict in the network society, and the affirmation of local cultural identity as resistance has made the convergence of cultural diversity in the network society more difficult. Castells posed the question of how to connect the different cultural identities together in a manner that created a protocol of inclusive communication rather than exclusion, since exclusion can lead to violence and destruction. He proposed that a global network society should practise a culture of communication protocol that enable communication between cultures in such a way that they do not need to relinquish their own values, nor have the values of others imposed upon them. This would result in culture no longer being defined by content, but as a process. Castells argued that the hypothesis of the culture of the network society should contain a process where conscious social actors from a diversity of cultural backgrounds come together to share their knowledge, beliefs and resources, and this could overcome the ancestral fear of the other (ibid.: 38-40).

These observations reflect core tenets that were included in the Model of Information Literacy and Cultural Heritage for Lifelong Learning, and worldview literacy is one of the stated outcomes of the Model.

The persistent question of those excluded from the network remains, especially in the South African context, where only a privileged small percentage of the population has access to the Internet. The questions specifically are:

“What of those who cannot access the digital domain and the Internet for reasons of poverty, illiteracy and lack of skills?’ and ‘What of those who can access the digital domain, but have restrictions on the amount of bandwidth they are allowed per month, as is the case in many countries?’ In other words, what of those who have no access at all, and what of those who have limited access in terms of bandwidth available?” (Baker, 2013: 52)

Trend observed that the enthusiasm for a technological utopia had been criticized on the basis that the majority of non-Western nations, and nearly 97 percent of the human population (at the time of Trend’s writing in 2001), were prevented from being connected to the Internet due to poverty, lack of access, or lack of knowledge and skills required (2001: 2). While there has been significant progress in increasing access to the Internet since that time, and while many countries have prioritized the development of information and communication technology infrastructure, it is still a reality that the majority of the world is excluded from the digital domain. In addition, in South Africa, access to the Internet is not universal for its citizens, as identified previously by Moneyweb (2012), with 64.8% of households having no access to the Internet at all, and of these, only, 8.6% having access from home. Exploring whether users have access to the Internet, and if so, how much, was an essential question in the survey conducted at Cape Town public libraries, museums and archives. In other developed countries, there would be less or no need to ask about Internet access. The survey of users in Cape Town thus poses the question, in order to determine levels of access and bandwidth among a representative sample of the user population.

#### **5.4 Information Seeking and Evaluation (Information Literacy)**

Having explored cultural heritage and the digital domain in the literature review, the field of information literacy is now examined. There is a vast amount of literature on information literacy, and this literature review aims to highlight only those parts that are relevant to the study at hand. In the global context, Horton outlined the key literacies required to function

and participate in the twenty-first century, and these included the basic literacies of reading, writing and numeracy, computer literacy (hardware, software and applications), media literacy, distance learning and e-learning, cultural literacy and information literacy (2007: 4–8).

With regard to media literacy specifically, the UNESCO Information for All Programme released the Moscow Declaration on Media and Information Literacy, indicating the increased importance of media and information literacy, and the abilities needed to access, analyse, evaluate, use, produce and communicate knowledge and information from the media (oral, print, analogue and digital format) in an ethical manner. (2012: 2).

For a conceptual frame, the simplest working definition of information literacy used here is the one outlined by Bothma et al. who described information literacy as broadly understood to be the ability to know when information is needed, and to be able to find, evaluate and use the information found ethically. The primary features of information literacy entail having a set of skills that enable people to participate effectively in the knowledge economy (2008: 11)

#### **5.4.1 Models of information literacy stages and processes**

Relevant to the development of the Model was a review of existing widely used Models of information literacy stages and processes, and these are briefly described.

##### ***The Big6™***

The Big6™ model for information literacy was developed in 1990 by Eisenberg and Berkowitz, and is used extensively in American schools to this day (Eisenberg and Berkowitz, 1990). This model is suitable for an overview of information literacy stages in the context of lifelong learning but needed to be adapted to specify the unique processes that occur in assessing cultural heritage sources.

##### ***The Stripling and Pitts Research Process Model (REACTS)***

This model was developed specifically to facilitate the academic research process, and was broken down into ten steps (Stripling and Pitts Research Process Model, 1988). While the

stages outlined are suitable for an academic approach to research, they were too advanced for the purposes of the Model in the context of the general public for lifelong learning. However, this model did give a good overview of the research process and could be integrated into advanced courses.

### ***Pappas and Tepe's Pathways to Knowledge Model***

This model was developed by Pappas and Tepe in collaboration with the Follett Software Company in 1995. The model provided detailed descriptions of the principles of learning; content standards; the tenets of democracy; technology; and the knowledge and behaviour required by teachers (Pappas and Tepe, 1995). As a model of process, this model covers many of the aspects that are applicable to information literacy and cultural heritage awareness in the context of lifelong learning. The inclusion of technological competencies is an essential component in learning about ways to access cultural heritage resources. The promotion of the tenets and values of democracy were not suitable for the development of the generic model of information literacy and cultural heritage, since promoting one set of values as preferable to those held by other cultures would defeat the objectives of the model. However, this aspect can be included in countries that are democratic. The emphasis on teacher knowledge and behaviour was of particular relevance, for if the people delivering courses in information literacy and cultural heritage are not themselves fully conversant with their collections and sensitive to different cultural approaches and learning styles, then the courses delivered would not be successful. Also of note is that this model was devised specifically for learning in schools, with instructions for teachers and learners that are not appropriate for a lifelong, informal learning environment.

### ***The Digital Information Fluency Model (21CIF)***

One of the recent models developed is the Digital Information Fluency Model, created by the 21st Century Information Fluency Project. (21CIF, 2011). This model is specifically shaped around digital information and describes digital information fluency as the ability to locate, analyse and use digital information in an effective, efficient and ethical manner. Digital information fluency includes the ability to distinguish the differences between digital and print information. (2011).

Sanderson questioned the use of this model in the context of different cultures and approaches to learning, and his critique could also be applied to other models developed, which are all Western, and do not reflect the political and cultural norms in other regions of the world. He stated that some learning behaviours may be different to Western approaches

to critical thinking (2011: 15). He undertook a comparison between the learning approaches of low individualism and high personal distance index cultures (such as China) and noted some characteristics that influenced learning in China, such as individual initiatives being discouraged, teachers being regarded as unquestionable authorities who initiate and direct communication, and students not being willing to speak up in class (ibid.: 16). This critique is especially noteworthy in the cultural heritage context, where culture influences the learning process, and some traditional cultural behaviours, such as respect for authority, can be incompatible with Western-style criticism and evaluation of authority.

This model makes an important distinction between the differences in approach to print and digital information, which is relevant for the Model of Information Literacy and Cultural Heritage.

### ***Kuhlthau's Information Search Process Model***

Kuhlthau's model, with the approach of focusing on the user, is particularly applicable in the context of information literacy and cultural heritage, given the problems with contested history and memory already outlined, and with regard to multilingualism and multiculturalism, where ways of learning are not necessarily the same in all users (Kuhlthau, 2004). This model follows the constructivist approach, which is in alignment with the approach used in most museums today. Kuhlthau stated that traditional library and information services tended to focus on resources and technology, and the use of the bibliographic paradigm which entails collecting, classifying and devising search strategies that are orientated towards that paradigm. This approach did not take into account the users' problems and processes in seeking information (2004: 1). She proposed that from the bibliographic paradigm perspective, information is viewed as something to be given out to provide an answer to a defined question, rather than as a catalyst for learning and changing conceptual constructions. Learning is a dynamic process, and as such, the determination of relevance changes through the process, and does not remain as a fixed and rigid outcome (ibid.: 3). Research in library and information science does acknowledge that information seeking is a cognitive process. However, despite that recognition, library and information science research into information seeking behavior had not previously taken into account the dimensions of thoughts, actions and feelings experienced by the user during the information seeking process. Kuhlthau noted that anxiety and confusion, which are a natural part of the process, occur during the information seeking process. The perspective of the user is also influenced by their personal constructs and frameworks, and these personal constructs guide the choice of what is considered to be relevant (ibid.: 5-7).

In summarizing the benefits of process-orientated library services, Kuhlthau highlighted that access to vast amounts of information required the ability to seek and find meaning, as well as sources of information. She summarised that seeking meaning involved the users' intellectual, physical and affective (emotional) experiences, and suggested that library interventions that did not take these aspects into account failed to meet the full information needs of their users (ibid.: 189–90).

This approach aligns with earlier work by Dervin, who proposed a sense-making approach to information needs and described a set of assumptions which included the recognition that information is a product of human observation. Due to this, information is subjective, and therefore making sense of information is situationally dependent and contingent upon on how people construct sense from information (1992: 61–84).

Kuhlthau's model was seminal in taking into account the experience of information literacy from the user's perspective, rather than the librarian's often more technically focused perspective. In the context of cultural heritage and lifelong learning, the model has very useful guidelines for trainers to take into account, and it is was the only model found that engaged with postmodernist and constructivist influences on the information seeking process.

#### **5.4.2 Models of information literacy standards, competencies and performance indicators**

There are many well developed models for measuring information literacy standards, competencies and performance indicators, and a review of the most influential was necessary, even though many of these measures are too advanced for free choice lifelong learning.

##### ***The SCONUL Seven Pillars of Information Skills Model***

The Society of College, National and University Libraries (SCONUL) developed a model to describe information literacy and identified seven main “pillars” of skills and competencies. (1999). Given the changing information landscape, SCONUL revised its model in 2011 and provided a new model, also with seven pillars, as a generic core model of information literacy for higher education. This model is now known as the SCONUL Seven Pillars of

Information Literacy: Core Model for Higher Education. (2011: 4) In addition to this core model for higher education, SCONUL is in the process of adding a series of “lenses” for different groups of users, including the SCONUL Seven Pillars of Information Literacy through a Digital Literacy Lens and the SCONUL Seven Pillars of Information Literacy through an Open Content Lens.

This continued expansion reflects the need for generic models that are fluid and can be adapted for differing learning contexts and new developments, which was very relevant to the development of the generic model for information literacy and cultural heritage.

### ***ACRL Information Literacy Competency Standards for Higher Education***

At the time of writing, a revised version of these standards is almost finalized, but the final version is not confirmed, and thus the original version reviewed stands. The Association of College and Research Libraries (ACRL), a division of the American Library Association, developed a set of five standards accompanied by performance indicators and outcomes in 2000. (ACRL, 2000). This model is very detailed and comprehensive and is the one of the most definitively extensive models developed. The model of indicators reflects the advanced competencies expected at formal academic research levels in the United States, and while being too advanced for a generic model of information literacy and cultural heritage in the context of lifelong learning, the main standards are a helpful overall guideline. This model can be used together with the proposed generic model in adapting the generic model for more advanced groups of learners, and for developed countries where the skills outlined above are prevalent in their user groups.

### ***The ANZIL (Australian and New Zealand Information Literacy) Framework***

The ANZIL Framework was published in 2004, and followed a similar – but not identical – approach to the ACRL model, with six main standards, each with a set of defined outcomes (ANZIL, 2004). The sixth standard outlined was the ability to use information with an understanding of cultural, ethical, economic, legal and social issues, and learning outcomes included: the acknowledgement of cultural, ethical and socio-economic issues related to access and use of information; the recognition that information is influenced by values and beliefs; the ability to conform with etiquettes expected; and the ability to obtain, store and disseminate text, images, sounds and data legally (ibid.). The sixth standard is especially

applicable to a generic model of information literacy and cultural heritage in that it recognizes cultural issues as a factor to take into account in the access and use of information.

### ***The Digital Information Fluency Model (21CIF)***

This model grouped the competencies around the questions identified in the process model and identified four competencies, namely: locating information; evaluating information; using information; and universal dispositions associated with information fluency. (21CIF, 2011). For each of the four groups, performance indicators were assessed in terms of three levels of competence, which are: mastery (a score of 95 percent or higher most of the time); adequate (a score of 85–94 percent most of the time); and unacceptable (84 percent or less most of the time) (2011). This model is uniquely designed for the digital information context, and thus has value for navigating the digital domain.

### ***UNESCO's Information Literacy Indicators***

UNESCO has worked towards the development of information literacy indicators, and the work is an ongoing process. Indicated as the main skills required in the information literacy continuum, UNESCO outlined the definition and articulation of information as the starting point, followed by: the location and access of information; the assessment of information; the organization of information; the use of information; and the ethical use and communication of information (2008: 17). These broad functions align with most of the models discussed above; however, there is no final development of a set of information literacy indicators by UNESCO at this stage. The *Paris Declaration on Media and Information Literacy in the Digital Era* has recently been finalized (UNESCO, 2014), and the Declaration outlines steps for a renewed emphasis on media and information literacy; unpacking media and information literacy, and outlines a roadmap to advance media and information literacy today (2014: 2-4).

Each of the models has strengths and weaknesses for the context of cultural heritage and lifelong learning that were taken into account in the development of the Model of Information Literacy and Cultural Heritage for Lifelong Learning. In general, the standards, competencies and performance indicators of each model reviewed were found to be too advanced for an informal environmental context of lifelong learning and are more applicable to formal learning environments, such as schools and universities. It would be preferable, rather, to delineate learning outcomes as opposed to performance standards and measures, and these were discovered when reviewing the literature on the learning process itself.

## 5.5 Critical thinking and Lifelong Learning

Museums, archives and libraries are ideally placed to provide lifelong learning, and to impart critical thinking skills to a general public who may not have acquired them in schools or formal education, especially in South Africa.

Kraeutler observed that museums can be virtual as well as public spaces where individuals and groups can interact and connect in a way that they might not do otherwise. Thus, museums can be catalysts for public life, creativity, mobilizing individuals and groups to engage with topics, and facilitating the raising of awareness of problems in a manner that is both culturally sensitive and scientifically sound (Kraeutler, 2008: 30).

The critically important aspect that he highlighted, is that museums need to take into account the diversity of communication cultures, and the multiplicity of ethnic, cultural, religious and economic variations. Contextually, in a globalized world of simultaneity of events and synchronicity of consciousness, the key abilities required are constructive critical dialogue, the exchange of experiences, exploring commonalities and cooperating in the development and sharing of methodologies. The museum is thus a generative learning organization that leads to the continuous cultivation of ideas, attitudes and abilities that constantly evolve (ibid.: 31). Kraeutler's observations can be applied to archives and libraries as well, and summarize the key role that critical thinking and lifelong learning have in the twenty-first century.

It is also for this reason that the survey research of users conducted for this dissertation is so important in the adaption for the Model and the designing of training courses. An understanding of the demographic profiles of users, in terms of their cultural backgrounds is intrinsic to effective delivery of courses, and this is the main reason that the categories of race, gender, age group, home language, religion, education level and employment status were included in the survey questionnaire. The category of race is especially sensitive in South Africa, due to apartheid, and remains important in the sensitive creation and delivery of courses that have cultural heritage as a component in South Africa.

### 5.5.1 Critical thinking and cultural sensitivities

The core component of information literacy, namely evaluation of information, involves critical thinking, and this skill can collide with cultural sensitivities. It is thus essential to explore this element in more depth.

In her work on critical thinking skills, Cottrell noted that critical thinking uses the mind and mental processes and, as such, is a cognitive activity (2005: 1). Despite this, critical thinking can elicit passionate emotional responses and test our assumptions, preconceptions, biases, dislikes, beliefs and everything we take for granted (ibid.: 5-6). Cottrell therefore proposed that it is essential to distinguish between text and theory, and the person themselves positing the theory, and pointed out that people presenting theories can take criticism personally. It is thus essential to offer critical feedback in a constructive manner that helps to improve and clarify without personally offending the creator of the theory (ibid.: 9-10).

In the context of cultural heritage, this was found to be so important that feedback itself was delineated as one of the processes to be learned, in the Model for Information Literacy and Cultural Heritage for Lifelong Learning.

Cottrell identified that an argument presents a point of view, with reasons given to support the argument and persuade others to accept that point of view (ibid.: 40). She noted that a good argument has good internal consistency and should include consideration of alternative points of view, with counter-arguments to refute them (ibid.: 65). In analyzing arguments, it is essential to be able to identify hidden assumptions (underlying factors that are taken for granted and not examined) and test the premises upon which the arguments are based (ibid.: 85).

In the field of cultural heritage, it is essential to be able to identify underlying beliefs and assumptions, since arguments with implicit assumptions that are not tested can be used to catch a person unaware (advertising and propaganda appeals to the unconscious level), persuade a person to do something one they do not really want to do, plant an idea in someone's mind, create ideas of threatening circumstances (creating a perceived threat), subtly undermine a person without them being aware of it, or mislead a person or group in a way that makes that person think they thought of it themselves. Implicit arguments are not

often recognized as such since they are based on what is taken for granted in cultural groups (ibid.: 93). For example, in some religious societies there are arguments against women occupying roles as religious leaders, since there is a culturally-based assumption that leadership roles are divinely allocated to men only. Arguments can also contain connoted messages, where something is not explicitly discussed, but something else is discussed which implies a particular conclusion. An example of that would be stating that a cultural artefact is valuable then stating that a technological item recently acquired is priceless, which implies a connoted meaning that the technological item is worth more than the cultural artefact (ibid.: 95–6).

In the field of cultural heritage, latent messages are especially prevalent since they depend on shared social, cultural and ideological values. Cottrell highlights some examples, including: the playing of patriotic music in the background during a campaign for a political party, (suggesting that that political party is more patriotic than others); using an image of a bird flying in the sky to suggest freedom; and baking bread while showing people around a house for sale, giving a suggestion of homeliness. Also prevalent in the area of cultural heritage are stereotypes, where ideas or groups of people are linked to a set of associations, such as “Primitive people are ...” or “Women are ...” (ibid.: 96).

Another crucial point made by Cottrell which is also intrinsic to cultural heritage is the role of eyewitness testimony. While eyewitness testimony can be used to describe the nature of an event, it is not always accurate, since eyewitnesses can lie (to protect someone, or to prevent the truth from being known, or out of fear of repercussions), they can lack expertise or insider knowledge, and they are subject to the limitations of memory such as errors in perception, errors in interpretation of what was seen, forgetting, remembering the event inaccurately, and composite memories (merging memories from different experiences into one). Due to these limitations, it is necessary to find corroborating evidence from various sources to support eyewitness testimony, including official records from the time, other witness testimony, television footage if available, newspapers, police, social or court records and photographs (ibid.: 142). This also correlates with Hamilton’s discourse on oral history, reviewed earlier, and her suggestions to supplement eye witness testimony with other sources of evidence.

A very contextually relevant example for South Africa, reflecting how a critique presented can lead to outrage and offense for a cultural group, is the incident in South Africa

surrounding the controversial painting by Brett Murray, entitled *The Spear*, which was showcased in the Goodman Gallery in Johannesburg, South Africa, in early 2012. The painting depicted the current President of South Africa, Jacob Zuma, with his genitalia exposed, in an exhibition that critiqued the ruling African National Congress (ANC) political party. Van Graan (2012) noted that the intent of the exhibition as a whole was to critique the ruling party for corruption, and for putting the interests of the powerful elite ahead of the interests of the majority of people in South Africa. Van Graan also noted how Zwelinzima Vavi, leader of the trade union federation COSATU (Congress of South African Trade Unions), had himself criticized the ANC as being a predatory and powerful elite that used its power to enrich itself, but when it came to the painting, Vavi described it as the work of a sick, hateful, racist mind (ibid.: 9).

The inclusion of the painting in the exhibition led to the ANC filing court actions, to its defacement by two individuals who entered the gallery and covered it with paint, and to angry marches to the Goodman Gallery by crowds of citizens who protested against the assault on African culture and the perceived racist attack on black Africans by disrespecting their President. The incident led to a plethora of arguments between those defending the right of freedom of expression versus those defending the values of African traditional culture. Emotions ran high and were volatile. Only the removal of the painting altogether, even in its defaced form, would pacify the angry crowds, and it was impossible for the opposing sides to find common ground where debate could take place (2012: 8).

It is clear from this example how cultural sensitivities can override critical thinking, and how injured feelings and high emotions can silence debate altogether. It is therefore imperative that any introduction of critical thinking into areas of cultural sensitivity heeds those cultural sensitivities, and seeks to impart skills in a way that is not emotionally painful to a cultural group. While this position may be an anathema to advocates of freedom of speech, thought and expression, and opponents of censorship, it is nevertheless asserted here as an essential requirement when introducing critical thought to different cultural groups. For communities for whom critical thinking is an accepted norm, for whom there are no cultural “taboos,” more controversial elements of cultural heritage may be included in the adaption of the Model, and training for information literacy and cultural heritage. (2013:102)

### 5.5.2 Lifelong Learning

Museums have engaged with the concept of lifelong learning in depth, and therefore are a fruitful area for exploration in the literature review.

Maranda noted how museums make personal learning available to the public and that visitors to museums can stand before an artefact, look at it, see how it was made, and be inspired and awed by it (2008: 18). Maranda made a crucial distinction between formal learning – which is usually verbal and written, structured, and is a shared group experience with examinations to test learning and qualifications to validate learning integration – and the informal learning that takes place in museums, where anyone at any level of education can learn (ibid.:18).

Kraeutler elaborated on this aspect further, explaining that museums are ideally placed to facilitate lifelong learning (2008: 20), and museum visitors are seen as active participants in the process, bringing with them diverse levels of knowledge, attitudes, cultural backgrounds and values (ibid.: 26). The museum is an educational institution, tasked with imparting knowledge and concerned with indirect learning, where new data is connected to existing knowledge (ibid.: 28). The constructivist approach to learning has become predominant in museums, and exhibitions have been the traditional means of enabling interaction with collections, and delivering interpretation to users (ibid.: 29). With the development of new technology, Kraeutler highlighted the need to exercise care in relation to issues of authorship, institutional authority and scientific honesty (ibid.: 30).

Falk et al. noted that particularly in Western economies, knowledge and information has become the major economic product of society, and that while economics may be the engine driving the transformation of people's lives in today's networked society, the fuel that drives the engine is learning (2006: 323). They described how the knowledge economy is founded on ideas, and that the rapidly evolving amount of new ideas requires learning skills in order to keep up, and, further, that learning is not only becoming a way of life, but a necessity. They considered that the learning strategy of choice will be free-choice learning, where people do not learn because they have to, but because they want to. Given that the majority of citizens (97 percent in their estimation) spend their lives outside of formal education systems, other arenas become venues to facilitate this free-choice, lifelong learning, and

they focus on how museums in particular have an important role to play (ibid.: 324). Libraries and archives, of course, are the natural companions to museums in this regard.

Falk et al. also noted that traditional learning was based on a behaviourist conceptual framework, which assumes that learners know nothing, experience an educational intervention, and then know something. As a result, behaviourist teaching strategies tend to be didactic and instructor centred, with the instructor providing the what, when and how of the learning experience. Although this approach has its merits, that model is now considered to be flawed, and has been replaced by the more recent approach, known as the constructivist model of learning, which frames learning as a more continuous and highly personalized process. This approach assumes that learners begin with different cognitive frameworks and life experiences, and that these frameworks and experiences need to be accommodated during the learning process (ibid.: 325).

In considering the most suitable model for learning in the context of museums, Falk et al. proposed the contextual model of learning. They emphasised that the where and how of learning is an important factor, and that the setting of learning in museums is different from that of other environments. The contextual model of learning adopts a contextually driven dialogue that facilitates both the process and the product of the interactions between an individual's sociocultural and physical personal background, with the venue of the museum as the place of learning (ibid.: 327). Since exhibitions and training programs facilitate learners along predetermined pathways, the new approach recognizes that learners need to be given the opportunity to discover and reveal the nature of their own learning (ibid.: 328). They also noted that the type of learning that occurs in museums is free-choice learning, which is fundamentally different from that of the compulsory learning that takes place in schools and formal educational institutions (Ibid.: 329).

In terms of measuring learning experiences and outcomes in museums, Falk et al. examined concept mapping as a possible method but found two flaws, namely that the method requires learners to undertake training first, which was not practical in a free choice setting, and that the scoring rubrics of concept mapping were based on a positivistic approach, assuming that there was a single correct answer (2006: 333). The authors thus took some aspects of concept mapping and integrated them into a new methodology which they named personal meaning mapping (PMM). PMM was designed to measure each individual's unique learning experience. It was not based on the assumption that all learners have the same

background knowledge, and it did not require a specific correct answer, rather it allowed for the multidimensionality of learning. The four dimensions measured are: the extent of a visitor's knowledge and feelings; the breadth of a visitor's understanding; the depth of understanding; and the mastery possessed by an individual on a given topic (ibid.:333). This model is considered to be ideally suited for the measurement of outcomes in a generic model of information literacy and cultural heritage, and was recommended as the preferred instrument of measurement in the Model for Information Literacy and Cultural Heritage for Lifelong Learning. Given that the Model is contextually fluid, this is not an essential means of measure, but rather, one that is considered most suitable for free choice lifelong learning in the overall environments of museums, public libraries and archives.

Theories of learning are also relevant in considering how people prefer to learn. Hein provided a useful overview and map of the various theories of education (2006). He described how they all traverse a juxtaposed continuum of theories of learning, and theories of knowledge. Theories of learning which posited that learning was incremental – with pieces added over time – and theories of knowledge where knowledge exists outside of the learner, fell into the didactic expository category. The incremental theory of learning, together with the theory that knowledge is constructed by the learner personally or socially, fell into the stimulus-response category. The theory that knowledge is constructed by the learner personally or socially combined with the theory of learning that considers learning to be active, leading to restructuring, falls into the constructivist category. The theory that knowledge exists outside of the learner, combined with the theory of learning that considers learning to be active, leading to restructuring, falls into the category of discovery (2006: 346).

Cassels also noted the importance of recognizing the different learning styles, and he referred to those that were developed by Bonnie Pitman, delineated as: imaginative (seeking personal meaning); analytical (seeking intellectual comprehension); common sensical (seeking practicality); and dynamic (seeking hidden possibilities) (1996: 38–45). These different learning styles need to be taken into account when developing training courses in Information Literacy and Cultural Heritage for Lifelong Learning.

Also incorporated into the Model, and expanded, was the “Generic Learning Outcomes” developed by the Museums, Libraries and Archives Council in the United Kingdom (2005), and assessed by Fuchs (2008), who found that these listed outcomes were ideally suited to

lifelong learning and learning for pleasure. Fuchs described the five generic learning outcomes as:

1. attitudes and values (including perceptions, attitudes and opinions towards other people, increased motivation and tolerance);
2. knowledge and understanding (learning facts, making sense of information, making links between things);
3. activity, behaviour and progression (what people do, have done, or intend to do);
4. enjoyment, inspiration, creativity (having fun while learning and being inspired to create); and
5. skills (physical, communication and information management skills).

(2008:152–3)

For the development of the Model of Information Literacy and Cultural Heritage for Lifelong Learning, it was also considered important to include the theory from educational psychology that there are two types of intelligence that can be developed in people. Cattell described the theory of fluid and crystallized intelligence, noting that crystallized intelligence yields culturally acquired judgemental skills, while fluid intelligence yields insightful performances where individual learning backgrounds make no difference (1967: 209). The development of fluid intelligence would be applicable to learning about cultural heritage, and thus was listed as an outcome in the Model.

Finally, in the context of learning about the cultural heritage of many different groups, another relevant literacy identified, namely worldview literacy, was included in the Model. Schlitz et al. described worldview literacy as being a competency that allows people to articulate their own worldviews while being able to experience and accept the worldviews of others, to have greater cognitive flexibility, to have an appreciation of diverse perspectives, to be comfortable with unfamiliarity, to be discerning, and to have the ability to hold multiple points of view simultaneously (2011).

Cultural heritage and information literacy training would thus accept existing crystallized intelligence in learners, while aiming to develop fluid intelligence in learners so that they can become worldview literate.

## 5.6 Summary conclusions from the literature review

The Model for Information Literacy and Cultural Heritage for Lifelong Learning has adapted and integrated parts of other models reviewed. The focus on requirements for trainers has been influenced in part by the model developed by Pappas and Tepe (1995), and adapted from the original context of schools, to take into account the context of lifelong learning in the informal learning environments of museums, libraries and archives. Credit for the concept of museums as catalysts of lifelong learning (and extending this to archives and libraries as well) is given to Kraeutler (2008). Credit for the conceptualization of the components of this model is given to Tanner (2009). One adaptation has been made in the use of the term 'carrier' instead of 'container,' and credit is given to UNESCO for the term 'carrier' as defined in UNESCO (2002).

The main categories outlined in the section "Generic learning outcomes" (pp. 124–6) were developed by the Museums, Libraries and Archives Council (2005), and additional outcomes unique to information literacy and cultural heritage training for lifelong learning have been listed under these categories. In place of information literacy performance measures, in a context of free-choice lifelong learning of cultural heritage, the preferred and recommended method of the measurement of outcomes is Personal Meaning Mapping, developed and described by Falk et al. (2006). This does not preclude the Model from being adapted to use any of the other traditional information literacy performance measures reviewed, since the model is generic and contextually fluid (2013: 132).

In motivation for the need to survey users before adapting the Model and constructing courses, Baker stated the following:

"Feedback from learners, the changing needs of learners, and different groups of learners: It is most important to identify the existing skill sets, cultures, languages, age groups, religious beliefs, educational backgrounds and general awareness levels of the learners, and take these into account in the development of courses. As previously mentioned, these factors can be assessed through questionnaires and interviews before the courses are developed, but should be reassessed periodically. In contexts in which probability sampling was not possible in the initial stages, reassessment is likely to be needed more frequently, over a period of time, until the representative user base is established." (Baker, 2013: 141).

Finally, the trend towards convergence between museums, archives and libraries was highlighted by Choquette at the IFLA conference in Milan in 2009, where she described how the Catholic University of America's School of Library and Information Science had developed a new curriculum focus entitled Cultural Heritage Information Management (Choquette, 2009: 2). The course aimed to depart from the separate disciplines offered in librarianship, archival and museum science and offer an integrated approach to cultural heritage (ibid.). This development in an academic environment which trains practitioners reflects the inevitable convergence between museums, archives and libraries in the field of cultural heritage specifically.

This was reinforced on 15 August 2012, when the IFLA Governing Board Working Group on Convergence held a session entitled "Libraries, archives, museums – exploring the changing landscape," at the IFLA World Library and Information Congress 78th IFLA General Conference and Assembly, 11–17 August 2012, in Helsinki, Finland. Although the presentations are not available online, topics included a survey presentation, presentations on "Convergence out there: large scale digital convergence – the practical level," "Indigenous convergence" and "Convergence of libraries, archives, museums, and other institutions in LIS schools in research and curriculum offerings," followed by a panel discussion on "The strategic view: how can we promote our common course?" This session revealed that there is agreement on the need for convergence at strategic and governance levels.

The literature review has revealed the conceptual thinking behind the development of the generic Model for Information Literacy and Cultural Heritage for Lifelong Learning, which is presented in full in the next section. The remainder of this dissertation focuses on the results and analysis of the user surveys conducted at the City of Cape Town Public Libraries, Iziko Museums of South Africa, and the Western Cape Archives and Records Service during 2013 and 2014. This is followed by interpretation of the data, the provision of an adapted Model suitable for the Cape Town context, and a conclusion with recommendations.

## 6. The Model: Information Literacy and Cultural Heritage for Lifelong Learning

The Model developed for Baker (2013) was a generic, contextually fluid model, able to be adapted and modified to any given cultural and political context. In order to understand the basis of the research conducted in this dissertation, the generic Model is provided here as a contextual framework.

<b>Generic Model: Information Literacy and Cultural Heritage for Lifelong Learning</b>		
<b>CATALYSTS:</b>		
<p><b>Learning environment:</b></p> <ul style="list-style-type: none"> <li>• Museums (including galleries)</li> <li>• Archives</li> <li>• Libraries</li> </ul> <p>These converge to create courses cooperatively, blending positivist and constructivist approaches. Course delivery is spread to all sites to provide the learners with an integrated learning experience of the different environments. Courses include the exploration of digital and virtual museums, archives and libraries from on-site networked computers. Courses are evaluated and revised based on feedback and learners' needs.</p>	<p><b>Instructors and facilitators:</b></p> <ul style="list-style-type: none"> <li>• Trained as curators, archivists or librarians.</li> <li>• Fully knowledgeable about their collections.</li> <li>• Culturally sensitive and attentive.</li> <li>• Enthusiastic and passionate, able to make the learning experience pleasurable and inspirational.</li> <li>• Fluent in critical thinking skills.</li> <li>• Fully knowledgeable about the content and pedagogy of courses delivered.</li> <li>• Able to facilitate learning in groups, and mediate where necessary.</li> <li>• Sensitive to the different learning styles, and to the feelings of learners.</li> <li>• Able to evaluate and assess final learning outcomes of learners and provide constructive feedback.</li> </ul>	
<b>COMPONENTS: (Carrier, Content and Context)</b>		
<p><b>Carrier</b></p> <p>Carriers are print, analog, digital and hybrid formats which may be grouped in collections or individually, and include: books, documents, manuscripts, records, journals, diaries, maps, newspapers, television, film, radio, photographs, drawings, artworks, the Internet, web pages, databases, online catalogs and finding aids, social media (Twitter, Facebook, blogs, wikis), objects, artefacts and buildings, physical and virtual museums, archival and library collections.</p>	<p><b>Content</b></p> <p>Cultural heritage includes: cultures, customs, beliefs, rites, rituals, ceremonies, indigenous knowledge, social customs and traditions, arts, crafts, music, political and ideological beliefs that influence culture and behavior, history, practices concerning the natural environment, religious and scientific traditions, language, sports, food and drink, calendars, traditional clothing, cybercultures in the digital world, and emerging new cultures which will become the heritage of the future.</p> <p><i>Related issues:</i> contested history and conflicting narratives, cultural imperialism, memory, identity, censorship, multiculturalism, repatriation of human remains (museums), inclusion, exclusion, nationalism and national identity, cultures of practice in museums, archives and libraries, moral rights to cultural heritage, intellectual property, privacy and data security issues, ethical use Of information, the role of communications media in the representation of cultural heritage, and critical thinking applied to cultural heritage.</p>	<p><b>Context</b></p> <p>This is found by asking questions. Who created it? How was it created? Why was it created? Who decided to collect it as cultural heritage, and why? What was not collected? How does it relate to other cultural heritage practices? How is it described? Who described it and what cultural biases did they have? What was the socio-political and economic context surrounding its creation? When was it created? Who contested it, and why? Who agreed with it, and why? How is it displayed? Who chose what to display, and why? Who contests the narrative in the display, and why? Whose memory and identity is represented? Whose memory and identity is excluded? Where are the linkages, and where have linkages been omitted?</p>

<b>CORE PROCESSES AND TASKS:</b>						
<b>Discover</b>	<b>Learn</b>	<b>Evaluate</b>	<b>Create</b>	<b>Share</b>	<b>Feedback</b>	<b>Modify</b>
<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>
Provide tours of the learning sites, physical and virtual; provide instruction on searching and using tools of discovery; highlight the differences between print and digital carriers.	Facilitate the learning of the group, paying attention to any individual difficulties; outline moral, legal and ethical issues in the use of information, including privacy and data security.	Provide training in critical thinking skills; facilitate group role play in analyzing information; include media analysis.	Provide training in basic writing, use of computers, PowerPoint, social media.	Ensure a supportive and receptive environment for the presentations; provide further assistance in the use of social media, and media literacy. Information Literacy and Cultural Heritage	Ensure a supportive and receptive environment for the feedback; mediate when any negative feelings are experienced	Provide support for the modification process; note where the courses themselves may need to be adapted, modified and updated based on learner feedback.
<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>
Searching, using tools of discovery, including catalogs, finding aids and online search engines.	Read, listen, watch, absorb, make notes, integrate, summarize key points.	Critical analysis; question, deconstruct arguments; practice cultural sensitivity; note moral, legal and ethical issues.	Create and write a story of cultural heritage, using visual and audio material.	Orally present the story to the group, using PowerPoint; write a blog entry, or create a page on Facebook, link to them using Twitter.	Receive feedback on own creations; give constructive feedback to others on their creations.	Modify the creations based on feedback, to add context or correct any errors.
<b>GENERIC LEARNING OUTCOMES:</b>						
<b>Skills</b> Information literacy  cultural heritage awareness  worldview literacy  critical thinking skills  lifelong learning  media literacy.	<b>Attitudes and values</b> Cultural sensitivity  flexibility  able to apply critical thinking skills in a manner that is culturally sensitive  tolerant of different worldviews	<b>Knowledge and understanding</b> Development of fluid intelligence, recognition of crystallized intelligence;  ethical use of information;  understanding of moral rights, copyright and intellectual property issues; privacy; data security;  knowledge of a variety of cultural heritage practices and traditions; understanding of the resources and activities available from museums, archives and libraries.	<b>Behaviour and activity</b> Engages in continuous lifelong learning of cultural heritage and other areas  ability to give and receive constructive feedback  engages in constructive dialog  visits museums, libraries and archives to learn more and to enjoy ongoing cultural programs, exhibitions and activities	<b>Enjoyment, inspiration, creativity</b> Lifelong learning for pleasure  continuously explores new areas of learning in the cultural heritage field, and beyond  creates, communicates, presents and modifies narratives in a variety of formats for enjoyment.		

**Measurement: Personal Meaning Mapping:**

- extent of knowledge and feelings
- breadth of understanding
- depth of understanding
- mastery possessed by an individual on a given topic.

**CONTEXTUAL FLUIDITY**

This model is contextually fluid, and can be constantly updated, adapted and revised in response to:

- country-specific contexts, languages and cultures;
- feedback from learners, the changing needs of learners,
- different groups of learners;
- changes to the environment (in museums, archives and libraries) and world events globally;
- new developments in the fields of cultural heritage, information literacy and lifelong learning;
- new digital media and technological developments.

**Table 1 - Generic Model: Information Literacy and Cultural Heritage for Lifelong Learning**

(Baker, 2013: 129 – 131).

This Model provides a dialectical synthesis of the didactic methods of instruction from the field of information literacy (library science), and the postmodernist, constructivist approaches that were found in the fields of museum and archival science through the literature review. While the Model is generic, in order to allow for adaption to local contexts, the five components - *Catalysts* (the necessary elements to initiate application of the Model), *Components* (the cultural heritage collections which provide the carrier, content and context for learning), *Core Processes and Tasks* (The learning process outlined in steps to Discover, Learn, Evaluate, Create, Share, Feedback, Modify), *Generic Learning Outcomes* (listing the desired learning outcomes in terms of skills, attitudes and values, knowledge and understanding, behaviour and activity, and enjoyment, inspiration and creativity, and measured by the recommended method of Personal Meaning Mapping), and *Contextual Fluidity* (in order to continually update and adapt the Model according to changing circumstances and needs) - remain as the static foundation of the Model. The need to survey users is an essential step in adapting the Model to local contexts to best suit the needs of the cultural groups of people in any given environment. Surveys designed to find out relevant data about the local user population thus provide the foundation that enables courses to be designed around the needs and preferences of the users. The remainder of this dissertation addresses the surveying of a sample of the user populations of public libraries, museums and archives in Cape Town and the analysis and interpretation of that data in order to make recommendations for the adaption and implementation of the Model.

## **7. Research design and methodology**

### **7.1 Literature review**

The primary research method for designing the generic Model was a literature review, which was undertaken for the book (2013, Baker). Relevant sources from that literature review are also reviewed in this dissertation, along with additional sources unique to South Africa to frame the context and meaning of the research.

### **7.2 Survey questionnaire**

The survey questionnaire was the primary research instrument used to collect data from users. The survey questionnaire requested basic demographic information deemed to be relevant to the cultural heritage backgrounds of users, and the categories were: race, gender, age group, home language, religion, education levels and employment status. The questionnaire posed five categories of questions, and combined a "within-method" triangulated qualitative and quantitative approach, with the last section of the questionnaire allowing for qualitative input from users on why they use, or do not use other institutions.

Section A of the questionnaire explored user attitudes and perceptions toward cultural heritage. Section B explored levels of access to the Internet. Section C explored how users go about finding information and their basic level of information literacy awareness. Section D explored how users prefer to learn, and how they experience learning. Section E explored whether users of libraries use museums and/or the Archives as well, and allowed for qualitative input as to why they do or do not use museums and archives, with the same question being applied to users of museums with regard to libraries and archives, and users of the Archives with regard to libraries and museums. The questionnaire included a combination of Yes/No answers, Likert scales, and multiple choice questions. The survey questionnaire is appended in Appendix 1.

### **7.3 Sampling**

The sampling frame was unable to be designed according to probability methods, since the public libraries, museums and archives were all unable to provide a set of patron records. The sampling method used was thus convenience sampling in the case of the museums and archives, and a form of quota sampling was applied with the public libraries, where the

locations of the branches selected were chosen by the City of Cape Town Public Libraries to be demographically representative of the population of Cape Town. The compensation to accommodate the inability to design the sample frame according to probability methods was to increase the target number of surveys to be completed.

## **7.4 Reliability and validity**

The research was cross-sectional, covering multiple sites at specific periods of time. No pre-testing was performed, due to time limits set by the institutions surveyed. In terms of reliability, and whether the same results could be repeated again in the future, the results of this research are considered to be reliable for the city of Cape Town for a period of three to four years, assuming there are no drastic changes in the population demographics and views within that time. As already stated, the results from Cape Town would be unlikely to be repeatable in other parts of South Africa, and separate surveys, which could be based on the survey questionnaire in this research, would need to be conducted.

In terms of the validity of the research, the questions posed were framed to be very simple, in order to determine basic levels of attitudes and perceptions to the areas under inquiry. Each of these questions could be a whole study in themselves, and the object was to gain an overview, rather than a focused analysis of any particular issue of interest emerging from the responses.

## **7.5 Data collection sources**

### **7.5.1 City of Cape Town Public Libraries**

The City of Cape Town Public Libraries have one main Central Library in the City Centre and 99 branches throughout the Cape Town metropolitan area. Residents of Cape Town can apply to become members, and borrow books, DVDs and music items at no cost (2012:1).

Consultations took place with Ms Ninnie Steyn, Director, and Nazeem Hardy, Library Marketing and Research Officer, in order to conduct the research, and times and dates were at their convenience. The first meeting with Ms Steyn and Mr Hardy took place on Tuesday, 19 June 2012 at the Civic Centre. It was established that an estimated 500, 000 users use the libraries annually. These figures could not be confirmed, and also, a sample of

patrons was not able to be provided, due to the migration of the Library Circulation system to a new system at the time the research was conducted. It was agreed that Central Library, and 9 of the busiest branches be selected for surveying, with a target goal of 500 copies of the questionnaires to be distributed, and a sub-goal of 50 copies at each branch.

A subsequent meeting to discuss the selection of branches to be surveyed took place at the Civic Centre on Monday, 6 May 2013 with Mr Hardy, and following the meeting, he allocated the branches to be surveyed. It was understood that the selection of the branches reflect an even demographic representation in the Western Cape.

The selected branches were as follows: Central Library; Athlone; Milnerton; Moses Mabhida; Grassy Park; Belville; Harare; Somerset West; Brackenfell and Town Centre, Mitchell's Plain.

Four hundred and eighty questionnaires were completed and returned.

### **7.5.2 Iziko Museums of South Africa**

Iziko Museums of South Africa have 12 museums in Cape Town. An entrance fee is charged to access the Museums, and examples are: adults paying R30.00 per person to enter the South African Museum, R40 to enter the Planetarium, and R30 to enter the Slave Lodge (2014:1). Permission to survey was granted by Ms Omar, Executive Director, and arrangements were made with Ms Glanville-Zini, Director: Institutional Advancement.

A telephonic meeting with Ms Glanville-Zini from took place on Friday 7 March at 14h00. Permission was given to survey two of the twelve sites of Iziko Museums of South Africa.

It was estimated by Ms Glanville Zini that at least half of the visitors to Iziko Museums are tourists from overseas, and a high percentage of local visitors were school learners, thus the target population of local adult users was estimated to be 220, 000 per annum. A target of 220 copies of the questionnaires to be distributed was set. Ms Glanville Zini also requested

that surveying not be conducted during weekends, public holidays and school holidays, and the survey schedule was planned to accommodate this request.

The sites surveyed were the South African Museum and the Slave Lodge

Two hundred questionnaires were completed and returned.

### **7.5.3 Western Cape Archives and Records Service**

The Western Cape Archives and Records Service has one site in Roeland Street. Entrance is free. Collections include public records of births, marriages, deaths, insolvencies, town planning, health care and sanitation, among others (2013: 4). Historical collections include photographs, maps, plans, sketches and manuscripts (ibid.: 5-7).

In e-mail consultation with Ms Jolanda Hoog, Director, and Ms Erika le Roux, Head: Client Services, and since there was only one site for the surveying to be undertaken, with the estimated number of users being in the range of 8,000 per annum, a target number of 30 copies of the questionnaires to be distributed was set. According to Ms Hoog and Ms Le Roux, users of the Archives are comprised of advanced academic researchers using primary research material, or members of the general public undertaking genealogical research into family history.

Twenty five questionnaires were completed and returned.

## **7.6 Research ethics**

Ethics clearance for the research to be conducted was obtained from the Faculty of Humanities, through the Library and Information Studies Centre, of the University of Cape Town. The survey questionnaire was structured to preserve anonymity of respondents, in order to respect their privacy, and no questions were asked that would have deleterious effects on the respondents and their dignity. All data reported cannot identify any individual who completed the survey questionnaire, and the confidentiality to all participants is assured. Participation was voluntary and all respondents were advised that they could withdraw at any time without having to provide a reason.

## 8. Data analysis

The collation and analysis of data collected in the 705 survey questionnaires completed by users of the City of Cape Town Public Libraries, Iziko Museums of South Africa, and the Western Cape Archives and Records Service is presented in this chapter. The data was analysed using Microsoft Excel 2010, with data input into spreadsheets for calculations. The data is presented as non-parametric, descriptive statistics, in graphic format.

In the following sections, results are presented for each institution in five broad groups, matching the categorization in the survey questionnaire. Demographics (Race, Gender, Age Group, Education Level, Religion, Language and Employment Status); Section A (Measuring perceptions and attitudes towards Cultural Heritage, through Questions 1 – 4); Section B (Internet access levels, through Questions 5-6); Section C (Information seeking and evaluation, through Questions 7-8); Section D (Lifelong Learning, through Questions 9-10) and Section E (Cross use between libraries, archives and museums, through Questions 11-13).

During the survey process, an unexpected variation occurred, with a small number of users objecting strongly to stating their race on the questionnaire. This only occurred among members of the Coloured population. A small adjustment was made in order to record and note these instances, with users from this group being denoted as COL\* to indicate the objection.

To provide a context for the demographic profiles of the users surveyed in public libraries, museums and archives, it is necessary to have an overview from the City of Cape Town itself. There is no current statistical data available in 2014, but the most recent overview from 2007 which serves as a guide to race group, was found in a summary by Small (2008). She noted that the population of the City of Cape Town by race group was 44% Coloured, 34.9% Black, 19.3% White and 1.8% Asian (2008: 3).

In an earlier report compiled by the Western Cape Provincial Government Directorate of Strategic Information based on the 2001 census, the following, while not current, serves as a guideline: the total population of the City of Cape Town is 2 893 251; with 48.1% Coloured, 31.7% Black, 18.8% White and 1.4% Indian (2003:7). In terms of Gender, 48% were Male, and 52% Female (*ibid.*: 10). In terms of Religion, 76.6% were Christian, 9.7% were Muslim, 0.5% were Jewish, 0.2% were Hindu, 10.7% had no religion, 2.3% had other, or not stated (*ibid.*: 15). In terms of home language, 41.4% had Afrikaans as their home language, 28.7%

isiXhosa, 27.9% English, and 2%, other language (ibid.: 16). In terms of Education Levels, 62% had below Matric, 25.4% had Matric, and 12.6% had a post-Matric qualification (ibid.:19). With employment levels, 29% were unemployed and 71% were employed (ibid.: 30).

These figures provide a general indication (since they are not current) of the demographic profiles of the general population of the City of Cape Town, and can serve as a guide to determine if the demographic profiles of respondents surveyed in public libraries, museums and archives are reflective of these patterns, or vary from them.

## 8.1 Results from City of Cape Town Public Libraries

Total number of users who filled out survey questionnaires: 480

Number of users who declined to do the survey: 20

Return rate: 96%

The total number of respondents per branch was: Central (70); Moses Mabhida (40); Milnerton (50); Athlone (40); Somerset West (50); Grassy Park (40); Belville (50); Harare (50); Town Centre, Mitchell’s Plain (50), and Brackenfell (40).

### Demographics

#### Race

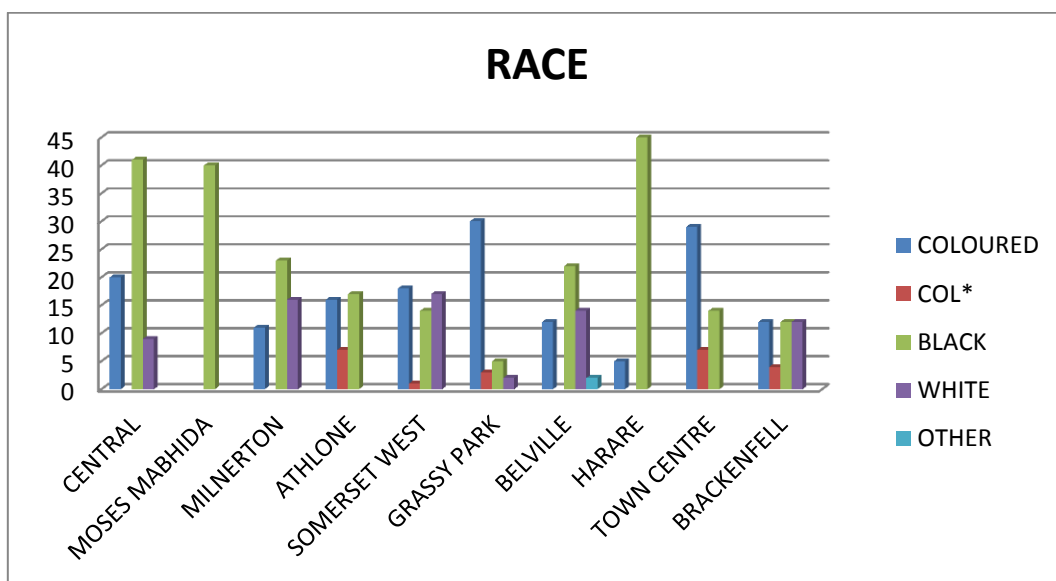


Figure 1 - Numbers of responses by Race

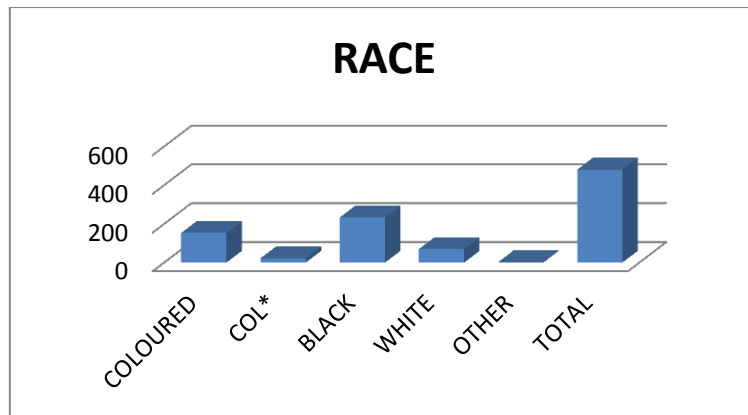


Figure 2 - Total numbers of responses by Race

Of the total 480 respondents, 233 respondents (48.54%) were Black. This was followed by Coloured, with a total of 175 respondents (36.46%), 153 (31.88%) of whom had no objection to stating their race, and 22 (4.58%) of whom had a strong objection to stating their race. White respondents numbered 70 (14.58%), and the 2 (0.83%) respondents listed as “Other” were Indian. This distribution is at slight variance with Small’s percentages of 44% Coloured, 34.9% Black, 19.3% White and 1.8% Asian (2008: 3), with a higher percentage of Blacks than Coloureds, but is in line with the percentages for Whites and Asians.

### Gender

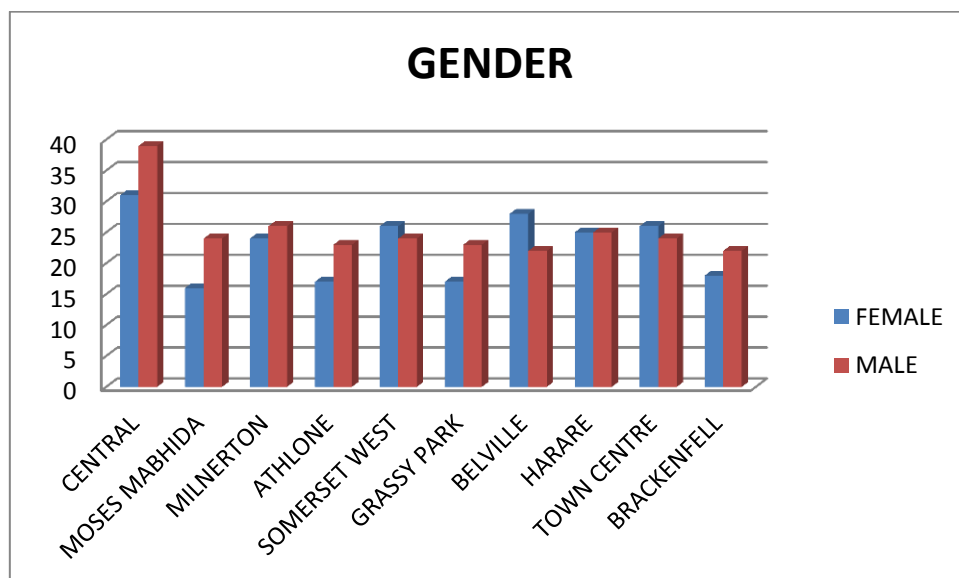


Figure 3 - Numbers of responses by Gender

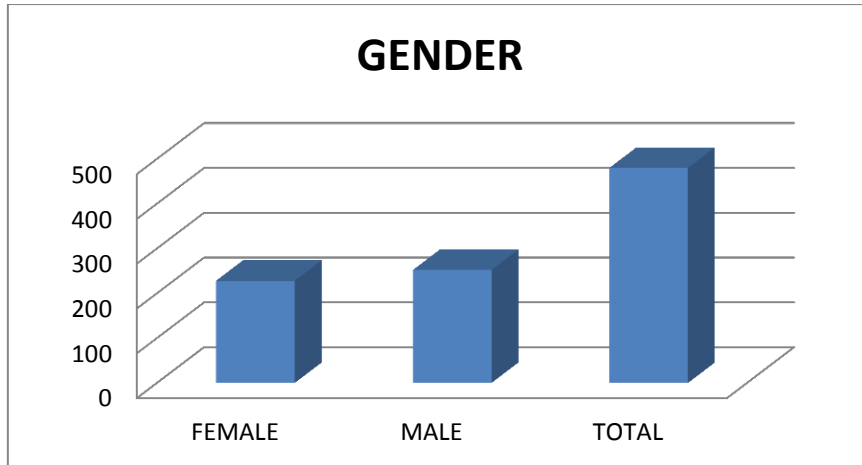


Figure 4 - Total numbers of responses by Gender

Of the total 480 respondents, 252 (52.50%) were male and 228 (47.50%) were female, showing a slight variance to the 2001 census.

### Age Group

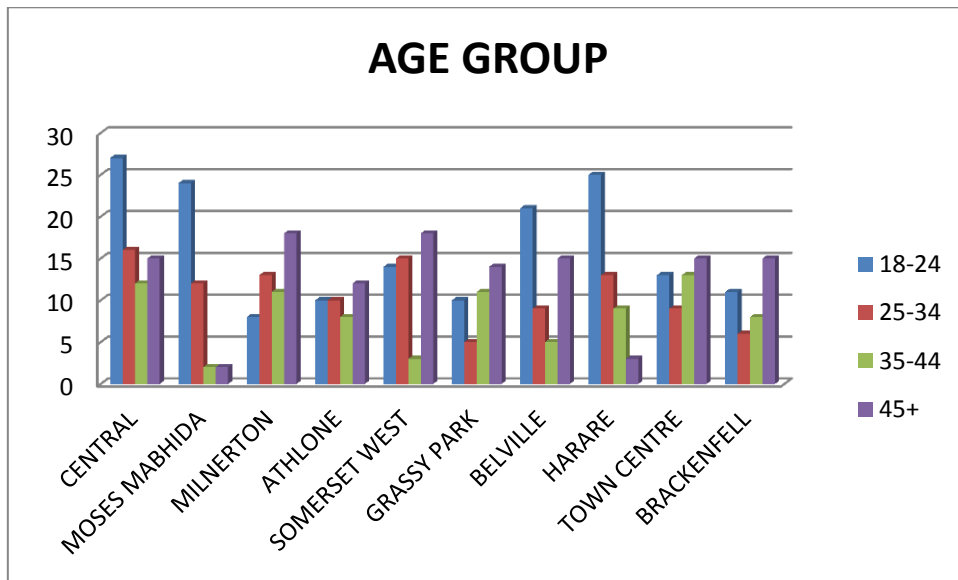


Figure 5 - Numbers of responses by Age Group

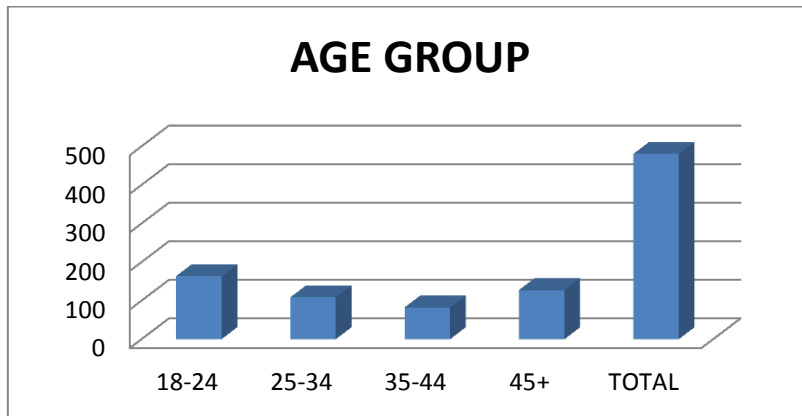


Figure 6 - Total numbers of responses by Age Group

Of the total 480 respondents, 163 (34.17%) were in the age group of 18-24, 127 (26.67%) were in the 45 and older age group, 108 (22.29%) were in the group of 25-34, and 82 (16.88%) were in the 35-44 age group. There was no comparable grouping of age groups in the 2001 census.

### Education Level

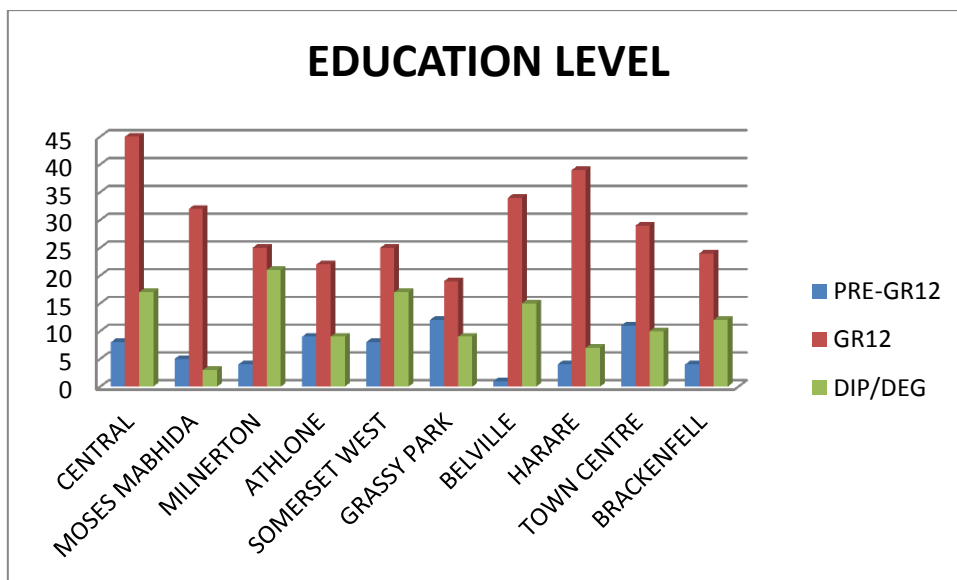


Figure 7 - Numbers of responses by Education Level

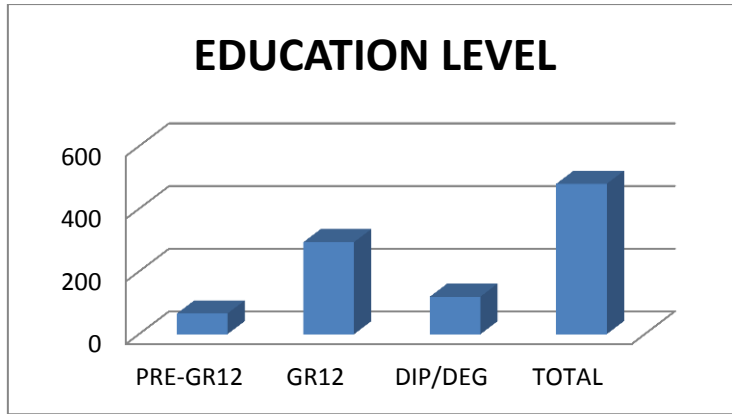


Figure 8 - Total numbers of responses by Education Level

Of the total 480 respondents, 294 (61.25%) had Grade 12 (Matric), 120 (25.21%) had a Post Grade 12 diploma or degree and 66 (13.54%) had less than Grade 12 (Matric).

## Religion

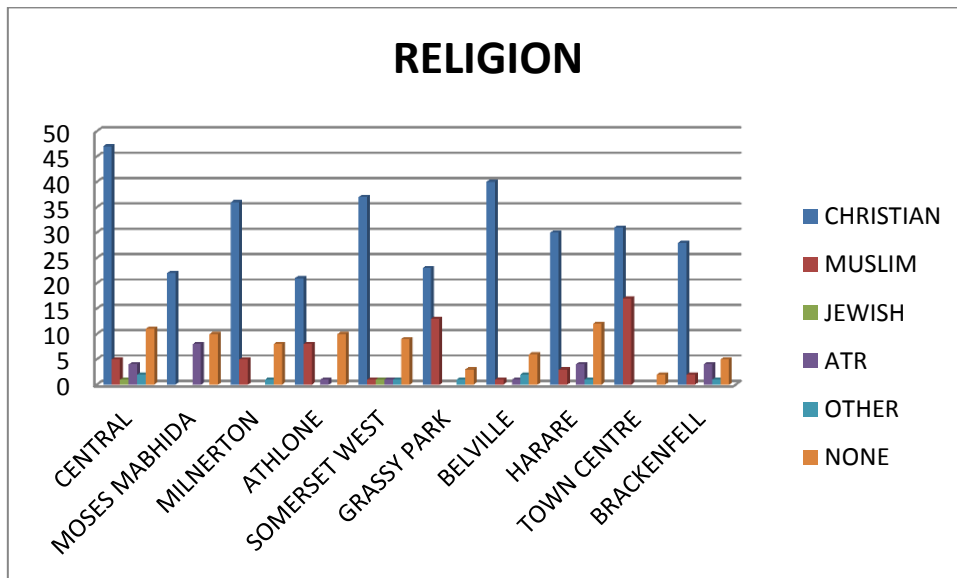


Figure 9 - Numbers of responses by Religion

(Note: the abbreviation "ATR" represents African Traditional Religion)

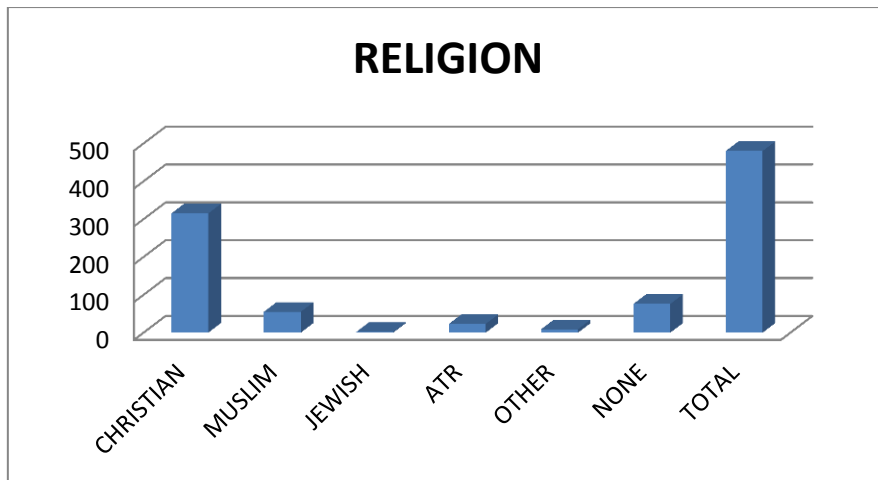


Figure 10 - Total numbers of responses by Religion

Of the total 480 respondents, the results reflected a similar pattern to the 2001 census, in that 315 (65.83%) were Christian, 55 (11.25%) were Muslim, 76 (15.83%) had no religion, 23 (4.79%) practiced African Tradition Religion (a category not included in the 2001 census), 9 (1.88%) had other religions, and 2 (0.42%) were Jewish.

## Language

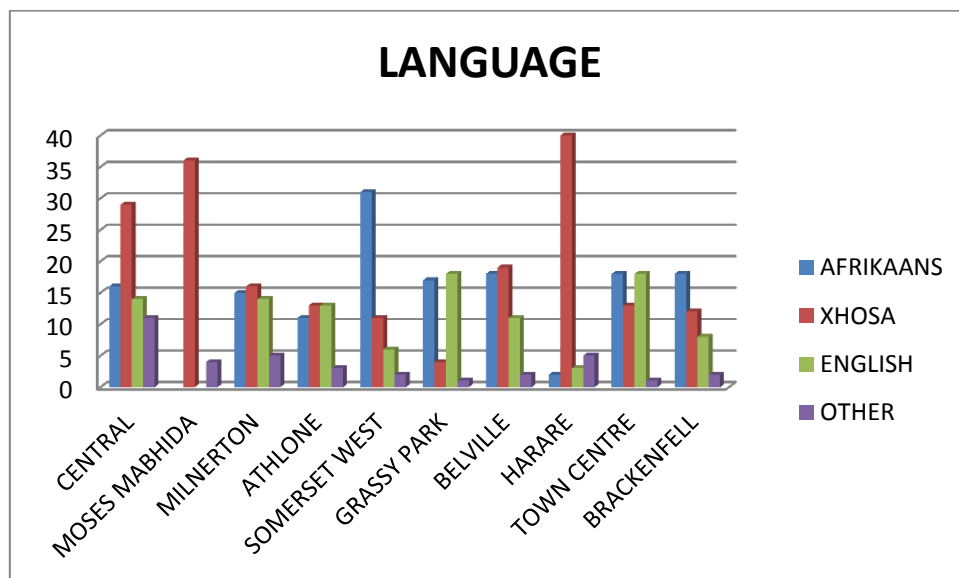


Figure 11 - Numbers of responses by Language

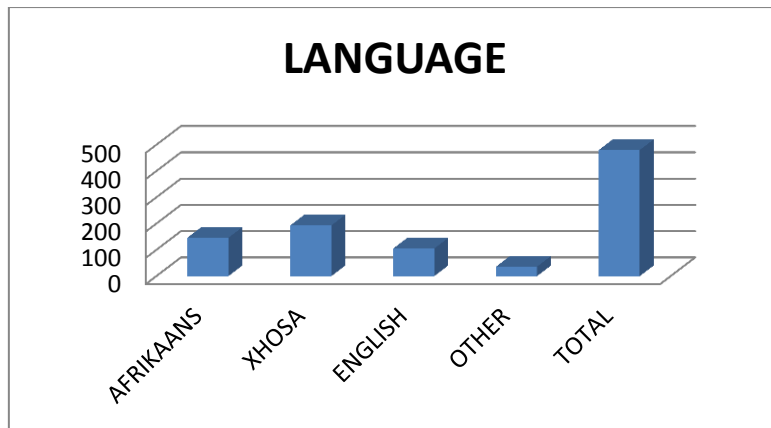


Figure 12 - Total numbers of responses by Language

In terms of home language, or mother tongue, the total 480 respondents were all able to understand and complete the survey in the English language. Stated home languages were: 193 (40.42%) isiXhosa, 146 (30.21%) Afrikaans, 105 (21.88%) English and 36 (7.50%) had another language as their home language. These results reflect a similar pattern to the results of the 2001 census.

### Employment Status

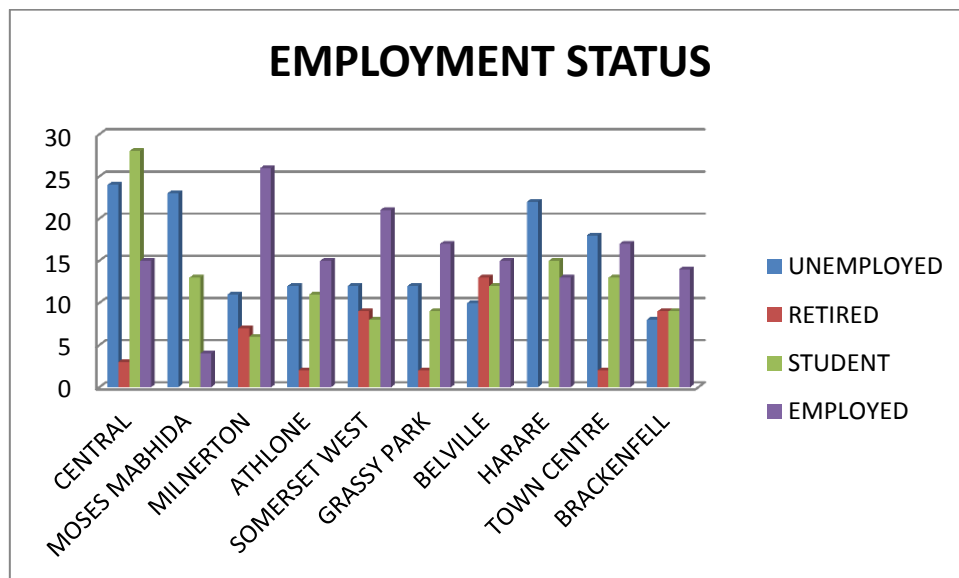


Figure 13 - Numbers of responses by Employment Status

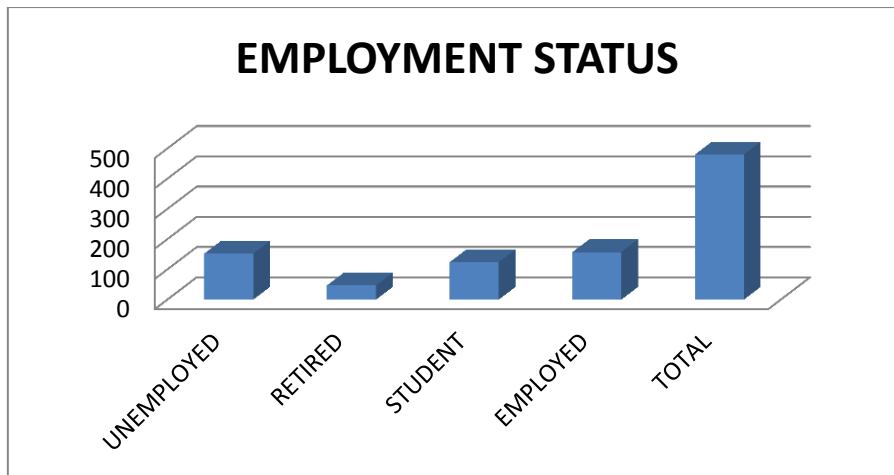


Figure 14 - Total numbers of responses by Employment Status

Of the total 480 respondents, 157 (32.92%) were employed, 152 (31.46%) were unemployed, 124 (25.83%) were students and 47 (9.79%) were retired. The category of “unemployed” was expanded for the purposes of this survey to delineate unemployed, retired and student. The overall pattern is thus at variance with the 2001 census in that 67% of the respondents were unemployed (including retired and students). The survey sample thus reflected a high proportion of users of public libraries who are unemployed.

### Section A – Attitudes and perceptions towards Cultural Heritage

The following four questions were designed to determine attitudes and perceptions with regard to cultural heritage. Two of the questions were multiple choice.

#### Question 1: Cultural heritage is:

- My own culture (*coded as OWN CULTURE in the graphs*)
- Music and art (*coded as MUSIC & ART*)
- Famous historical events (*coded as HISTORY*)
- The knowledge, ideas, culture and customs passed on from past *generations* (*coded as GENERATIONAL*)
- Something found in museums (*coded as MUSEUMS*)

*(Respondents were able to indicate more than one answer to the question)*

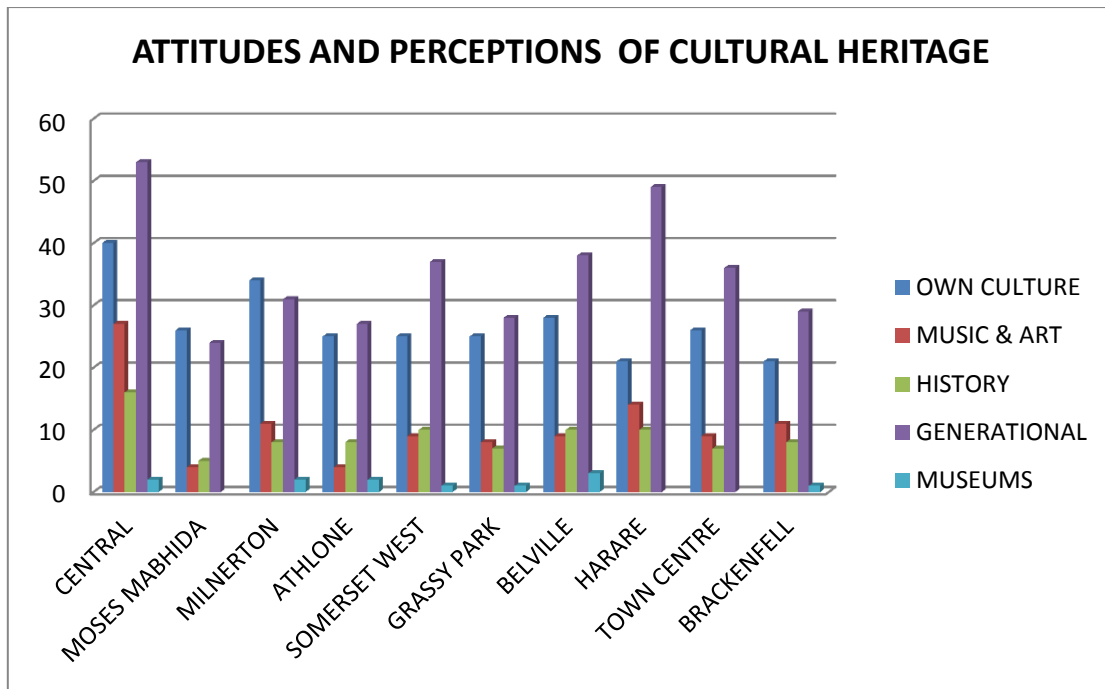


Figure 15 – Attitudes and perceptions of Cultural Heritage - Numbers of responses

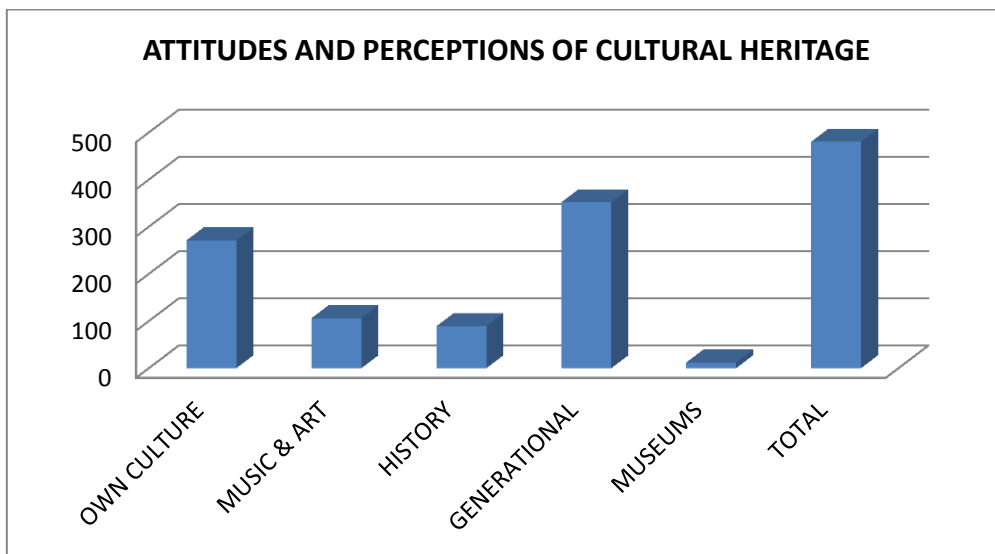


Figure 16 – Attitudes and perceptions: of Cultural Heritage - Total numbers of responses

Responses reflected that 352 (73.33%) saw cultural heritage as the knowledge, ideas, culture and customs passed on from past generations, 271 (56.46%) saw cultural heritage as their own culture; 106 (22.08%) saw it as music and art; 89 (18.54%) considered it to be famous historical events; and 12 (2.50%) saw it as something to be found in museums.

**Question 2: An understanding of the different cultural heritage traditions is important to promote a culture of respect for diversity in a democracy**

*(Neither agreeing nor disagreeing is coded as NEUTRAL in the graph)*

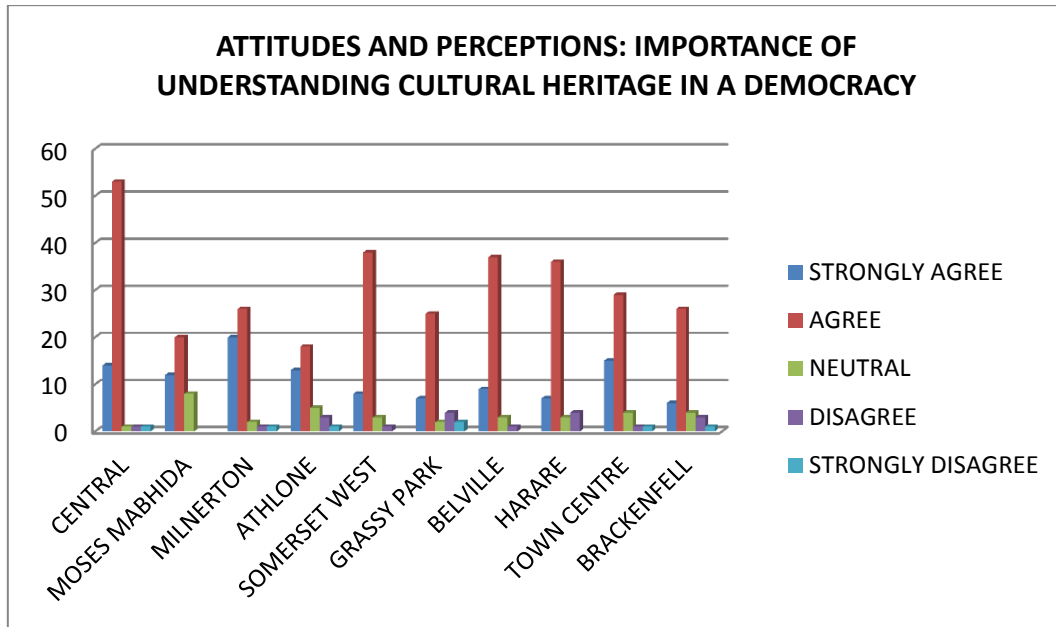


Figure 17 – Attitudes and perceptions: Importance of understanding Cultural Heritage in a democracy - Numbers of responses

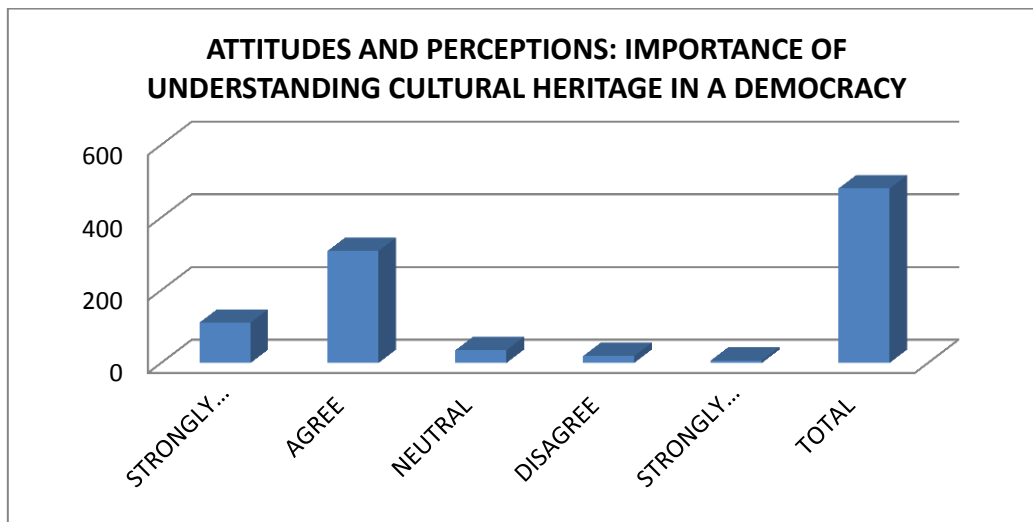


Figure 18 – Attitudes and perceptions: Importance of understanding Cultural Heritage in a democracy - Total numbers of responses

Of the respondents who found cultural heritage important for promoting a culture of respect for diversity in a democracy, 111 (23.75%) strongly agreed; and 308 (67.08%) agreed. 35 (7.29%) were neutral on the question, 19 (3.96%) disagreed, and 7 (1.46%) strongly disagreed. The majority of respondents thus agreed or strongly agreed with the statement.

**Question 3: The cultural heritage of the majority of citizens is more important than that of minority citizens (who have different cultural traditions)**

*(Neither agreeing nor disagreeing is coded as NEUTRAL in the graph)*

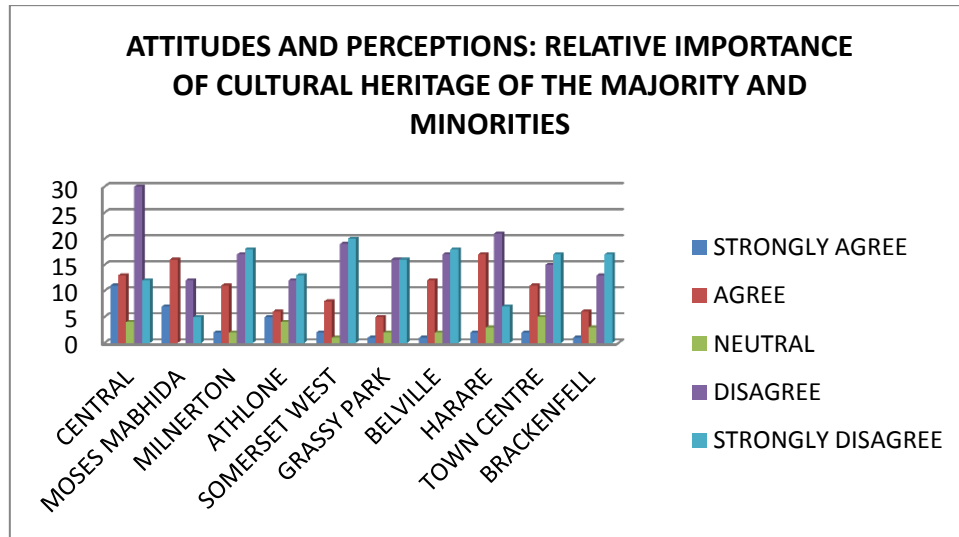


Figure 19 – Attitudes and perceptions: Relative importance of Cultural Heritage of the majority and minorities - Numbers of responses

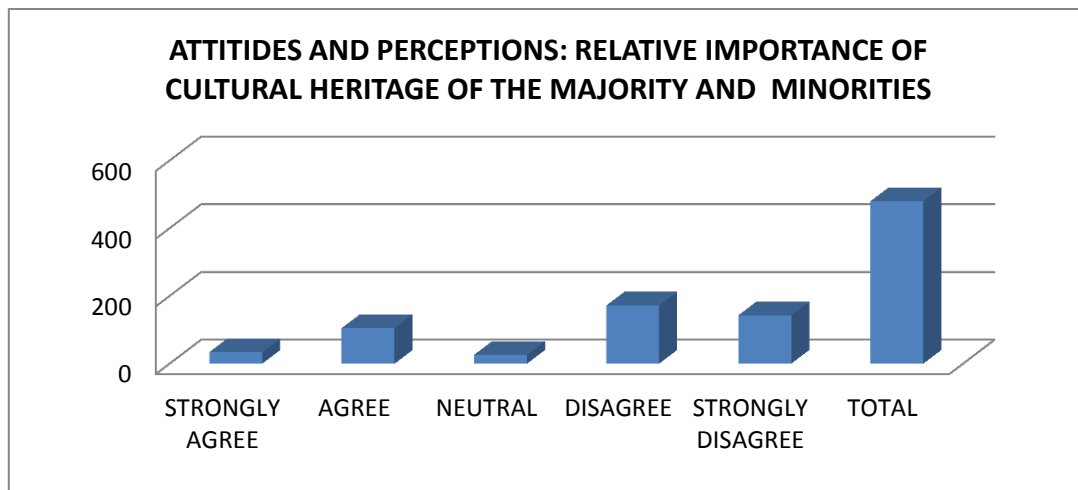


Figure 20 – Attitudes and perceptions: relative importance of Cultural Heritage of the majority and minorities - Total numbers of responses

Of the respondents who disagreed that the cultural heritage of the majority of citizens is more important than that of a minority of citizens (who have different cultural traditions), 172 (36.04%) disagreed, and 143 (29.79%) strongly disagreed, while 34 (7.08%) strongly agreed and 105 (21.46%) agreed. 26 (5.42%) respondents were neutral.

**Question 4: I have learned about cultural heritage through:**

- Reading books (either borrowed from the library, or bought) (Coded as BOOKS in the graph)
- Television and newspapers (Coded as TV & NEWSPAPERS)
- Visiting museums (Coded as MUSEUMS)
- People I know (Coded as PEOPLE)
- Visiting the Archives (Coded as ARCHIVES)
- Do not know anything about cultural heritage (Coded as DO NOT KNOW)

(Respondents were able to indicate more than one answer to the question)

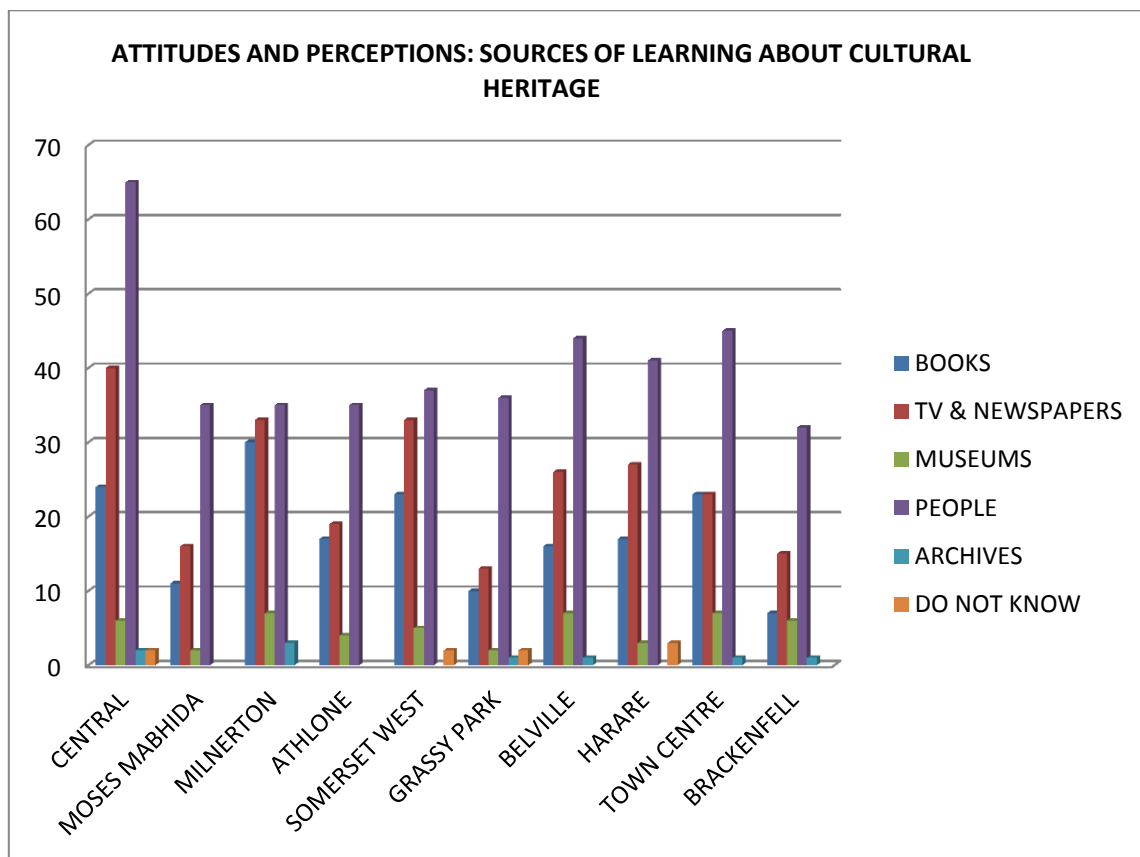


Figure 21 – Attitudes and perceptions: Sources of learning about Cultural Heritage - Numbers of responses

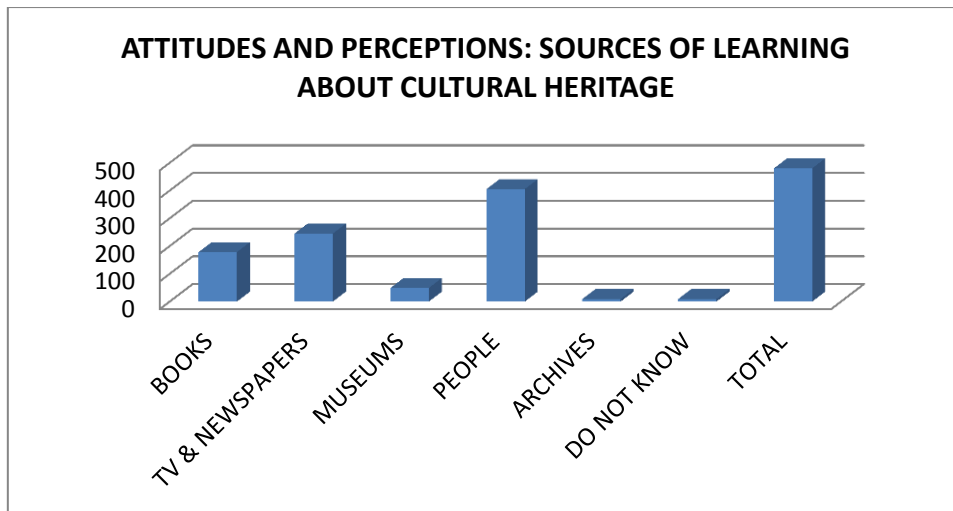


Figure 22 – Attitudes and perceptions: Sources of learning about Cultural Heritage - Total numbers of responses

Responses reflected that 405 (84.38%) had learned about cultural heritage through people they know, 245 (51.04%) through television and newspapers, 178 (37.08%) reading books, 49 (10.21%) through museums, 9 (1.88%) through archives and 9 (1.88%) indicated that they did not know anything about cultural heritage.

### Section B - Internet access

Question 5: Do you have Internet access at home?

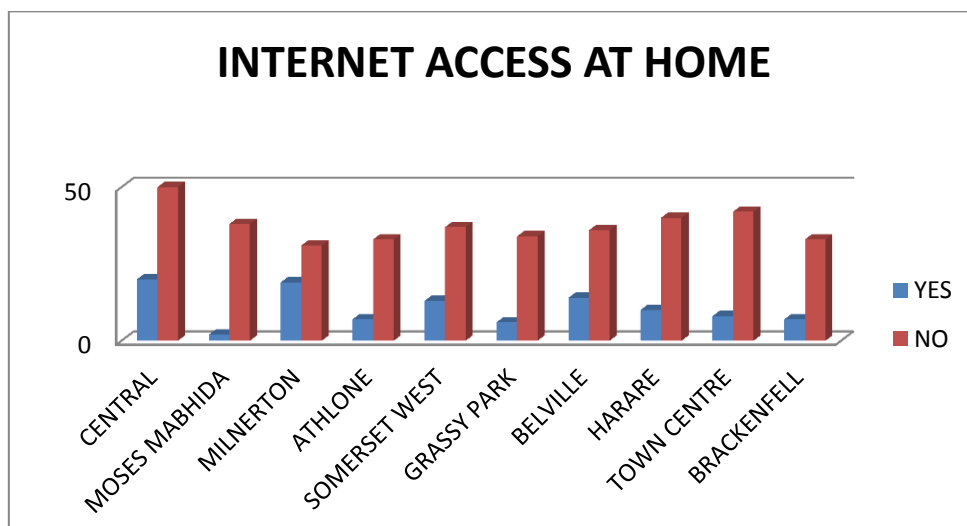


Figure 23 – Internet access at home - Numbers of responses

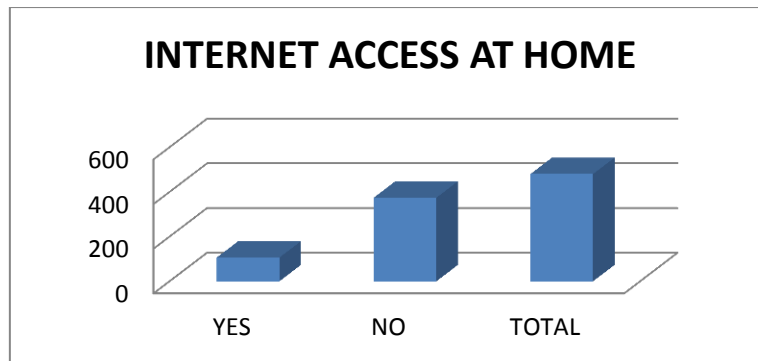


Figure 24 – Internet access at home - Total numbers of responses

Of the 480 respondents, 374 (77.92%) had no Internet access from home , while 106 (22.08%) had Internet access from home.

**Question 6** If you answered YES to having Internet access at home, how much access do you have? (If you answered no, ignore this question and move on to section C).

Options on the Questionnaire were:

- Very limited – can only access basic e-mail and web pages (*Coded as BASIC in the graphs*)
- Limited – can access e-mail, web pages and some video viewing before monthly quota runs out (*Coded as MEDIUM*)
- Unlimited – can access e-mail, web pages, unlimited video viewing (*Coded as UNLIMITED*)

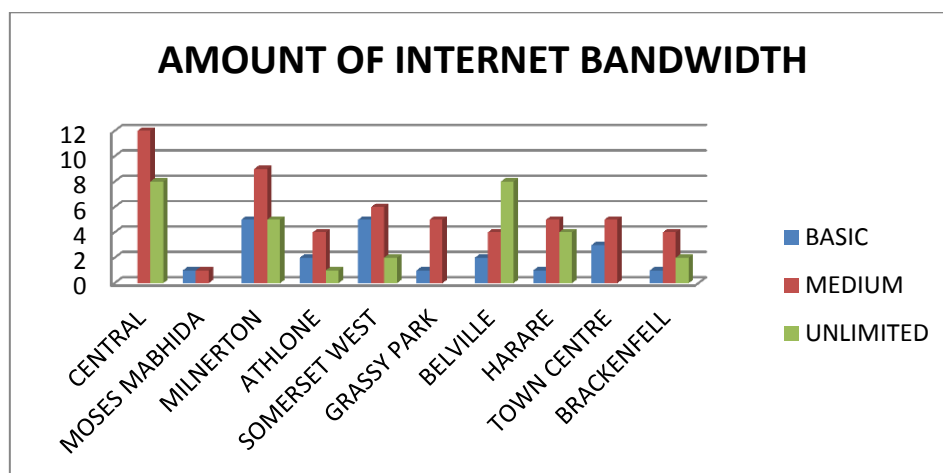


Figure 25 – Amount of Internet bandwidth - Numbers of responses

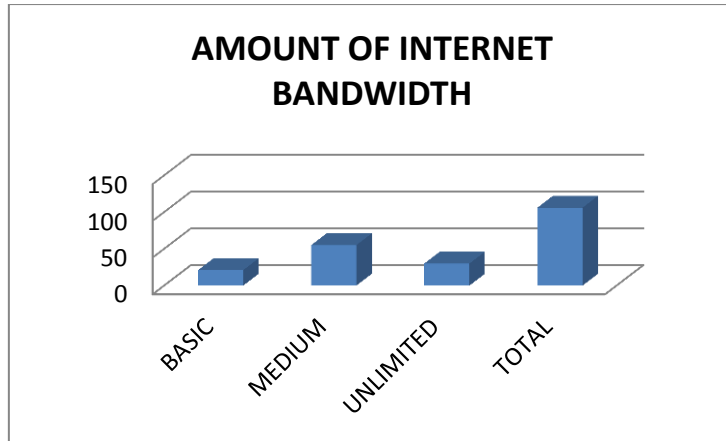


Figure 26 – Amount of Internet bandwidth - Total numbers of responses

Of the 106 (22.08%) respondents who had Internet access at home, 21 (19.81%) had basic access, 55 (51.89%) had medium access, and 30 (30.19%) had unlimited access.

### Section C - Information seeking and evaluation (Information Literacy)

#### Question 7 When I want to find information, I

- Ask a friend or family member (Coded as *FRIEND OR FAMILY* in the graphs)
- Use the internet (Coded as *INTERNET*)
- Go to the library (Coded as *LIBRARY*)
- I do not know how to find information (Nil response so not included in the graphs)
- Find someone who knows about the subject, and ask them (Coded as *EXPERT*)

(Respondents were able to indicate more than one answer to the question)

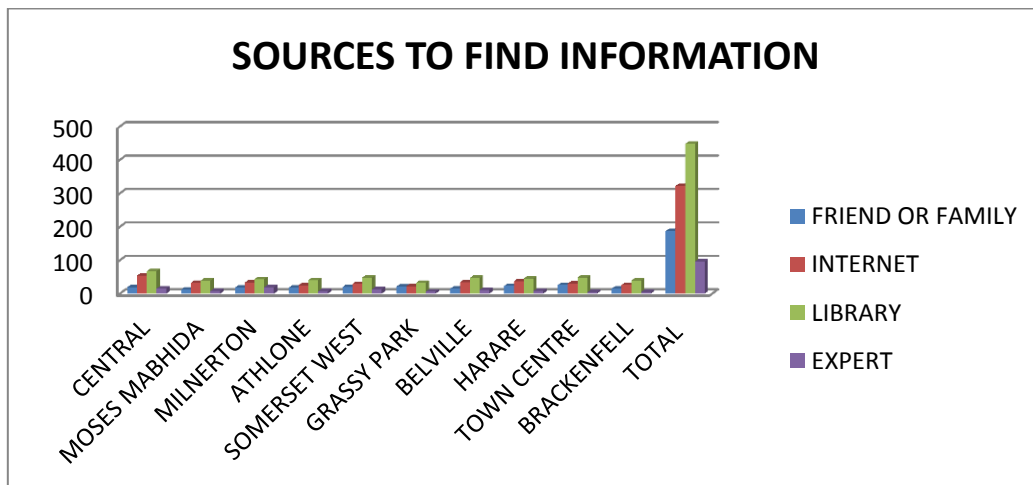


Figure 27 – Sources to find information - Numbers of responses

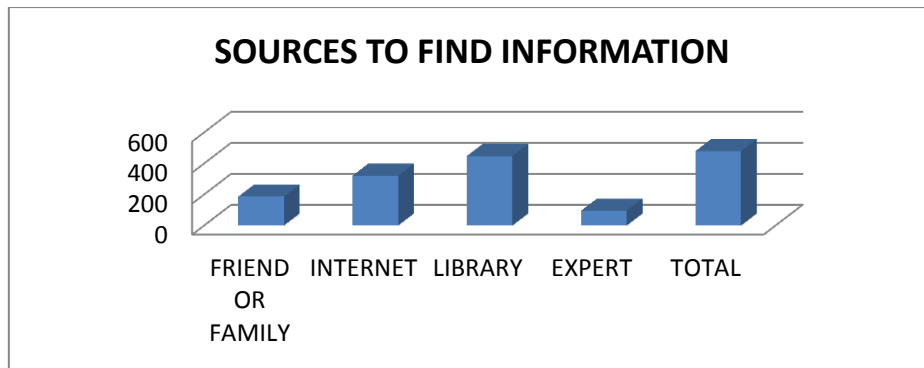


Figure 28 – Sources to find information - Total numbers of responses

Responses reflected that 448 (93.33%) used the library, 322 (67.08%) used the Internet, 187 (38.96%) find information by asking friends or family members, 96 (20%) consult an expert, and none indicated that they did not know how to find information.

**Question 8 When hearing people discussing a subject with different views, I**

- Believe the view given by the person I like (Coded as PERSON LIKED in the graphs)
- Do not know which view to believe (Coded as DO NOT KNOW)
- Think they all must be right (Coded as ALL RIGHT)
- Choose the one I personally agree with (Coded as PERSONALLY AGREE)
- Examine the evidence presented in support of the views, evaluate them and then decide (Coded as EVIDENCE)

(Respondents were able to indicate more than one answer to the question)

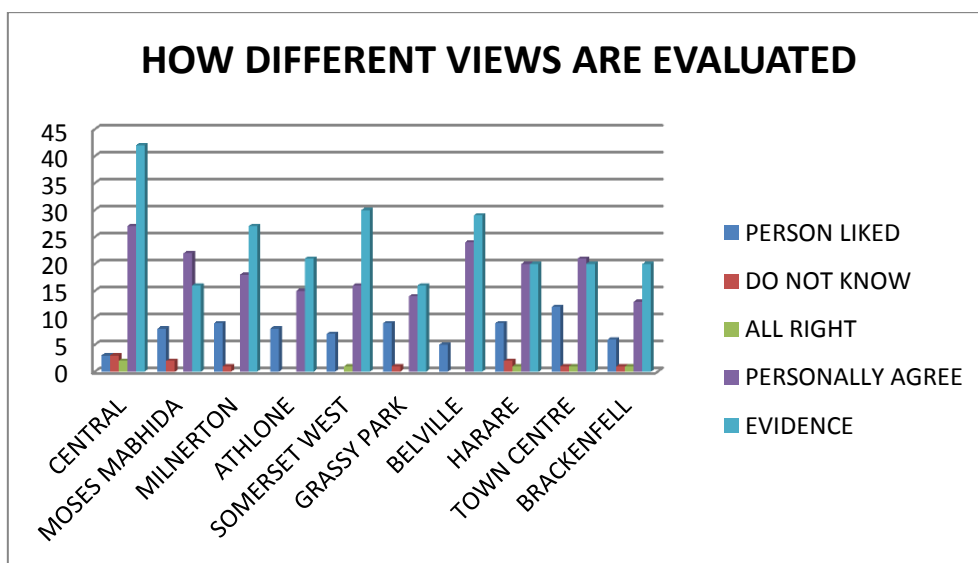


Figure 29 – How different views are evaluated - Numbers of responses

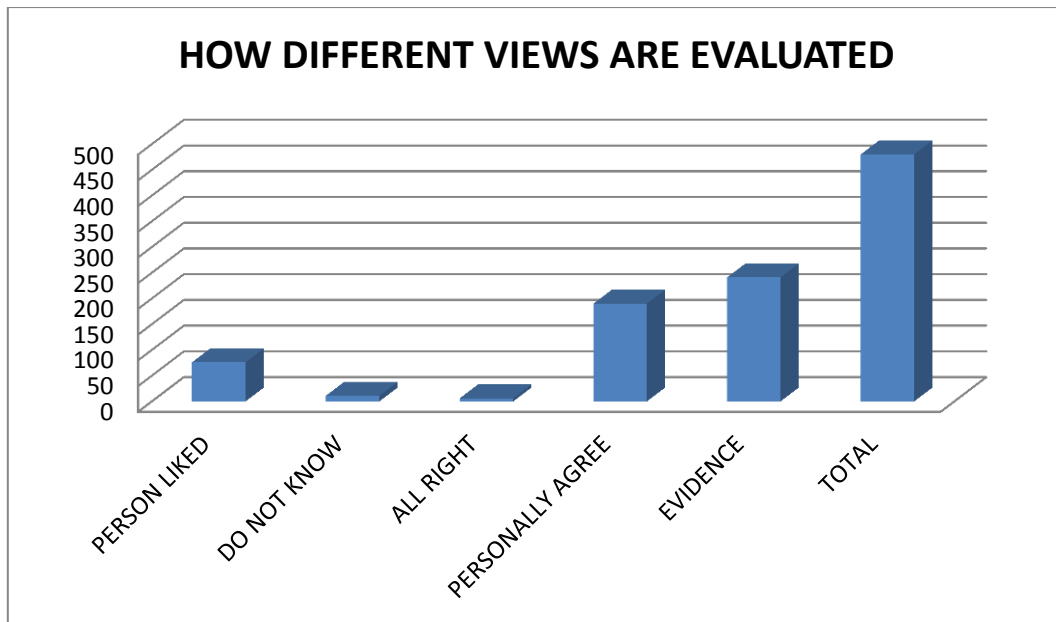


Figure 30 – How different views are evaluated - Total numbers of responses

Responses reflected that 241 (50.21%) would examine the evidence presented in support of the views, evaluate them and then decide, 190 (39.58%) would choose the view they personally agreed with, 76 (15.83%) believed the view given by the person they liked, 11 (2.29%) did not know which view to believe, and 6 (1.25%) thought all views given were right.

## Section D - Lifelong Learning

### Question 9 When I am learning about a topic, I find it to be

- Difficult and unpleasant – I am glad when it is over (*Coded as HARD in the graphs*)
- Exciting and fun – I enjoy learning (*Coded as FUN*)
- Boring (*Coded as BORING*)
- Mildly pleasant – but I would rather watch television or a movie (*Coded as OK*)
- I have no time for learning, I am too busy (*Coded as NO TIME*)

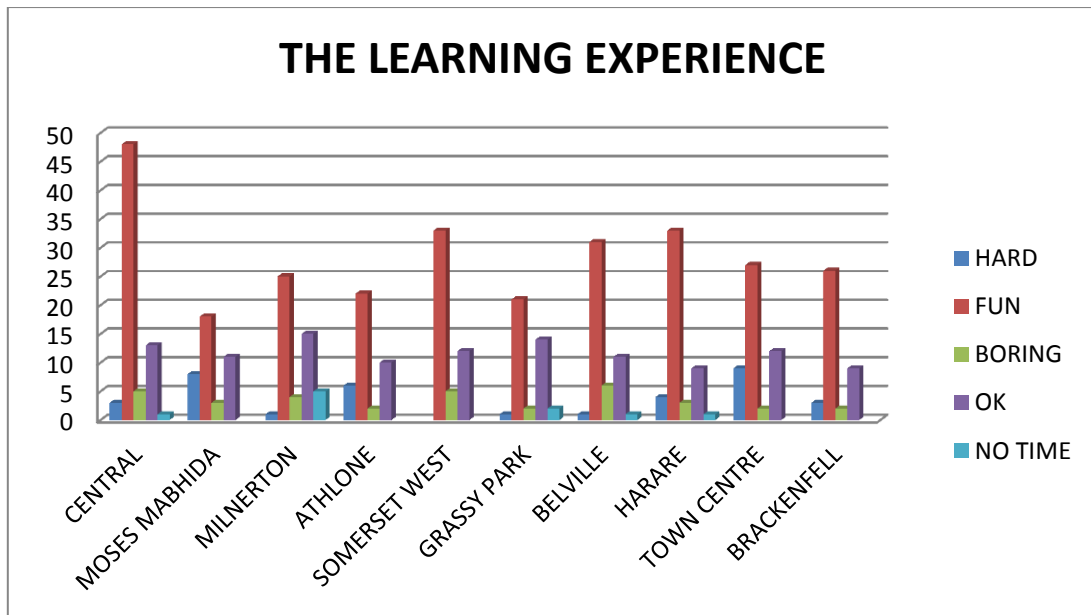


Figure 31 – The learning experience - Numbers of responses

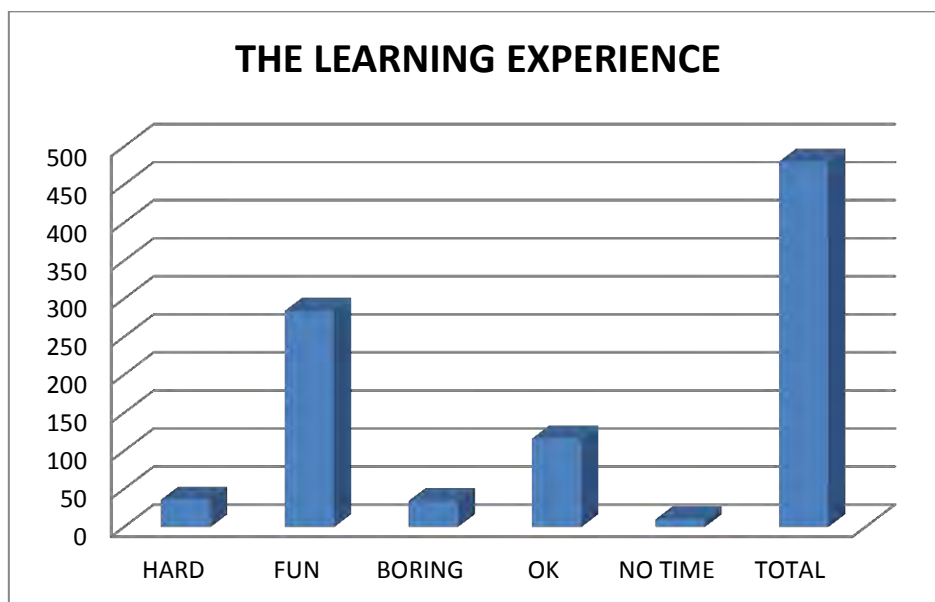


Figure 32 – The learning experience - Total numbers of responses

Responses reflected that 284 (59.79%) found learning to be exciting and fun, 116 (24.17%) mildly pleasant, but would rather watch television or a movie, 36 (7.50%) indicated that they found learning to be difficult and unpleasant, 34 (6.46%), boring, and 10 (2.08%) had no time for learning.

**Question 10 My preferred way of learning is:**

- Reading books, newspapers, magazines (Coded as *PRINT* in the graphs)
- Surfing the internet (Coded as *INTERNET*)
- Watching movies and videos (Coded as *MOVIES*)
- Listening to people speak about topics (Coded as *SPEAKER*)
- All of the above (Coded as *ALL*)

(Respondents were able to indicate more than one answer to the question)

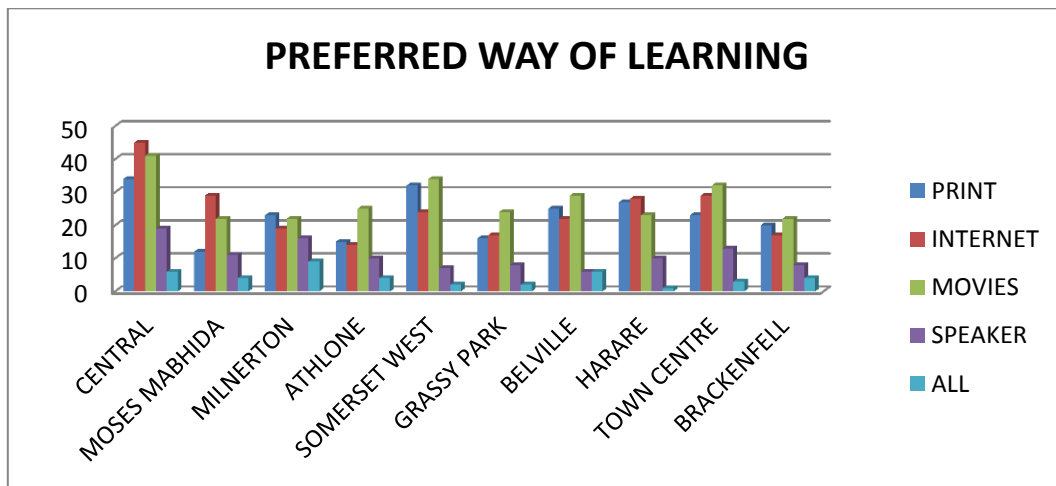


Figure 33 – Preferred way of learning - Numbers of responses

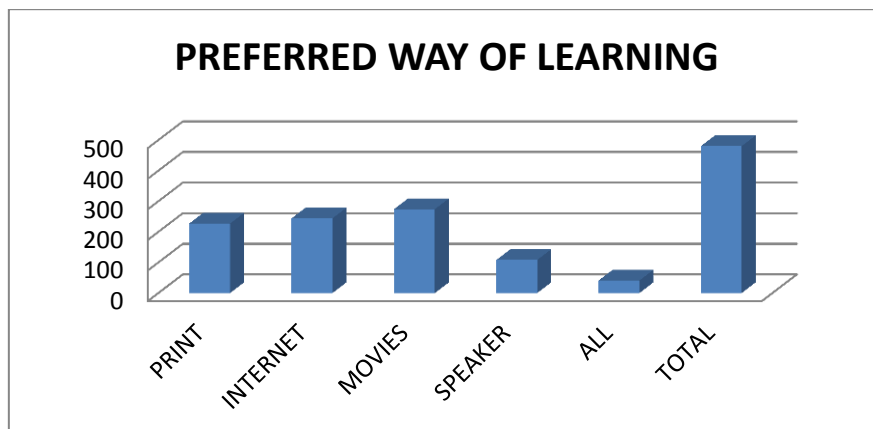


Figure 34 – Preferred way of learning - Total numbers of responses

Responses reflected that 274 (57.08%) preferred movies and videos, 244 (50.83%) preferred the Internet, 227 (47.29%) preferred books, newspapers and magazines, 108 (22.50%) preferred listening to people speak about topics, and 41 (8.54%) used all of the mediums for learning.

**Section E - Cross use of public libraries, museums and archives**

**Question 11 Do you visit and use the public library?**

*(The 480 respondents from public libraries were also requested to indicate whether they were registered members of the public library or not).*

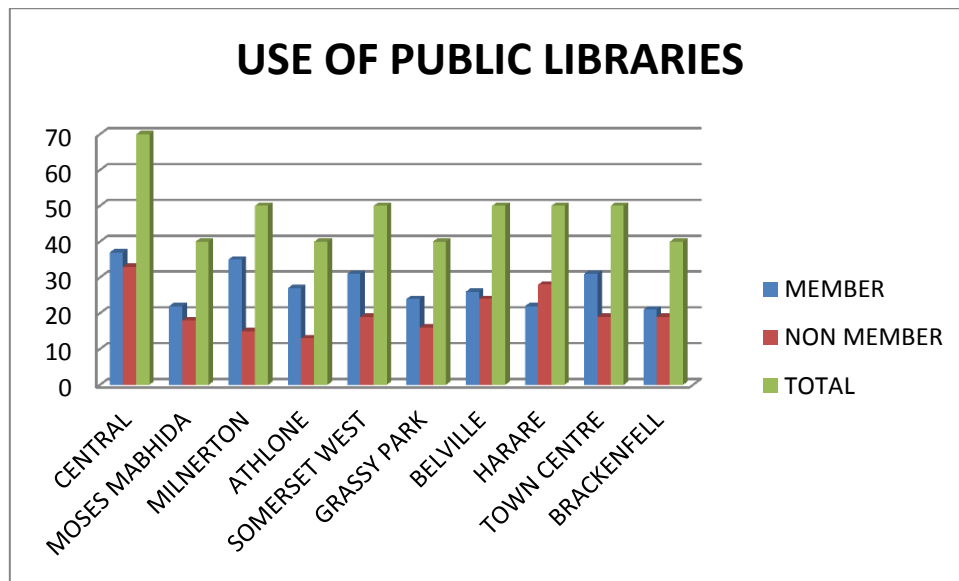


Figure 35 – Use of public libraries - Numbers of responses

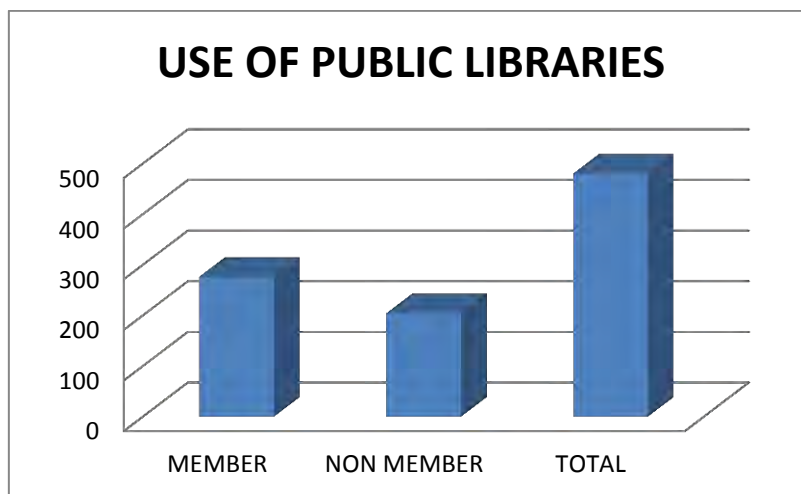


Figure 36 – Use of public libraries - Total numbers of responses

Of the 480 public library users surveyed, 276 (57.50%) were registered members of public libraries and 204 (42.50%) were not members, but were using the facilities.

Among the reasons listed by respondents for using public libraries (which they wrote in the survey questionnaires themselves, without any attempt at categorising for them), categories were identified and grouped as:

- Borrowing material from the public libraries to take home (Indicated as BORROW in the graphs)
- Browsing the collections that could not be taken out, such as newspapers, magazines and reference materials and reading in the library (Indicated as BROWSE)
- Using the Internet facilities at the library (Indicated as INTERNET)
- Conducting research at the library (Indicated as RESEARCH)
- Using the library as a place to study and do assignments, not necessarily using the collections (Indicated as STUDY SPACE)
- Job seekers using newspapers and the Internet to search for jobs (Indicated as JOB SEEKER)
- Other reasons that did not fit in the above categories, indicated as OTHER.

*(Respondents listed one or more reasons that were counted in the categories above)*

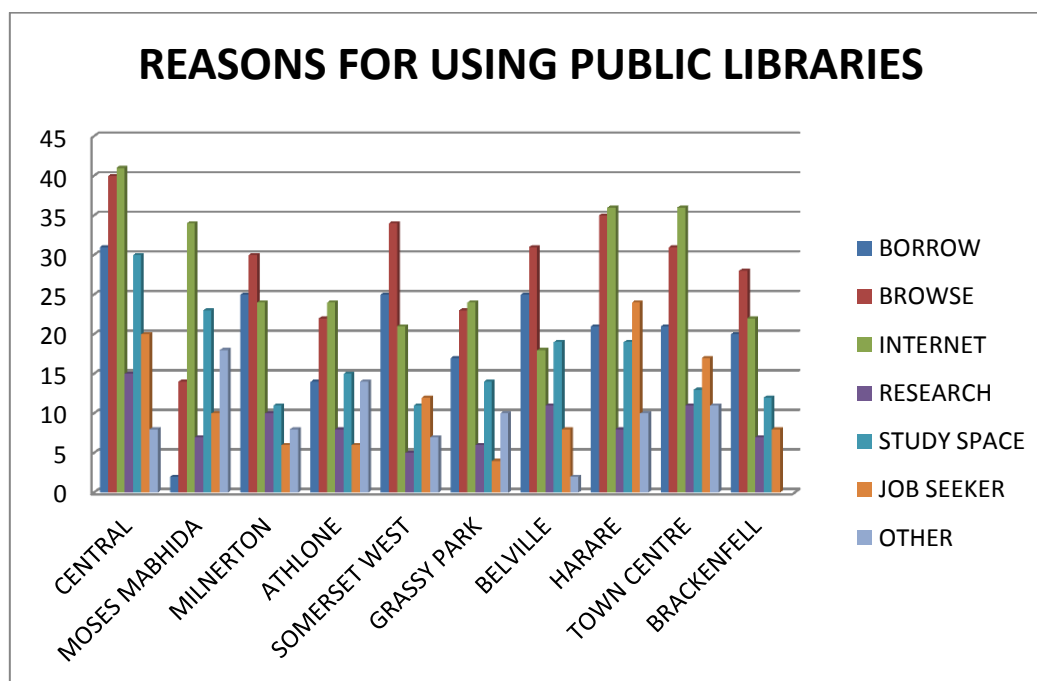


Figure 37 – Reasons for using public libraries - Numbers of responses

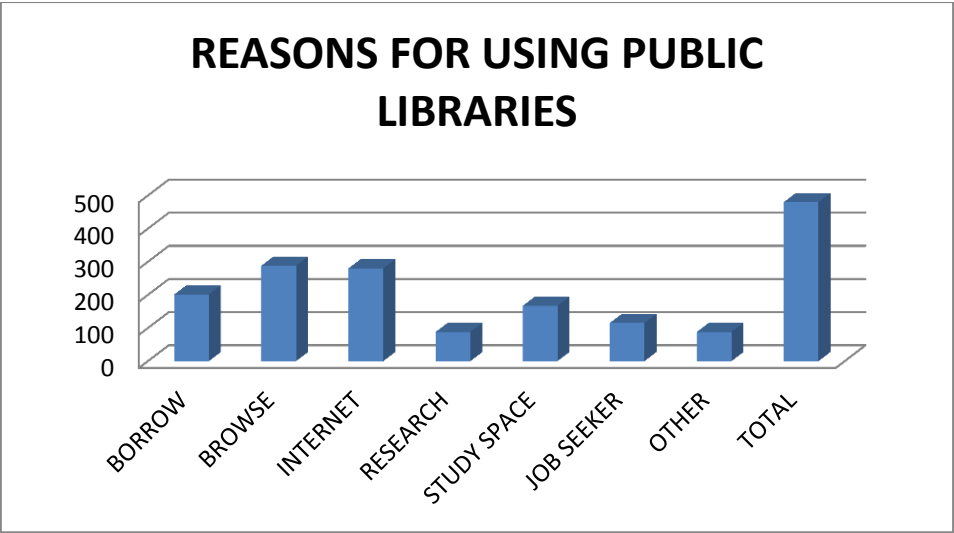


Figure 38 – Reasons for using public libraries - Total numbers of responses

Responses reflected that 288 (60%) browsed the shelves and read newspapers and magazines in the library; 280 (58.33%) used the Internet; 201 (41.88%) borrowed items to take home; 167 (34.79%) used the library as study space to do their assignments; 115 (23.96%) were searching for jobs and 88 (18.33%) used the public libraries for research. Of the 88 (18.33%) respondents whose reasons were listed as “Other”, the reasons included using the libraries as a safe haven from a dangerous living environment, a venue for socializing and meeting friends, teachers or parents who took their children to do homework assignments, and using the American Centre at Central Library.

**Question 12 Do you visit the local museum?**

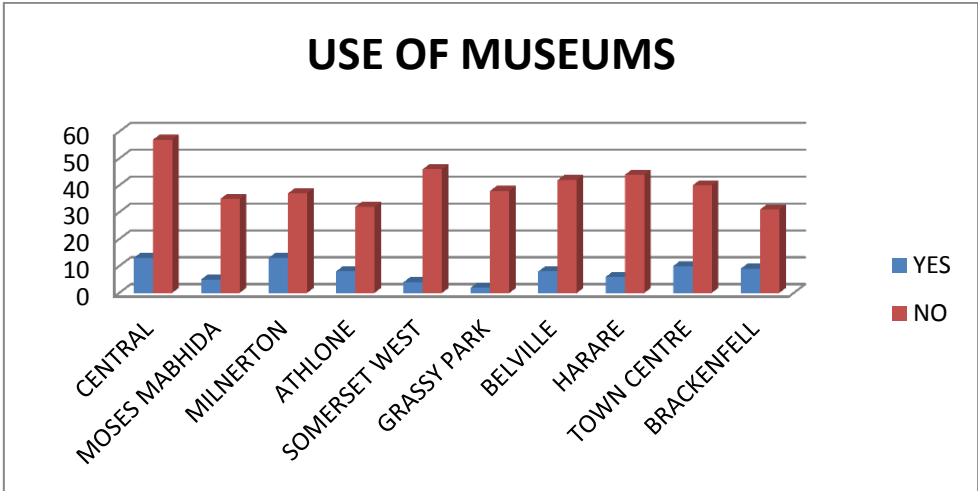


Figure 39 – Use of museums - Numbers of responses

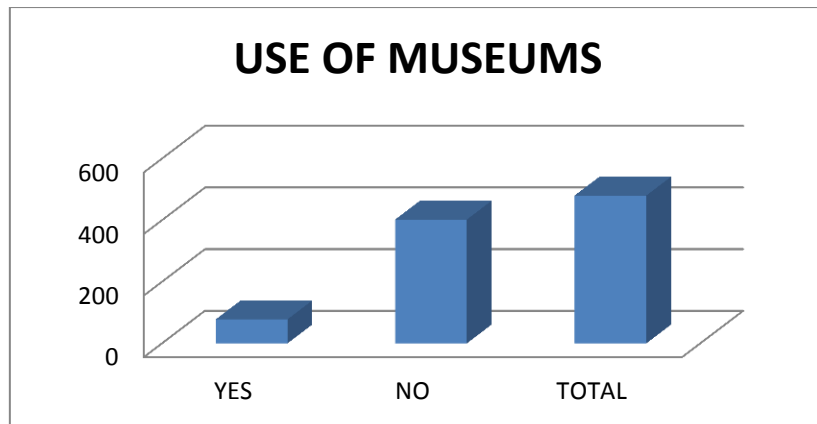


Figure 40 – Use of museums - Total numbers of responses

Of the 480 respondents, 401 (83.54%) indicated that they did not use and visit museums and 78 (16.46%) indicated that they used and visited museums. Among the reasons listed by the 78 respondents for using museums (which they wrote in the survey questionnaires themselves), categories were identified and grouped as:

- Going to view specific exhibitions (Indicated as EXHIBITIONS in the graphs)
- Attending museum events, such as talks, workshops and exhibition openings (Indicated as EVENTS)
- Taking children to the museums for educational purposes – these included both teachers from schools, and parents (Indicated as TEACH)
- Visiting the museums for leisure and entertainment (Indicated as LEISURE)
- Other reasons (Indicated as OTHER)

*(Respondents listed one or more reasons that were counted in the categories above)*

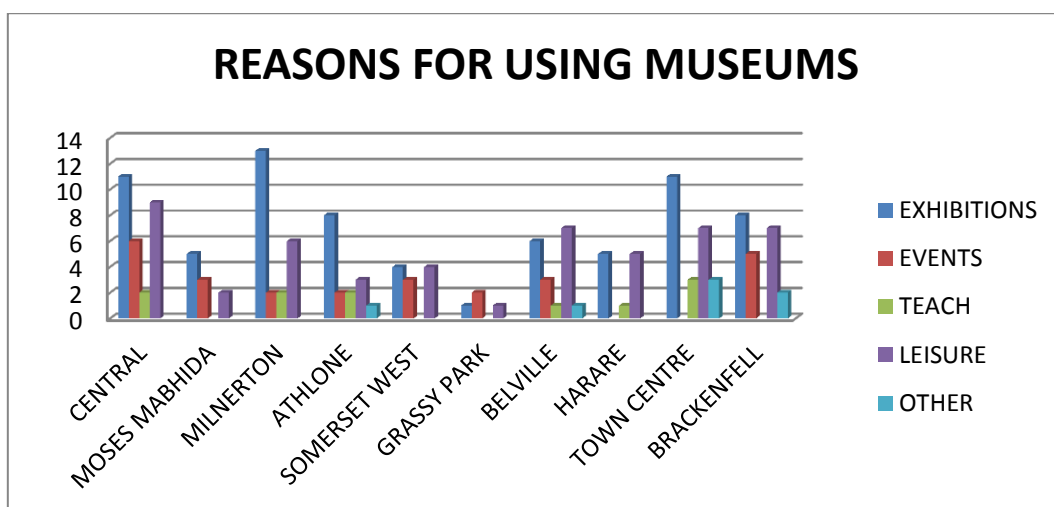


Figure 41 – Reasons for using museums - Numbers of responses

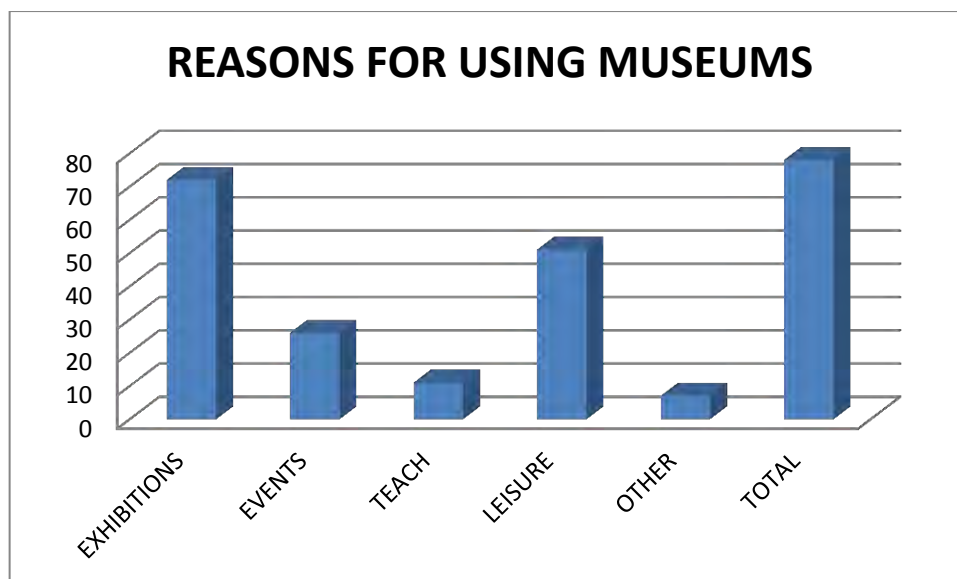


Figure 42 – Reasons for using museums - Total numbers of responses

Of the 78 (16.46%) public library respondents who did use museums, 72 (91.14%) indicated that they went to view exhibitions; 51 (64.56%) visited museums for leisure; 26 (32.91%) attended events held at the museums and 11 (13.92%) indicated that they took children to the museums to learn (either as teachers or parents). Of the 7 (8.86%) who visited museums for other reasons, reasons listed were as tour guides or bus drivers taking tourists to the museums.

Of the 402 (83.75%) public library respondents who indicated that they did not visit the museums, categories identified for using museums (which respondents wrote in the survey questionnaires themselves) were grouped as:

- Having no interest in the museums (Indicated as NO INTEREST in the graphs)
- Having no time to visit museums (Indicated as NO TIME)
- Living in areas far away from museums, thus requiring access to transport and not having access or money for the cost of transport (Indicated as DISTANCE)
- Entrance fees were a deterrent to visiting museums (Indicated as COST)
- Lack of knowledge about museums, including where they are located, or what they do (Indicated as NOT KNOW)
- Other reasons (Indicated as OTHER)

*(Respondents listed one or more reasons that were counted in the categories above)*

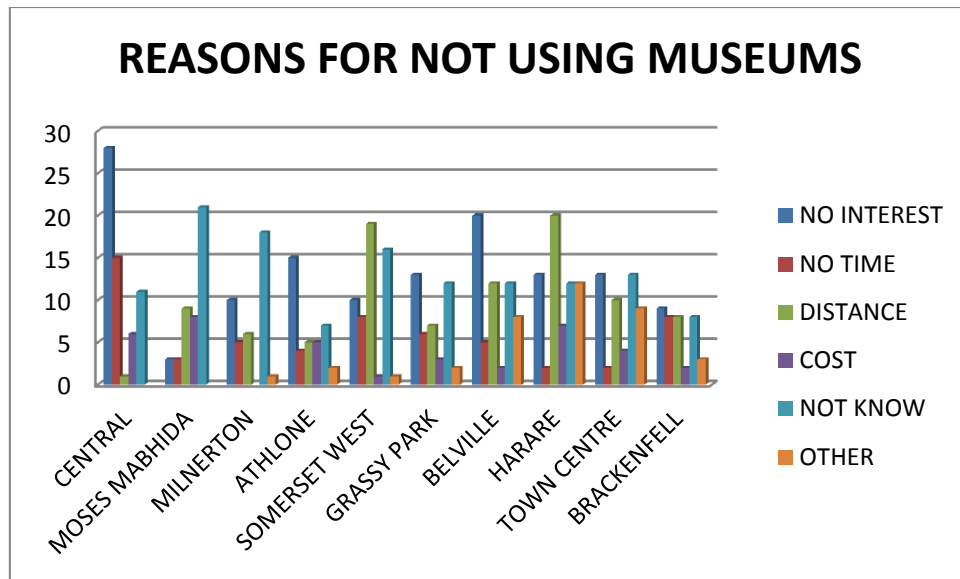


Figure 43 – Reasons for not using museums - Numbers of responses

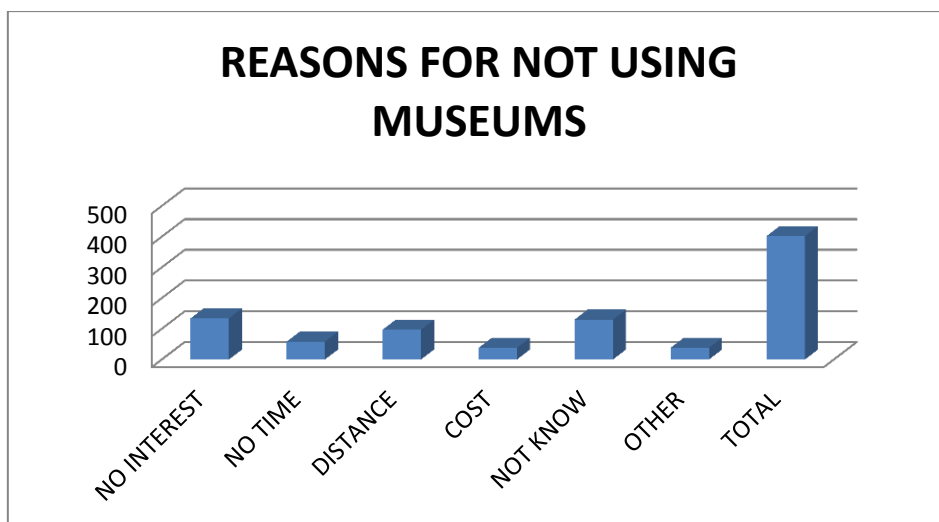


Figure 44 – Reasons for not using museums - Total numbers of responses

Of the total 402 (83.54%) of respondents who indicated they did not use and visit the museums, 134 (33.33%) indicated that they had no interest in museums; 130 (32.34%) did not know what the museums were, where they are, or what they do; 97 (24.13%) indicated distance and transport problems preventing them from going to museums; 58 (14.43%) had no time; 38 (9.45%) indicated that the cost (entrance fees) to enter the museums were a deterrent, and 38 (9.45%) indicated other reasons such as not agreeing with the museums politically, or preferring to go to the District Six museum rather than Iziko Museums.

**Question 13 – Do you visit and use the Archives?**

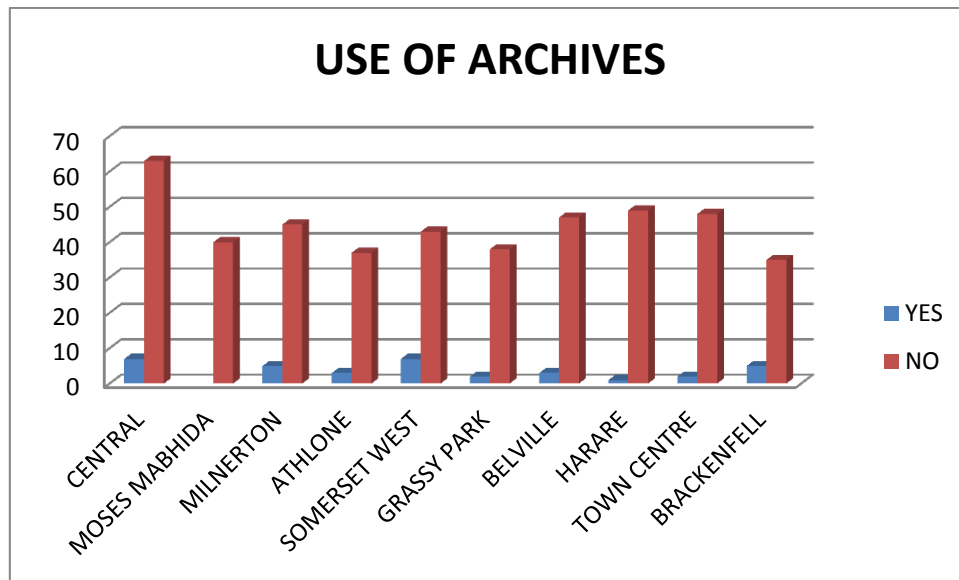


Figure 45 – Use of archives - Numbers of responses

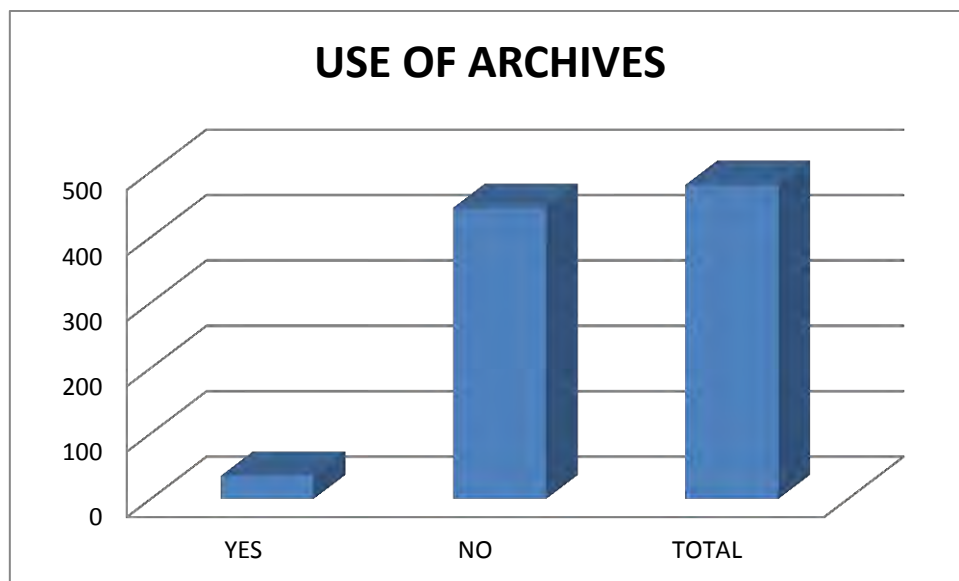


Figure 46 – Use of archives - Total numbers of responses

Of the total 480 respondents, 445 (92.71%) indicated that they did not use or visit the Archives, and 35 (7.29%) had used the Archives. Among the reasons listed by the 35 respondents who used the Archives (which they wrote in the survey questionnaires themselves), categories were identified and grouped as:

- Conducting academic research using the primary resource material in the archival collections (Indicated as RESEARCH in the graphs)
- Conducting research on family history and genealogy (Indicated as FAMILY HISTORY)
- Attending the annual open week tours offered by the Archives (Indicated as TOURS)

*(Respondents listed one or more reasons that were counted in the categories above)*

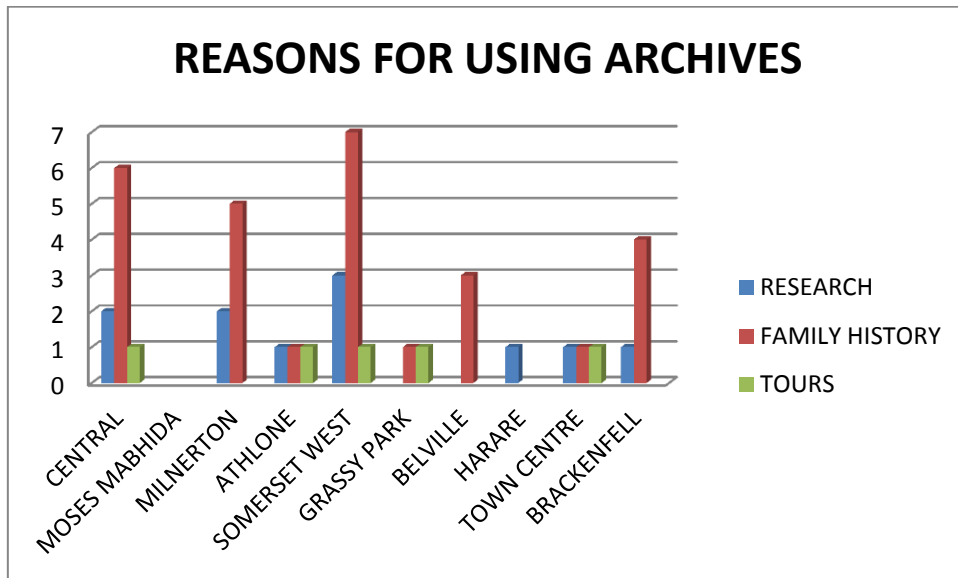


Figure 47 – Reasons for using archives - Numbers of responses

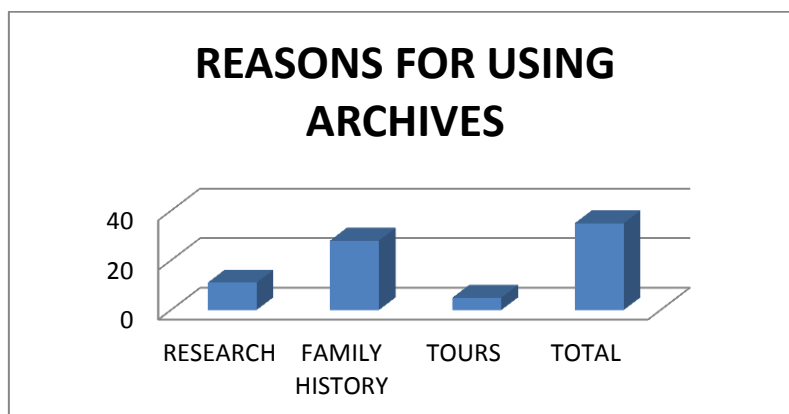


Figure 48 – Reasons for using archives - Total numbers of responses

Of the 35 (7.29%) respondents who had used the Archives, 28(80%) had used the Archives for researching family history; 11 (31.43%) for academic research and 5 (14.29%) had been on tours during the open week.

Of the 445 (92.71%) public library respondents who indicated that they did not visit the Archives, categories listed for not using the Archives (which respondents wrote in the survey questionnaires themselves) were identified and grouped as:

- Having no need to use the Archives (Indicated as NO NEED in the graphs)
- Having no interest in visiting the Archives (Indicated as NO INTEREST)
- Living in areas far away from the Archives, thus requiring access to transport and not having access or money for the cost of transport (Indicated as TRANSPORT)
- Lack of knowledge about the Archives, including not knowing where they are located, or what they do (Indicated as NOT KNOW)
- Other reasons (Indicated as OTHER)

*(Respondents listed one or more reasons that were counted in the categories above)*

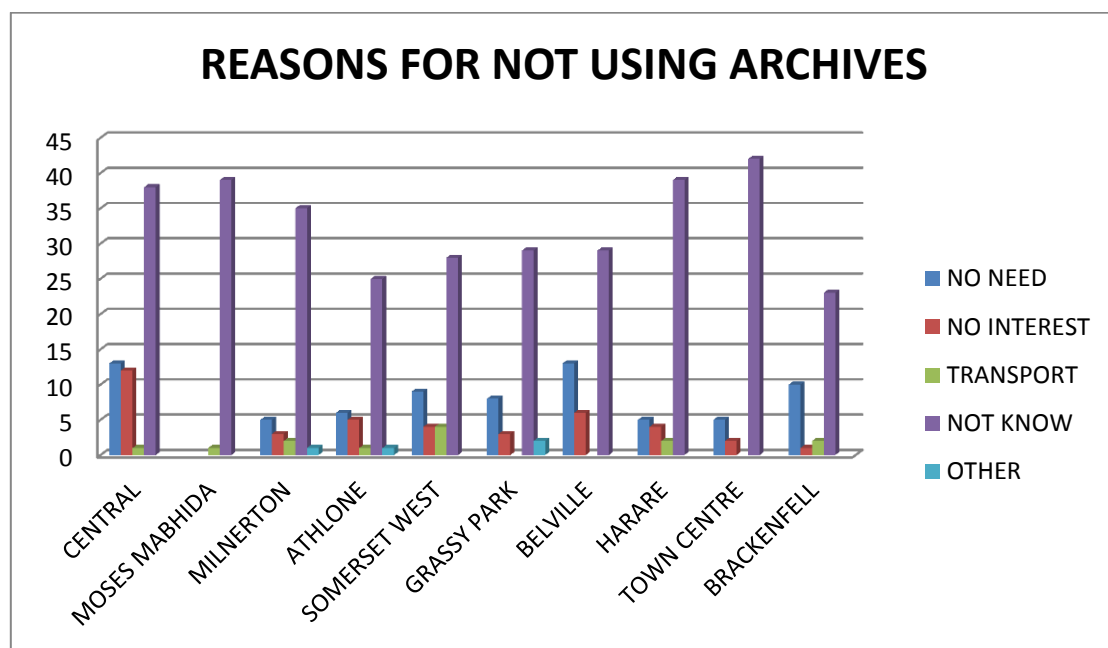


Figure 49 – Reasons for not using archives - Numbers of responses

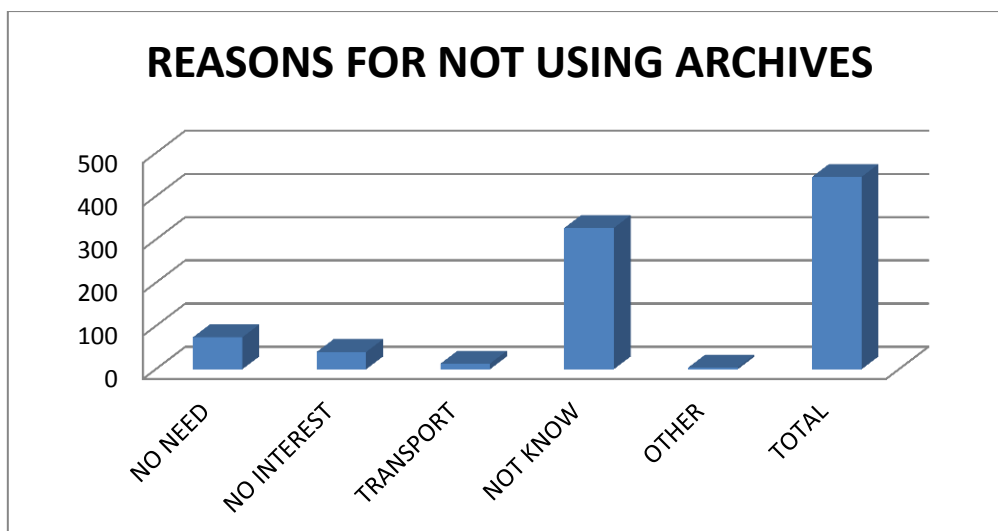


Figure 50 – Reasons for not using archives - Total numbers of responses

Of the 445 (92.71%) respondents who did not use archives, 327 (73.48%) indicated that they had never heard of the Archives, did not know where they are or what they do; 74 (16.63%) had no need; 40 (8.99%) had no interest; 13 (2.92%) indicated transport and distance as a deterrent, and 4 (0.90%) listed as other reasons, which were that they had no time to visit the Archives.

### **Additional comments from respondents**

In addition to the reasons given by respondents to the questions 11 to 13, a number of additional comments were made by users that are considered to be valuable additional insight into their opinions and experiences of public libraries, museums and archives.

### ***Comments from respondents on public libraries***

The comment *“I read the newspaper every day. It is good to be here among people”* (Somerset West) reflects the social needs that public libraries fulfil for their users, as does the comment *“There is a lovely atmosphere here. We all love coming here for the social interaction too. The librarians are fantastic and create this family environment”* (Somerset West).

The comment *“My main desperate need is to find work, so I come here every day to look for a job”* (Somerset West) reflected the plight of many of the public library users who were unemployed and seeking work, finding the public libraries serving them as a place to seek work.

The comments *“I come here for the social interaction with friends. This library is not well stocked and reflects the racist colonial bias of the management”* (Grassy Park); *“The librarians are unfriendly and there are not enough books in this library – obviously Coloured people do not matter”*. (Grassy Park); and *“I use the library for research and pleasure – I love reading and books and the library is the only place I have access – though the books and collections are limited here”* (Grassy Park), reflected some dissatisfaction among some of the users of that branch, specifically with the collections which were perceived to be inferior to other branches..

The comments *“The librarians are very friendly and this is a nice, clean and quiet space to study”*. (Belville); *“I support this excellent resource – we need many more like this in the disadvantaged communities”* (Harare); *“This library is a blessing. I come here to borrow all the books and read and learn all I can”* (Harare) *“I stay at a most destructive place for a student, a tavern, and it is very hard for me. The library is a quiet, safe place for me to study, and also, I can access the internet here”* (Harare), and the comment *“The library is a place of safety and serenity”* (Athlone) reflected the views of many of the public library users surveyed. These comments indicate that public libraries are experienced by many users living in poverty and crime stricken areas, as places of safety, refuge and shelter from the harsh environments surrounding them.

### **Comments from respondents on museums**

The comments *“I go to museums to learn more about the history of our country. I only go when they are free one week of the year. I don’t agree that we should have to pay to go in”* (Central); *“The museums are for rich people only, and they are very far”* (Moses Mabhida); *“Transport to the museums is expensive and they make you pay to enter – so the museums are only for some people, not for us”* (Moses Mabhida); *“I have been to the museums a few times – they are interesting, but I do not like them charging entrance fees, they should be free, like the libraries”* (Town Centre) and *“We do not have any museums in our local community here”* (Belville) all reflect that entrance fees, distance, and cost of transport to be deterrents to respondents from visiting museums that are located far away from them.

The comments *“I go to and support District Six Museum as it is for the people. I do not go to Iziko Museums”* (Athlone); *“I used to go to the museums, but these days they are too political”* (Somerset West); *“Museums are not in touch with the people – they shove their oppressive version of history on us”* (Grassy Park); *“They are too far and still too colonial. I will not support them until they transform”* (Harare); *“I go to District Six museum as they have very interesting talks and programmes”* (Brackenfell); and *“The museums are too far away,*

*and too political for my liking*” (Brackenfell) all reflected political perceptions about the museums in some of the respondents.

The comments *“Don’t know about museums, and I have survived this long without knowing them, so they are not necessary”* (Somerset West); *“I have no interest in objects”* (Town Centre) *“I have no interest in museums – I know my own culture, I do not need other people to tell me”* (Brackenfell) reflected some user perceptions on museums in terms of relevance to them personally.

Comments from public library users who had positive experiences of the museums included: *“I occasionally visit the museums when there are exhibitions of interest to me – like the Timbouckotu Manuscripts, and Slave Lodge – they are excellent”* (Athlone) and *“I enjoy learning about our history, culture and nature from live exhibitions – they create scenes that make it very real, like you are there”* (Harare).

### **Comments from respondents on the Archives**

The comment *“I do not go to the Archives because I really do not like to be reminded of that time back then – struggles and apartheid – I think we can do better with our present”* (Milnerton) reflects the desire to forget the past, as it is too painful, while the comment *“Do not go to the Archives as I am not interested in old things.”* (Somerset West) reflects a perception of the Archives being part of the past.

The comments *“I have tried to use the Archives to access family records a few years ago, but I found them very unhelpful. Pretoria was even worse, they did not answer the phone or e-mail”* (Athlone) and *“I wanted to use the Archives but I was told I could not access the records for one year – I used Sharecall and never got an answer. I wanted to access pre-1994 Dept. of Coloured Affairs records and could not get an answer from anyone in CT or PT”* (Grassy Park) reflected unsuccessful experiences of using the Archives in the past.

The comment *“I have been to the Archives – they have lovely old photographs and collections – very few people know about the treasures there”* (Somerset West) reflected a positive experience with the Archives.

### **General comments from respondents**

The comment *“I don’t know about museums and archives but if you help me to know, I can start going there”* (Milnerton) reflects the interest, displayed from many of the users surveyed who did not know about museums and archives, in finding out more about them.

The comment *“If I am interested in the subject, then I like learning. If I am not interested in the subject then I do not like learning”* (Athlone) illustrates the need to design courses that are interesting, pleasurable and engaging for users.

The comment *“This questionnaire is devious and deceitful and has a hidden agenda to promote democracy”* (Grassy Park) reflects the opinion of the one user surveyed who was suspicious of the questionnaire, but completed the questionnaire despite this.

## 8.2 Results from Iziko Museums of South Africa

Total number of users who filled out survey questionnaires: 200

Number of users who declined to do the survey: 20

Return rate: 90.9%

The total number of respondents per site was: South African Museum (140) and Slave Lodge (60).

### Demographics

#### Race

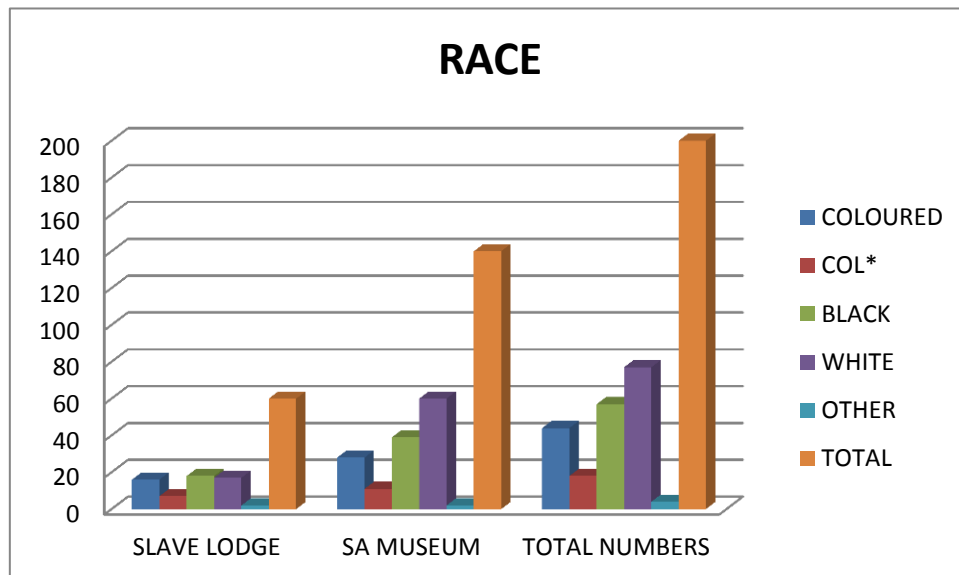


Figure 51 - Numbers and totals by Race

Of the 200 respondents surveyed at Iziko Museums, 77 (38.50%) were White, 62 (31%) were Coloured (with 44 (22%) having no objection to stating their race, and 18 (9%) objecting strongly to stating their race); 57 (28.50%) were Black; and 4 (2%) were Other (identified as Indian).

## Gender

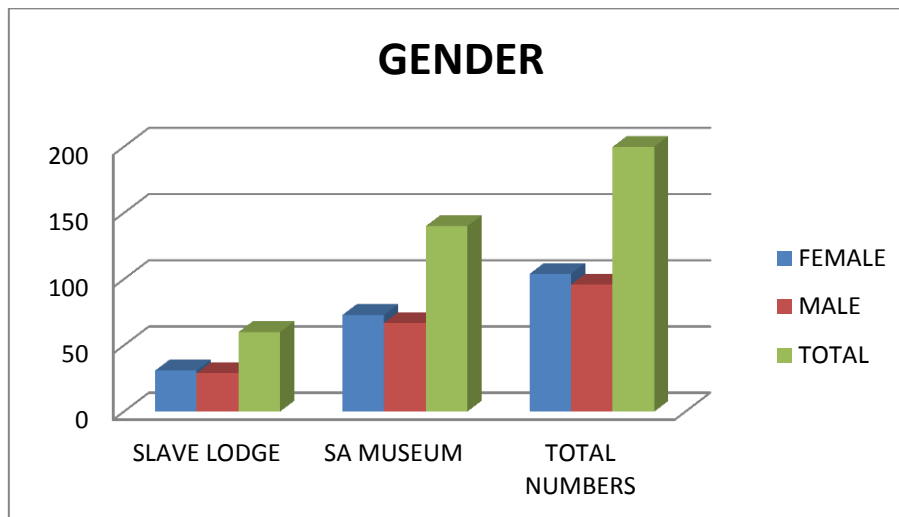


Figure 52 - Numbers and totals by Gender

Of the total 200 respondents, 104 (52%) were female and 96 (48%) were male.

## Age Group

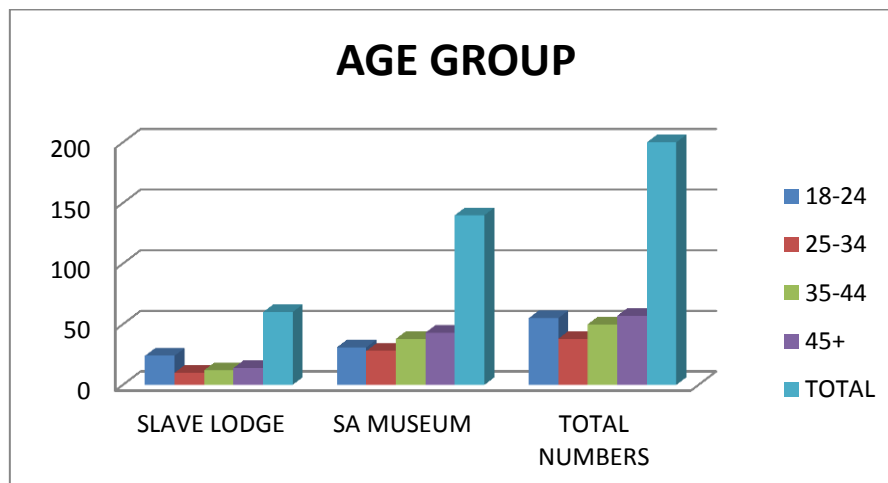


Figure 53 - Numbers and totals by Age Group

Of the 200 respondents, 57 (28.50%) were in the 45+ age group; 55 (27.50%) in the 18-24 group; 50 (25%) in the 35-44 group and 38 (19%) were in the 25-34 age group.

## Education Level

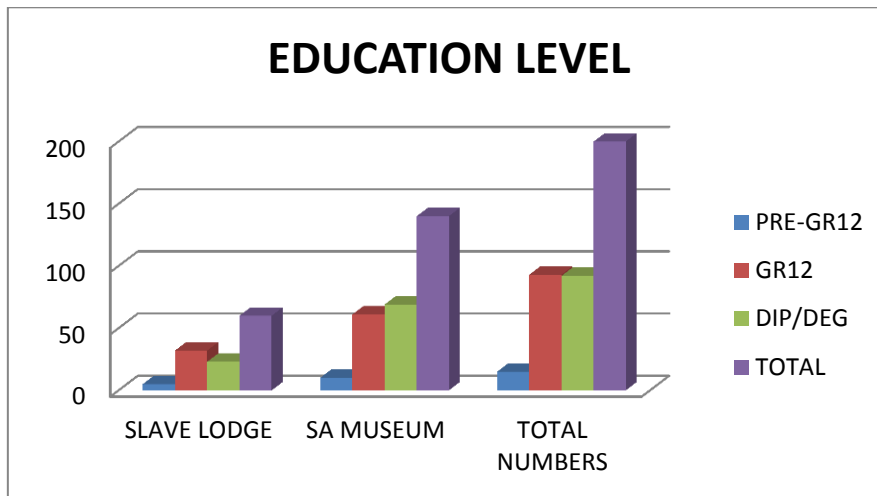


Figure 54 - Numbers and totals by Education Level

Of the 200 respondents, 93 (46.50%) had Grade 12 (Matric); 92 (46%) had a Post Grade 12 diploma or degree; and 15 (7.50%) had less than grade 12 (Matric).

## Religion

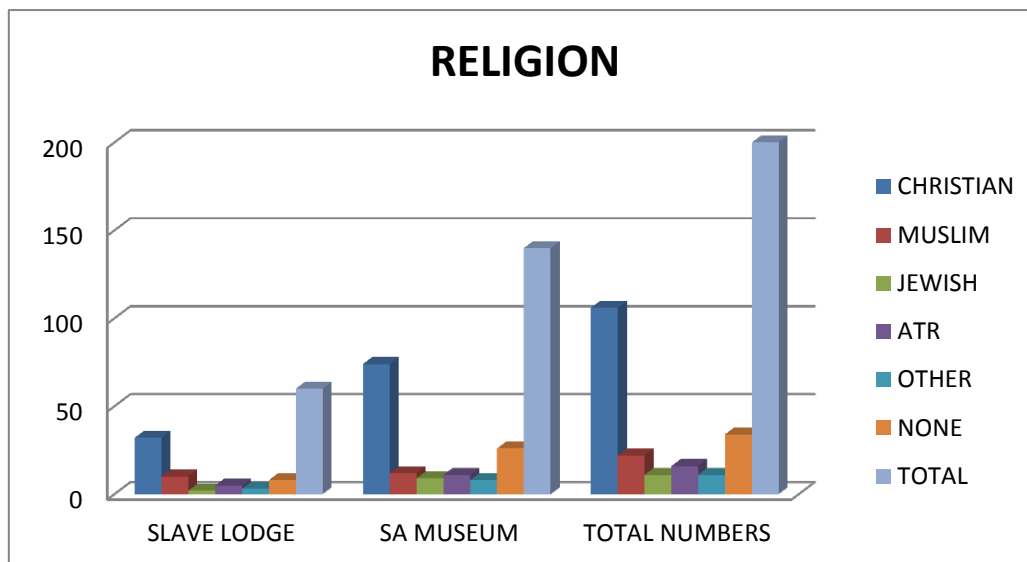


Figure 55 - Numbers and totals by Religion

(Note: the abbreviation "ATR" represents African Traditional Religion)

Of the 200 respondents, 106 (53%) were Christian; 34 (17%) had no religion; 22 (11%) were Muslim; 16 (8%) followed African Traditional Religion; 11 (5.50%) were Jewish and 11 (5.50%) had other religions.

## Language

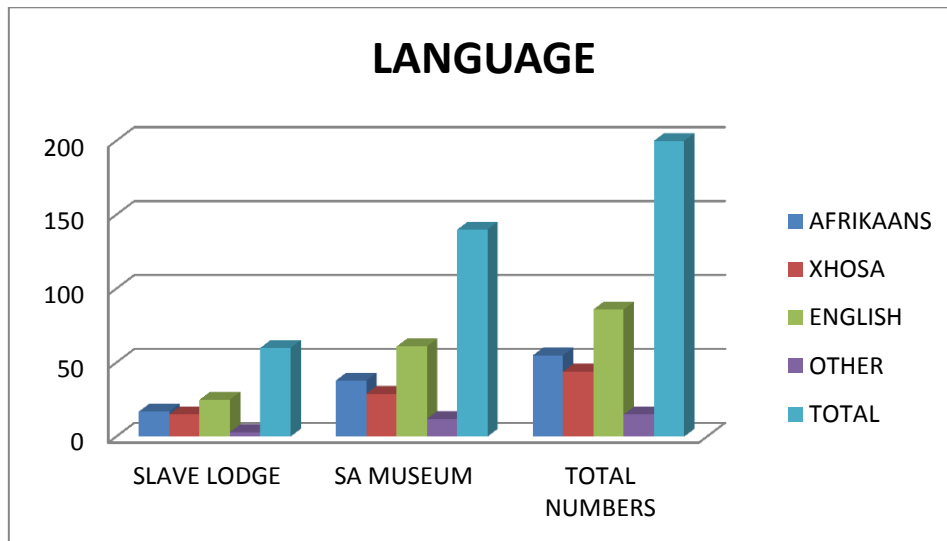


Figure 56 - Numbers and totals by Language

In terms of home language, or mother tongue, the total 200 respondents were all able to understand and complete the survey in the English language. Stated home languages were: 86 (43%) English; 55 (27.50%) Afrikaans; 44 (22%) IsiXhosa and 15 (7.50%) had another language as their home language.

## Employment Status



Figure 57 - Numbers and totals by Employment Status

Of the total 200 respondents, 104 (52%) were employed, 55 (27.50%) were students; 27 (13.50%) were unemployed and 14 (7%) were retired. The category of “unemployed” was expanded for the purposes of this survey to delineate unemployed, retired and student.

## Section A – Attitudes and perceptions towards Cultural Heritage

The following four questions were designed to determine attitudes and perceptions with regard to cultural heritage. Two of the questions were multiple choice.

### Question 1: Cultural heritage is:

- My own culture (*coded as OWN CULTURE in the graphs*)
- Music and art (*coded as MUSIC & ART*)
- Famous historical events (*coded as HISTORY*)
- The knowledge, ideas, culture and customs passed on from past *generations* (*coded as GENERATIONAL*)
- Something found in museums (*coded as MUSEUMS*)

(Respondents were able to indicate more than one answer to the question)

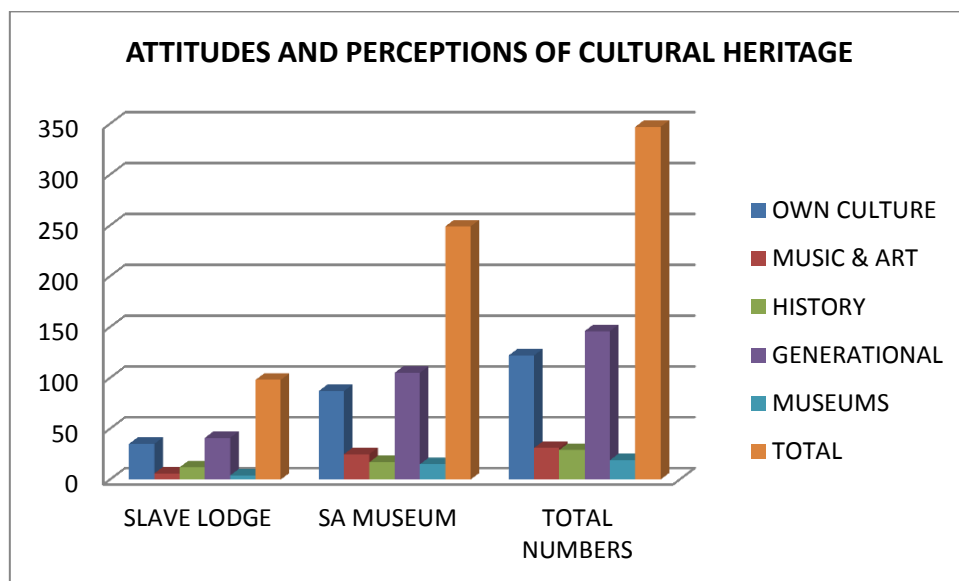


Figure 58 – Attitudes and perceptions of Cultural Heritage - Numbers and totals of responses

Responses reflected that 146 (73%) saw cultural heritage as the knowledge, ideas, culture and customs passed on from past generations, 122 (61%) saw cultural heritage as their own culture; 31 (15.50%) saw it as music and art; 29 (14.50%) considered it to be famous historical events; and 19 (9.50%) saw it as something to be found in museums.

**Question 2: An understanding of the different cultural heritage traditions is important to promote a culture of respect for diversity in a democracy**

*(Neither agreeing nor disagreeing is coded as NEUTRAL in the graph)*

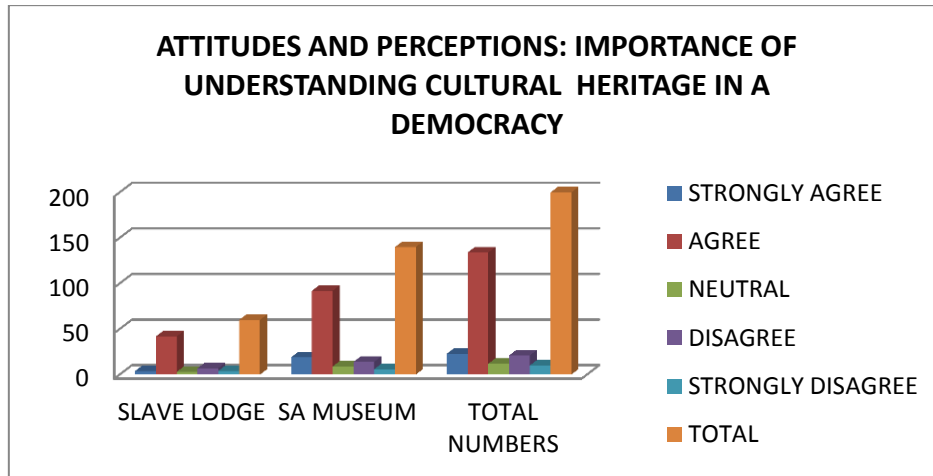


Figure 59 – Attitudes and perceptions: Importance of understanding Cultural Heritage in a democracy - Numbers and totals of responses

Of the respondents who found cultural heritage important for promoting a culture of respect for diversity in a democracy, 23 (11.50%) strongly agreed; and 134 (67%) agreed. 12 (6%) were neutral on the question, 21 (10.50%) disagreed, and 10 (5%) strongly disagreed.

**Question 3: The cultural heritage of the majority of citizens is more important than that of minority citizens (who have different cultural traditions)**

*(Neither agreeing nor disagreeing is coded as NEUTRAL in the graph)*

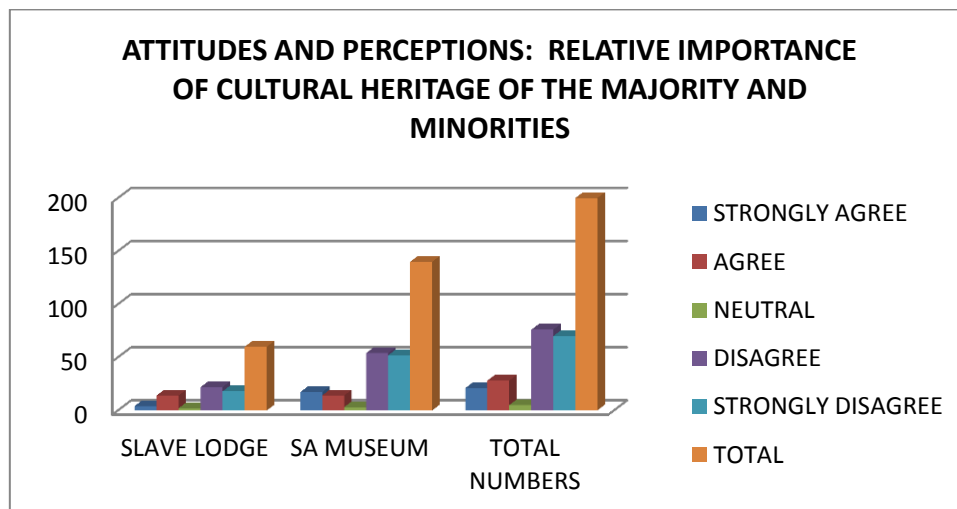


Figure 60 – Attitudes and perceptions: Relative importance of Cultural Heritage of the majorities and minorities - Numbers and totals of responses

Of the respondents who agreed that the cultural heritage of the majority of citizens is more important than that of a minority of citizens (who have different cultural traditions), 21 (10.50%) strongly agreed and 28 (14%) agreed. 5 (2.50%) respondents were neutral, 76 (38%) disagreed, and 70 (35%) strongly disagreed.

**Question 4: I have learned about cultural heritage through:**

- Reading books (either borrowed from the library, or bought) (Coded as BOOKS in the graph)
- Television and newspapers (Coded as TV & NEWSPAPERS)
- Visiting museums (Coded as MUSEUMS)
- People I know (Coded as PEOPLE)
- Visiting the Archives (Coded as ARCHIVES)
- Do not know anything about cultural heritage (Coded as DO NOT KNOW)

(Respondents were able to indicate more than one answer to the question)

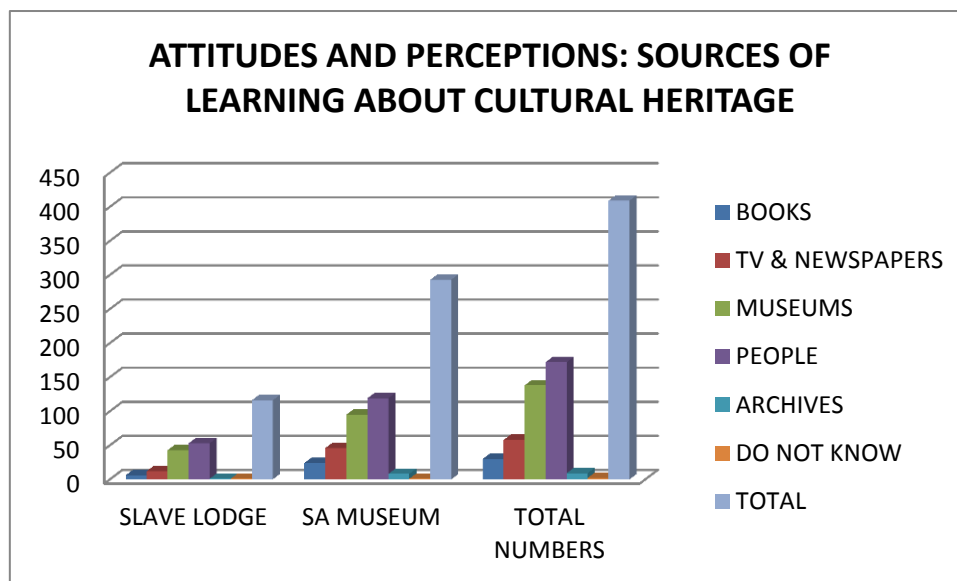


Figure 61 – Attitudes and perceptions: Sources of learning about Cultural Heritage - Numbers and totals of responses

Responses reflected that 172 (86%) had learned about cultural heritage through people they know, 138 (69% through museums, 58 (29%) through television and newspapers, 30 (15%) reading books, 9 (4.50%) through archives and 2 (1%) indicated that they did not know anything about cultural heritage.

## Section B - Internet access

**Question 5: Do you have Internet access at home?**

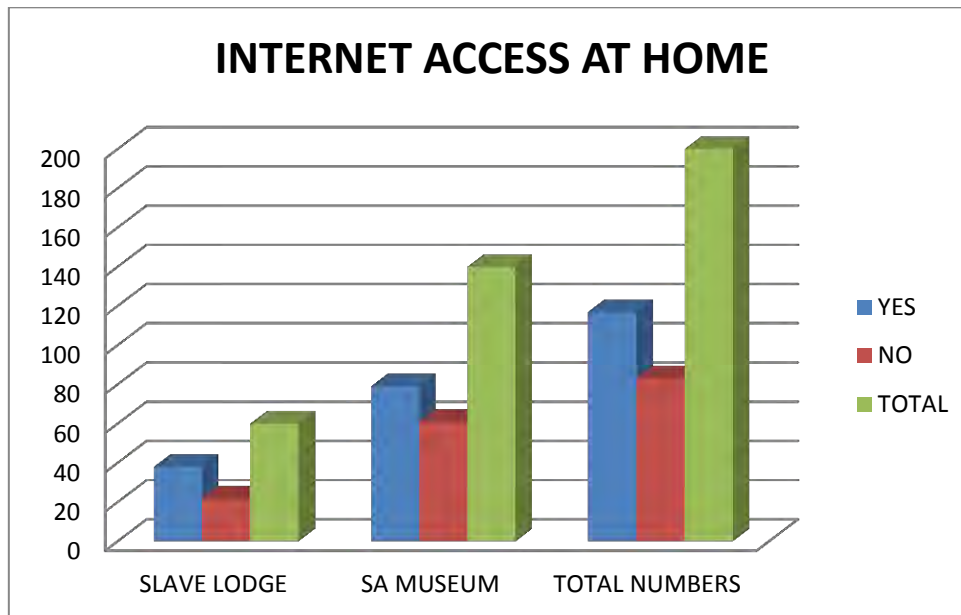


Figure 62 – Internet access at home - Numbers and totals of responses

Of the 200 respondents, 117 (58.50%) had Internet access from home, while 83 (41.50%) had no Internet access from home .

**Question 6** If you answered YES to having Internet access at home, how much access do you have? (If you answered no, ignore this question and move on to section C).

Options on the Questionnaire were:

- Very limited – can only access basic e-mail and web pages (*Coded as BASIC in the graphs*)
- Limited – can access e-mail, web pages and some video viewing before monthly quota runs out (*Coded as MEDIUM*)
- Unlimited – can access e-mail, web pages, unlimited video viewing (*Coded as UNLIMITED*)

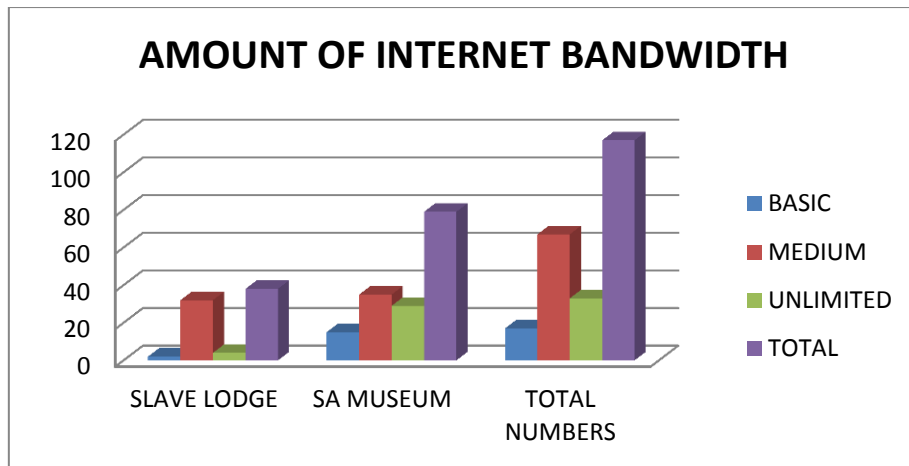


Figure 63 – Amount of Internet bandwidth - Numbers and totals of responses

Of the 117 (58.50%) respondents who had Internet access at home, 17 (14.53%) had basic access, 67 (57.26%) had medium access, and 33 (28.21%) had unlimited access.

### Section C - Information seeking and evaluation (Information Literacy)

#### Question 7 When I want to find information, I

- Ask a friend or family member (*Coded as FRIEND OR FAMILY in the graphs*)
- Use the internet (*Coded as INTERNET*)
- Go to the library (*Coded as LIBRARY*)
- I do not know how to find information (*Nil response so not included in the graph*)
- Find someone who knows about the subject, and ask them (*Coded as EXPERT*)

(Respondents were able to indicate more than one answer to the question)

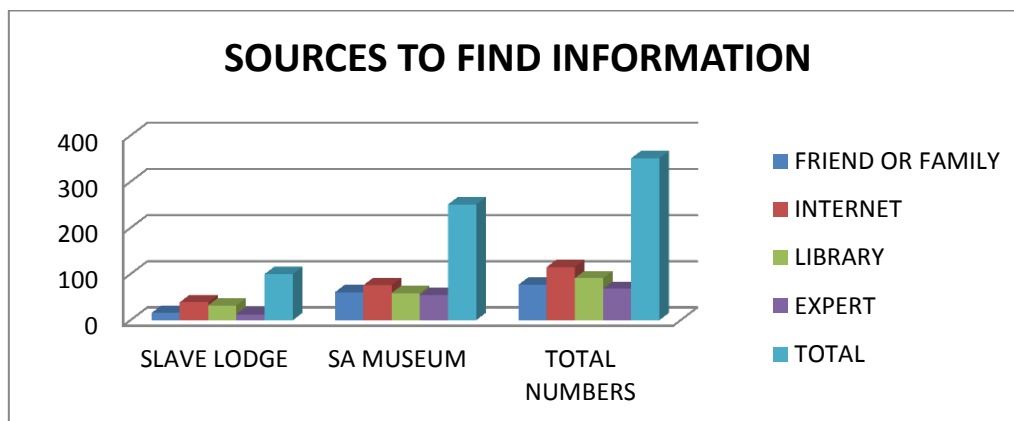


Figure 64 – Sources to find information - Numbers and totals of responses

Responses reflected that 115 (57.50%) used the Internet, 91 (45.50%) used the library, 77 (38.50%) find information by asking friends or family members, 68 (34%) consult an expert, and none indicated that they did not know how to find information.

**Question 8 When hearing people discussing a subject with different views, I**

- Believe the view given by the person I like (*Coded as PERSON LIKED in the graphs*)
- Do not know which view to believe (*Coded as DO NOT KNOW*)
- Think they all must be right (*Nil response so not included in the graph*)
- Choose the one I personally agree with (*Coded as PERSONALLY AGREE*)
- Examine the evidence presented in support of the views, evaluate them and then decide (*Coded as EVIDENCE*)

*(Respondents were able to indicate more than one answer to the question)*

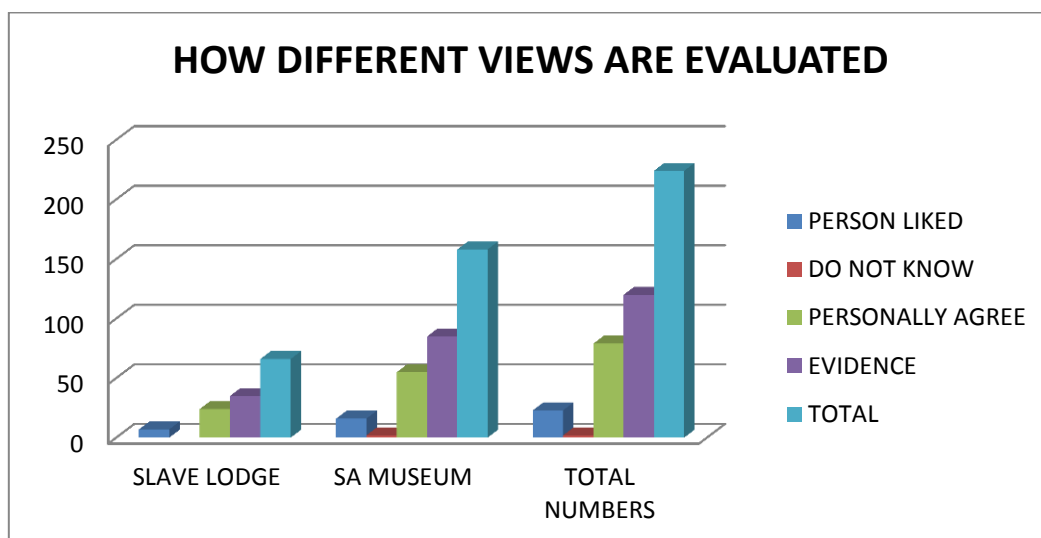


Figure 65 – How different views are evaluated - Numbers and totals of responses

Responses reflected that 120 (60%) would examine the evidence presented in support of the views, evaluate them and then decide, 79 (39.50%) would choose the view they personally agreed with, 23 (11.50%) believed the view given by the person they liked, 2 (1%) did not know which view to believe, and none thought all views given were right.

## Section D - Lifelong Learning

### Question 9 When I am learning about a topic, I find it to be

- Difficult and unpleasant – I am glad when it is over (*Coded as HARD in the graphs*)
- Exciting and fun – I enjoy learning (*Coded as FUN*)
- Boring (*Coded as BORING*)
- Mildly pleasant – but I would rather watch television or a movie (*Coded as OK*)
- I have no time for learning, I am too busy (*Coded as NO TIME*)

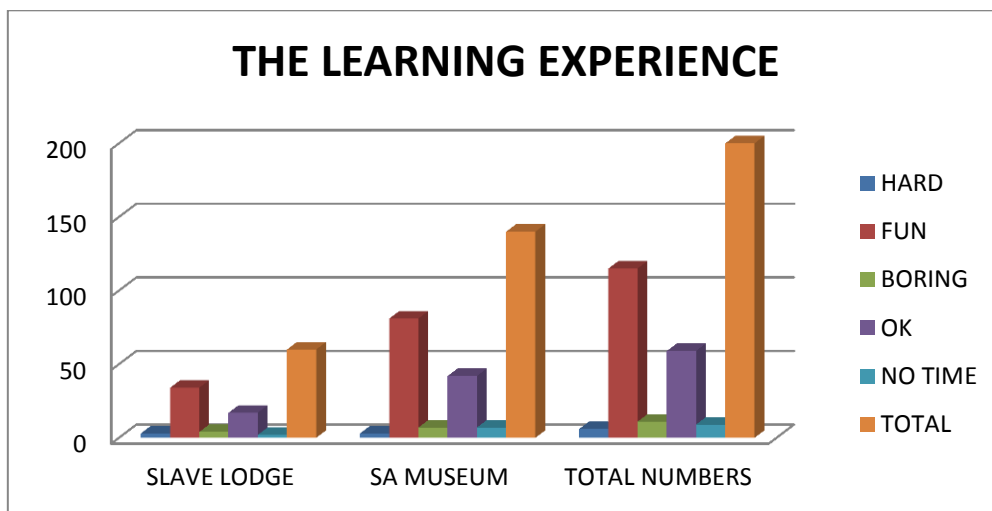


Figure 66 – The learning experience - Numbers and totals of responses

Responses reflected that 115 (57.50%) found learning to be exciting and fun, 59 (29.50%) mildly pleasant, but would rather watch television or a movie, 11 (5.50%), boring, 9 (4.50%) had no time and 6 (3%) indicated that they found learning to be difficult and unpleasant.

### Question 10 My preferred way of learning is:

- Reading books, newspapers, magazines (*Coded as PRINT in the graphs*)
- Surfing the internet (*Coded as INTERNET*)
- Watching movies and videos (*Coded as MOVIES*)
- Listening to people speak about topics (*Coded as SPEAKER*)
- All of the above (*Coded as ALL*)

(Respondents were able to indicate more than one answer to the question)

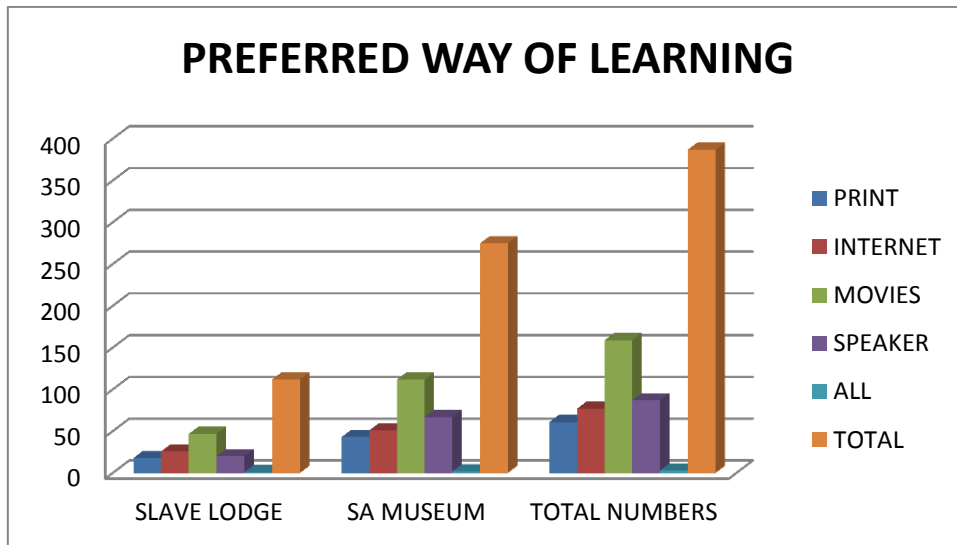


Figure 67 – Preferred way of learning - Numbers and totals of responses

Responses reflected that 159 (79.50%) preferred movies and videos, 87 (43.50%) preferred listening to people speak about topics, 77 (38.50%) preferred the Internet, 61 (30.50%) preferred books, newspapers and magazines, and 3 (2%) used all of the mediums for learning.

#### Section E - Cross use of public libraries, museums and archives

#### Question 11 Do you visit and use the public library?

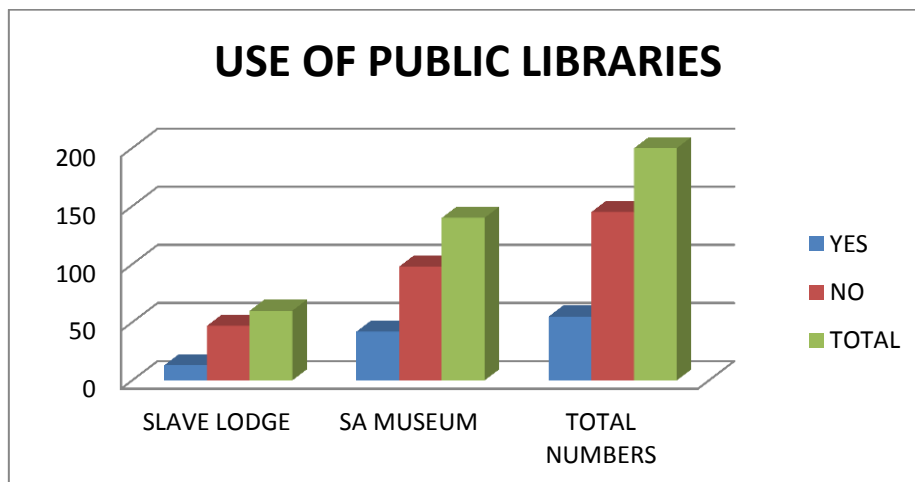


Figure 68 – Use of public libraries - Numbers and totals of responses

Of the 200 respondents, 145 (72.50%) did not use the public libraries, and 55 (27.50%) did use the public libraries.

Among the reasons listed by respondents for using public libraries (which they wrote in the survey questionnaires themselves, without any attempt at categorising for them), categories were identified and grouped as:

- Borrowing material from the public libraries to take home (Indicated as BORROW in the graphs)
- Browsing the collections that could not be taken out, such as newspapers, magazines and reference materials and reading in the library (Indicated as BROWSE)
- Using the Internet facilities at the library (Indicated as INTERNET)
- Conducting research at the library (Indicated as RESEARCH)
- Using the library as a place to study and do assignments, not necessarily using the collections (Indicated as STUDY SPACE)
- Other reasons that did not fit in the above categories, indicated as OTHER.

*(Respondents listed one or more reasons that were counted in the categories above)*

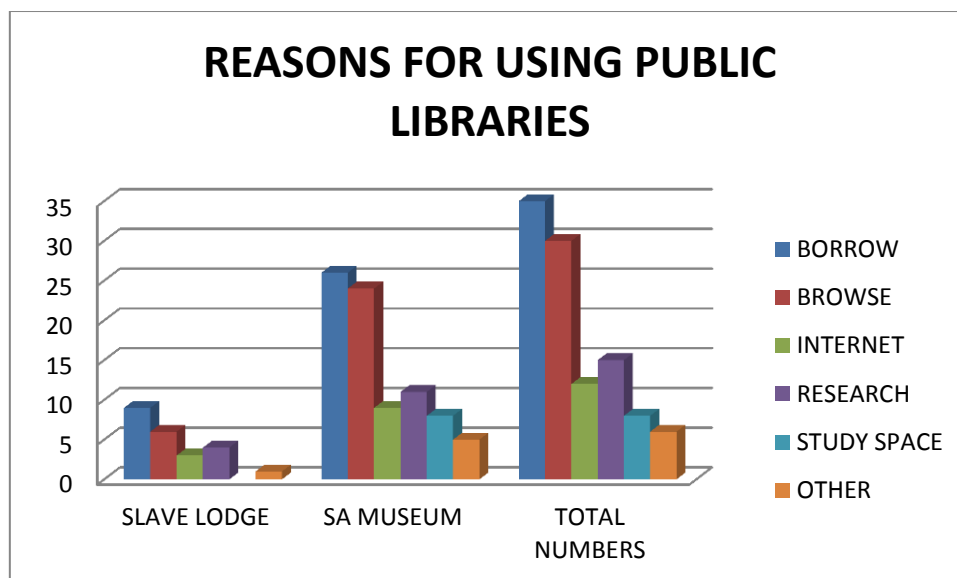


Figure 69 – Reasons for using public libraries - Numbers and totals of responses

Of the 55 (27.50%) respondents who used public libraries, reasons for use were: 35 (63.64%) borrowed items to take home; 30 (54.55%) browsed the shelves and read newspapers and magazines; 15 (27.27%) used the public libraries for research; 12 (21.82%) used the Internet; 8 (14.55%) used the library as study space to do their assignments; and 6 (10.91%) had other reasons listed as being teachers or parents who took their children to do homework assignments.

Of the museum respondents who indicated that they did not visit the public libraries, categories identified as reasons for non-use (which respondents wrote in the survey questionnaires themselves) were grouped as:

- Having no need to use public libraries (Indicated as NO NEED in the graphs)
- Used the Internet instead of public libraries (Indicated as INTERNET)
- Had no time to use public libraries (Indicated as NO TIME)
- Lived in areas far away from public libraries thus requiring access to transport and not having access or money for the cost of transport (Indicated as TRANSPORT)
- Had access to other libraries (university and/or institutional) (Indicated as OTHER LIBRARY)

*(Respondents listed one or more reasons that were counted in the categories above)*

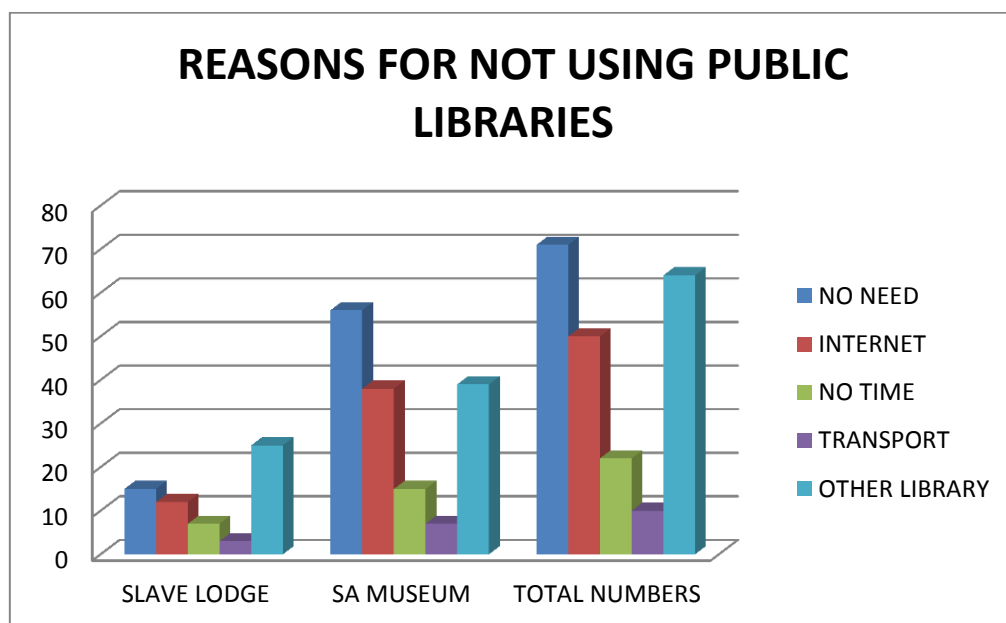


Figure 70 – Reasons for not using public libraries - Numbers and totals of responses

Of the 145 (72.50%) respondents who indicated that they did not use public libraries, 71 (48.97%) had no need; 64 (44.14%) had access to other libraries, such as university or institutional and did not need to use public libraries, 50 (34.48%) used the Internet instead; 22 (15.17%) had no time and 10 (6.90%) indicated that they had no transport to get to the closest public library.

**Question 12 Do you visit the local museum?**

Respondents were from two museum sites, reflected as follows:

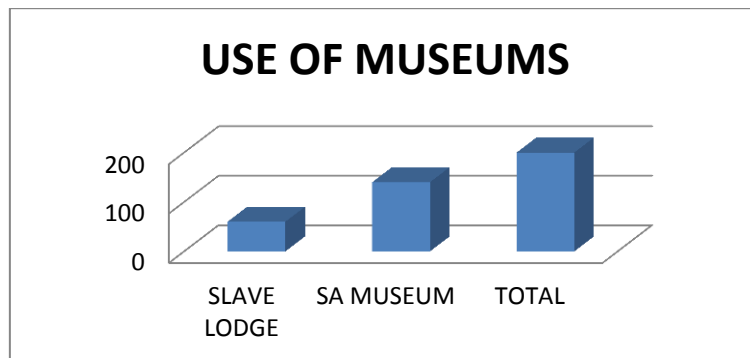


Figure 71 – Use of museums - Numbers and totals of responses

Of the 200 Iziko museums respondents, (60 from the Slave Lodge and 140 from the South African Museum), reasons listed for using museums (which they wrote in the survey questionnaires themselves) were identified and grouped as:

- Going to view specific exhibitions (Indicated as EXHIBITIONS in the graphs)
- Attending museum events, such as talks, workshops and exhibition openings (Indicated as EVENTS)
- Taking children to the museums for educational purposes – these included both teachers from schools, and parents (Indicated as TEACH)
- Visiting the museums for leisure and entertainment (Indicated as LEISURE)
- Other reasons (Indicated as OTHER)

*(Respondents listed one or more reasons that were counted in the categories above)*

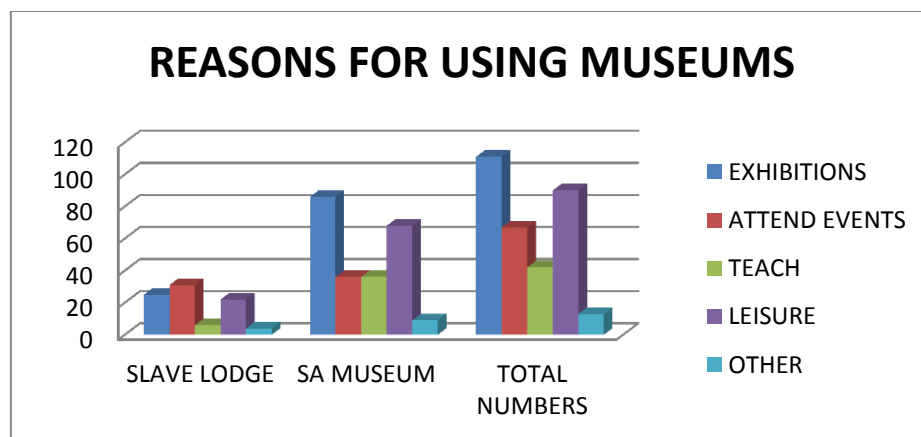


Figure 72 – Reasons for using museums - Numbers and totals of responses

Responses reflected reasons for use of museums as: 111 (55.50%) viewing exhibitions; 90 (45%) for leisure, 67 (33.50%) attending events; 67 (21%) teaching children (parents and teachers); and 13 (6.50%) listed as other were tour guides or bus drivers bringing tourists to the museums.

**Question 13 – Do you visit and use the Archives?**

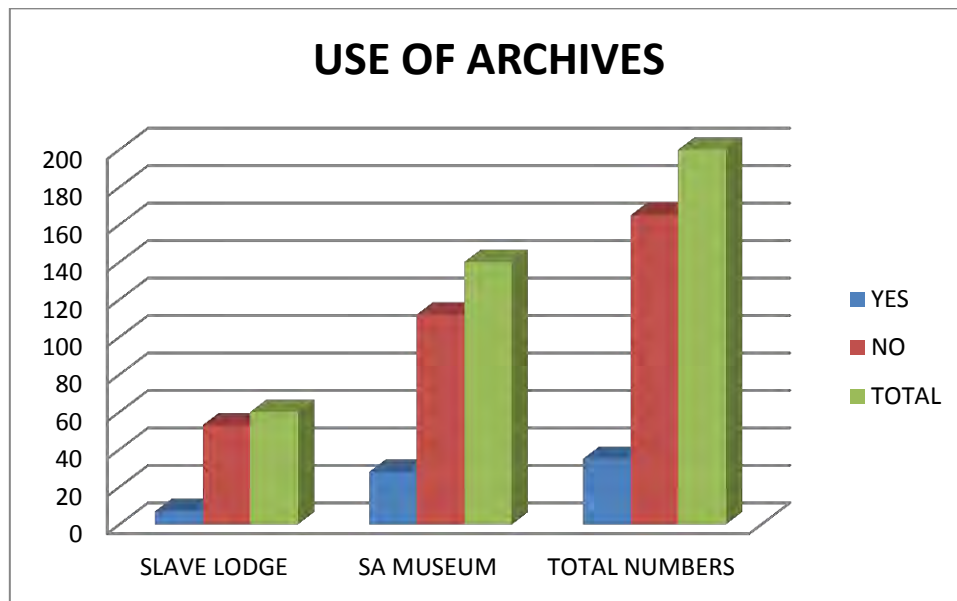


Figure 73 – Use of archives - Numbers and totals of responses

Of the 200 respondents, 165 (82.50%) indicated that they did not use the Archives and 35 (17.50%) indicated that they had used the Archives.

Among the reasons listed by the 35 respondents who used the Archives (which they wrote in the survey questionnaires themselves), categories were identified and grouped as:

- Conducting academic research using the primary resource material in the archival collections (Indicated as RESEARCH in the graphs)
- Conducting research on family history and genealogy (Indicated as FAMILY HISTORY)
- Attending the annual open week tours offered by the Archives (Indicated as TOURS)

*(Respondents listed one or more reasons that were counted in the categories above)*

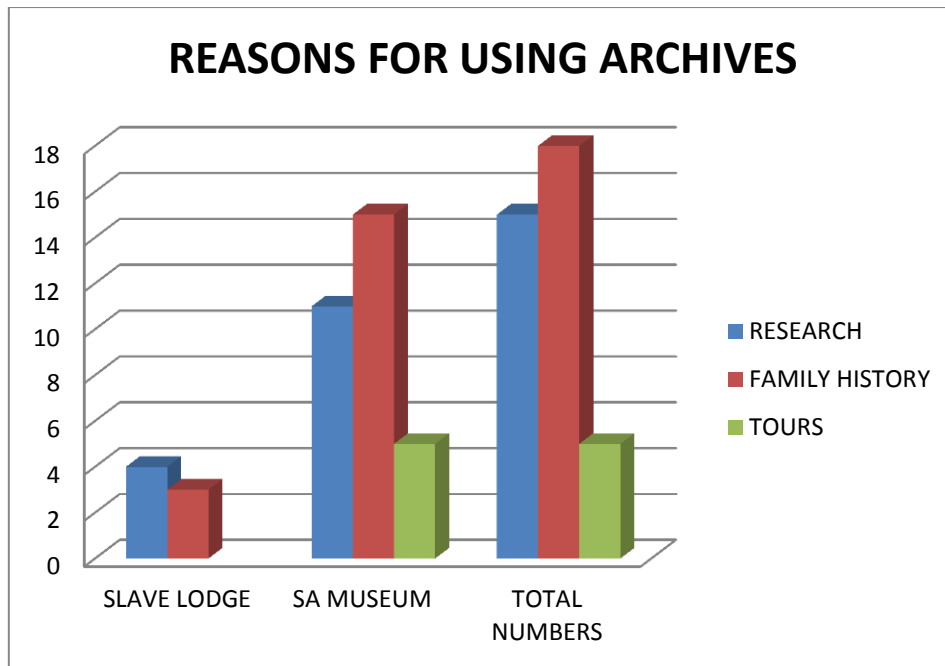


Figure 74 – Reasons for using archives - Numbers and totals of responses

Of the 35 museum respondents who had used the Archives, 18 (51.43%) had used the Archives for researching family history; 15 (42.86%) for academic research and 5 (14.29%) had been on tours during the annual open week.

Of the 165 museum respondents who indicated that they did not visit the Archives, reasons listed for not using the Archives (which respondents wrote in the survey questionnaires themselves) were identified and grouped as:

- Having no need to use the Archives (Indicated as NO NEED in the graphs)
- Having no interest in visiting the Archives (Indicated as NO INTEREST)
- Living in areas far away from the Archives, thus requiring access to transport and not having access or money for the cost of transport (Indicated as TRANSPORT)
- Lack of knowledge about the Archives, including not knowing where they are located, or what they do (Indicated as NOT KNOW)

*(Respondents listed one or more reasons that were counted in the categories above)*

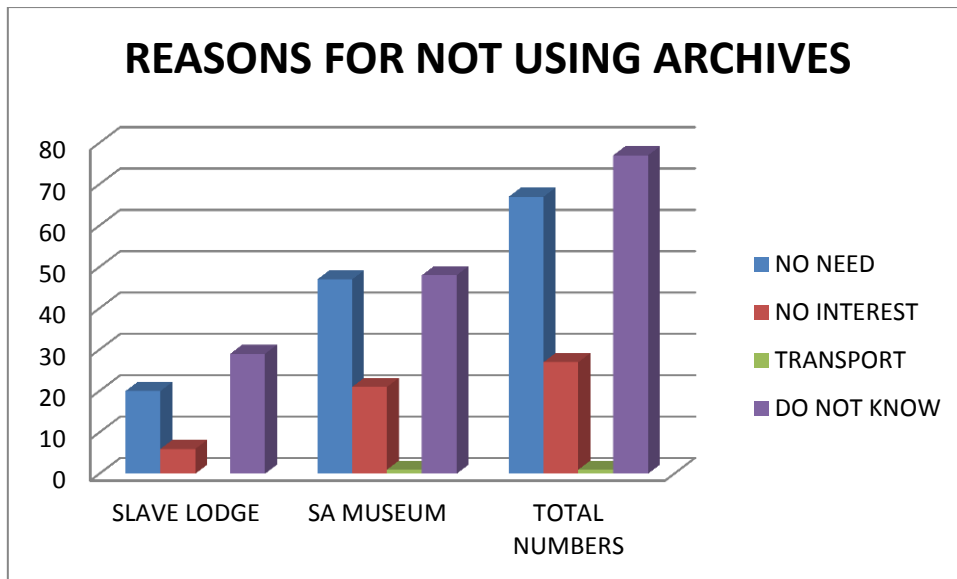


Figure 75 – Reasons for not using archives - Numbers and totals of responses

Of the 165 (82.50) museum respondents who did not use archives, 77 (46.67%) indicated that they had never heard of the Archives, did not know where they are or what they do; 67 (40.61%) had no need; 27 (16.36%) had no interest; and 1 (0.61%) indicated transport and distance as a deterrent.

### Additional comments from respondents

In addition to the reasons given by respondents to the questions 11 to 13, a number of additional comments were made by users that are considered to be valuable additional insight into their opinions and experiences of public libraries, museums and archives

### Comments from respondents on public libraries

The comment *“I do not like going into libraries – they make me feel intimidated”* (Slave Lodge) reflected a perception of libraries as intimidating.

The comments *“I do not use the public libraries – they are colonial and racist and their collections are inadequate for our community”* (Slave Lodge) and *“There is no library near me – they are mostly for whites and coloureds and need to transform”* (SA Museum) reflected political perceptions of two of the users toward the public libraries.

The comments *“I don’t like reading”* (SA Museum) and *“I am not much of a reader – I prefer movies so no need to go to the library”* (SA Museum) reflected the perception that libraries

only have print materials in their collections, and revealed a lack of awareness of their audio-visual collections.

The comments "*The internet is much better than libraries – you can find anything you want, instantly – libraries do not have everything, and they are slow*" (SA Museum) and "*I don't need to use the public libraries as I have the internet*" (SA Museum) reflected the attitudes of a number of museum users who said they did not need the public libraries any longer as they have access to the Internet.

The comment "*I love going to the library to read newspapers and magazines, it is a refuge*" (Slave Lodge) reflected a positive experience of the public libraries.

The comment "*I am disabled and do not go to the libraries as transport and wheelchair access is difficult – whereas the museum is wheelchair friendly, so I come here often*" (SA Museum) reflects a difficulty experienced by the user in accessing public libraries as a disabled person.

### **Comments from respondents on museums**

The positive comments "*It is good to learn about slavery in the Cape, we need to know where we have come from*" (Slave Lodge); "*This is an excellent resource – it should be well used, and well known*" (Slave Lodge) "*Great displays, interactives and shows – the internet can't beat this one – virtual exhibitions are just not the same as the real thing*" (SA Museum) and "*I love coming here to watch the shows at the Planetarium, then have a nice cup of coffee at the coffee shop – it is a lovely day out*" (SA Museum) all reflected positive museum experiences of users.

The comment: "*I do not agree with how history has been presented here – it is distorted and twisted propaganda*" (Slave Lodge) reflected a political disagreement with the presentation of slavery at the Slave Lodge.

The comment "*I came for the Madiba exhibition – it is very good, but we should not have to pay to come here, it should be free, like the libraries*" (SA Museum) reflected an opinion among some of the visitors regarding paying entrance fees to enter and access the museums.

### Comments from respondents on the Archives

The comment “Never heard of them – would definitely like to know more about them” (Slave Lodge) reflected an interest in finding out more about the Archives.

The comment “No interest in old records” (SA Museum) reflected a perception of what the Archives have in their collections.

The comment: “I went to research family history – could not find what I wanted so never went back” (SA Museum) indicated an unsuccessful experience with the Archives.

The comment “I love the Archives, they are fascinating – I go there on their tours every year” (SA Museum) reflected a positive experience of the Archives.

### 8.3 Results from the Western Cape Archives and Records Service

Total number of users who filled out survey questionnaires: 25

Number of users who declined to do the survey: 5

Return rate: 83.33%

#### Demographics

##### Race

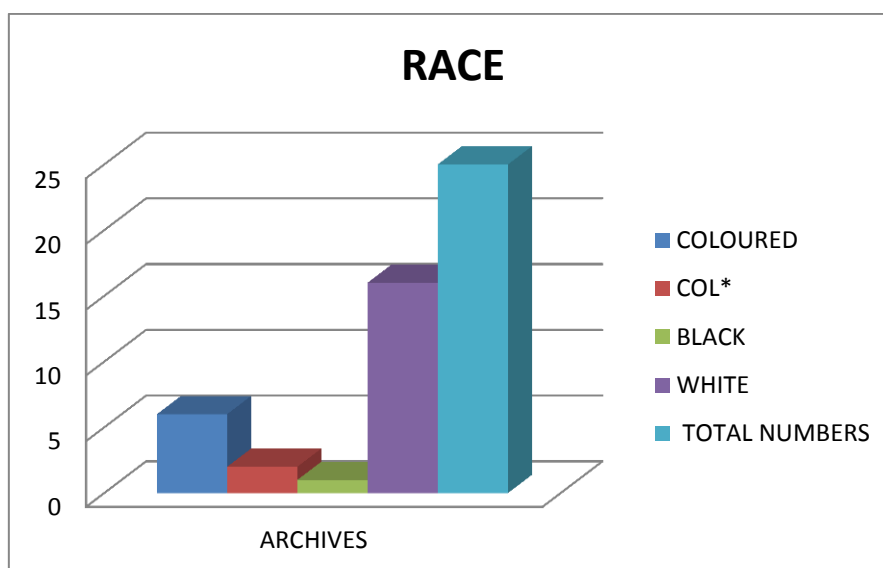


Figure 76 - Numbers and totals of responses by Race

Of the 25 users surveyed at the Archives, 16 (64%) were White, 8 (32%) were Coloured (with 6 (24%) having no objection to stating their race, and 2 (8%) objecting strongly to stating their race) and 1 (4%) was Black. There were no respondents in Other race groups.

## Gender

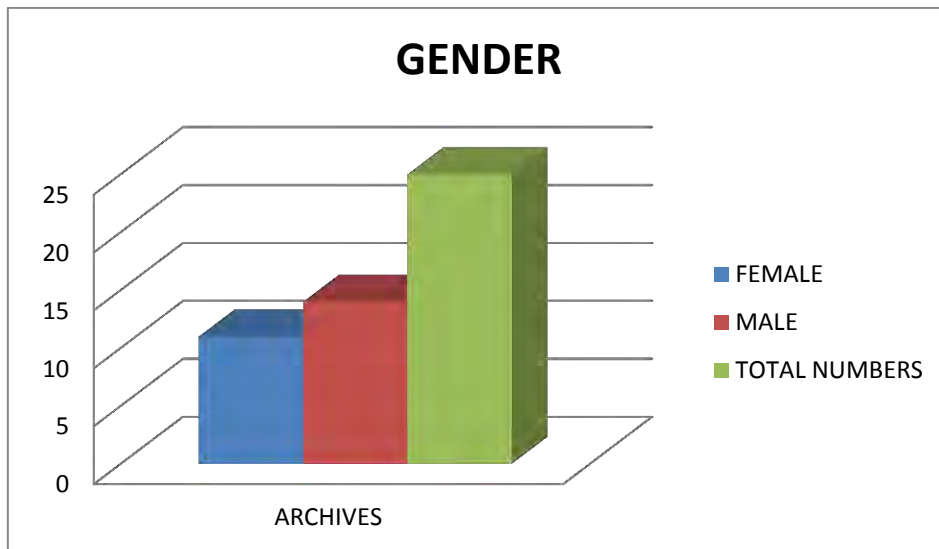


Figure 77 - Numbers and totals by Gender

Of the 25 respondents, 14 (56%) were male and 11 (44%) were female.

## Age Group

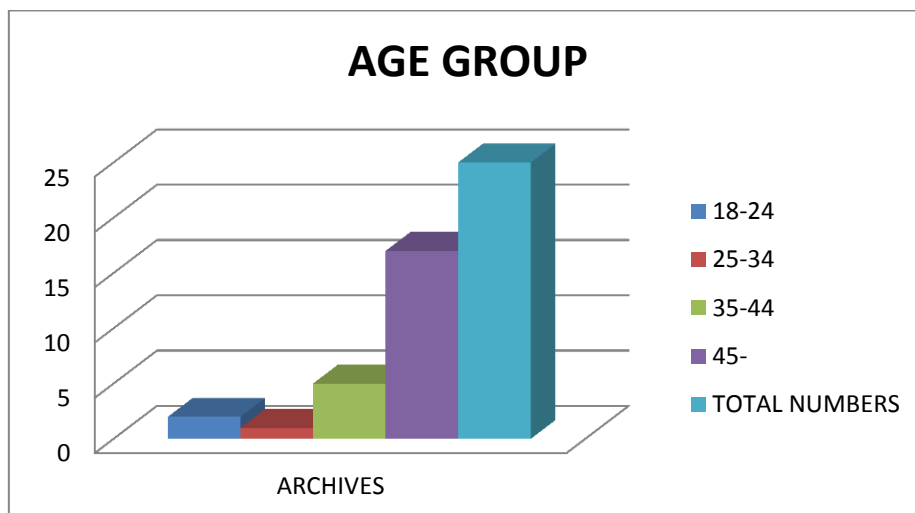


Figure 78 - Numbers and totals by Age Group

Of the respondents from the Archives, 17 (68%) were in the 45 and older group, 5 (20%) in the 35-44 group, 2 (8%) were in the 18-24 age group and 1 (4%) was in the 25-34 group.

## Education Level

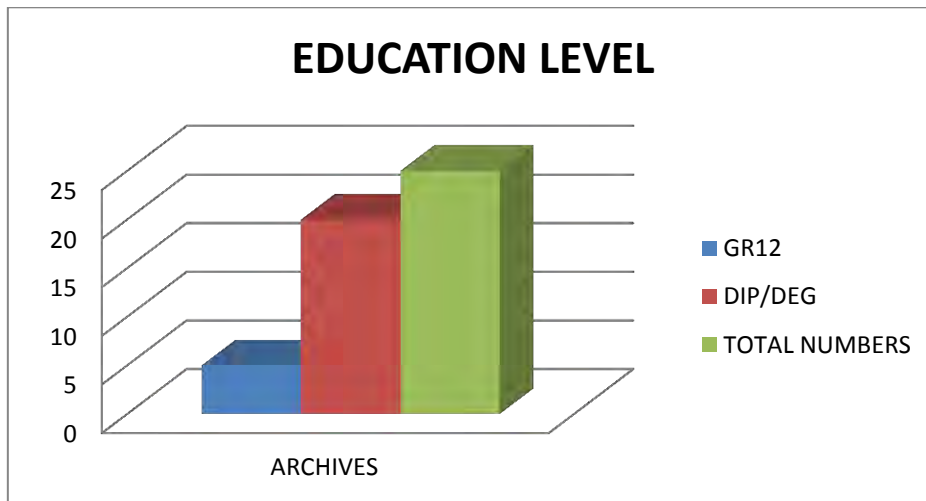


Figure 79 - Numbers and totals by Education Level

Responses reflected that 20 (80%) had a post-matric diploma or degree, 5 (20%) had Grade 12 (Matric) and no respondents had less than Grade 12 (Matric).

## Religion

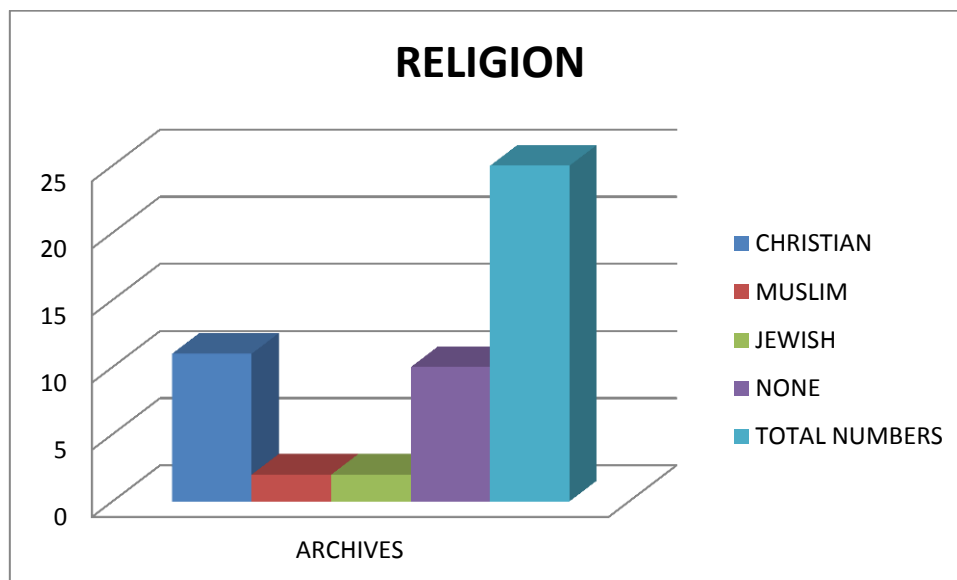


Figure 80 - Numbers and totals by Religion

Responses reflected that 11 (44%) were Christian, 10 (40%) had no religion, 2 (8%) were Muslim, 2 (8%) were Jewish, and none followed African Traditional Religion or had other religions.

### Language

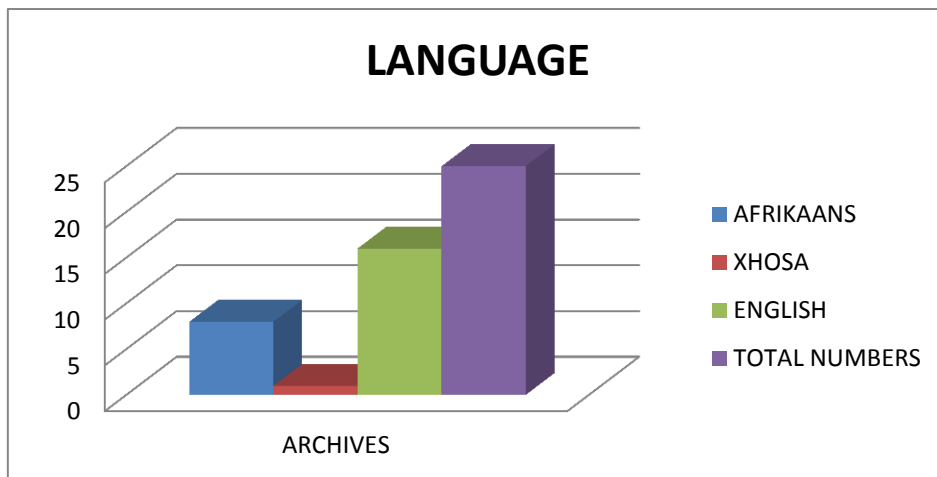


Figure 81 - Numbers and totals by Language

All respondents at the Archives were able to understand and complete the surveys in English. Home languages of respondents were: 16 (64%) English, 8 (32%) Afrikaans, and 1 (4%) isiXhosa. There were no respondents with other home languages.

### Employment Status

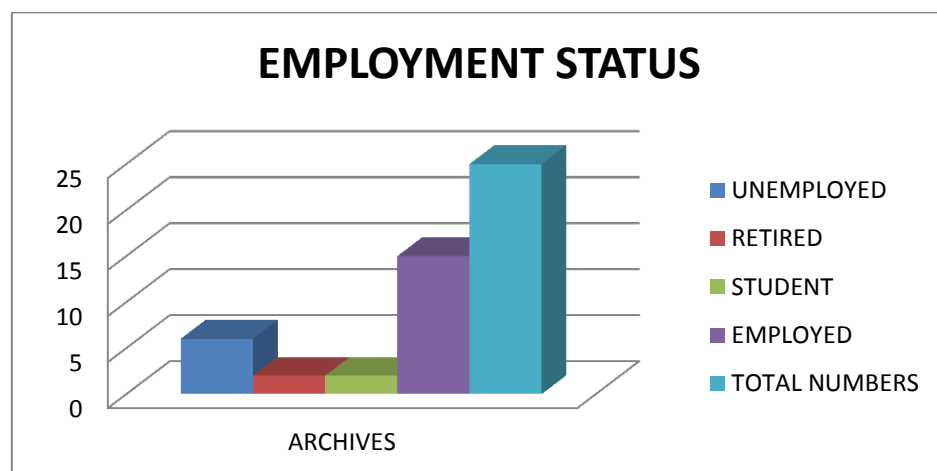


Figure 82 - Numbers and totals by Employment Status

Responses reflected employment status of respondents as follows: 15 (60%) were employed, 6 (44%) unemployed; 2 (8%) were retired and 2 (8%) were students.

## Section A – Attitudes and perceptions towards Cultural Heritage

The following four questions were designed to determine attitudes and perceptions with regard to cultural heritage. Two of the questions were multiple choice.

### Question 1: Cultural heritage is:

- My own culture (*coded as OWN CULTURE in the graphs*)
- Music and art (*coded as MUSIC & ART*)
- Famous historical events (*Nil response so not included in the graph*)
- The knowledge, ideas, culture and customs passed on from past generations (*coded as GENERATIONAL*)
- Something found in museums (*Nil response so not included in the graph*)

(Respondents were able to indicate more than one answer to the question)

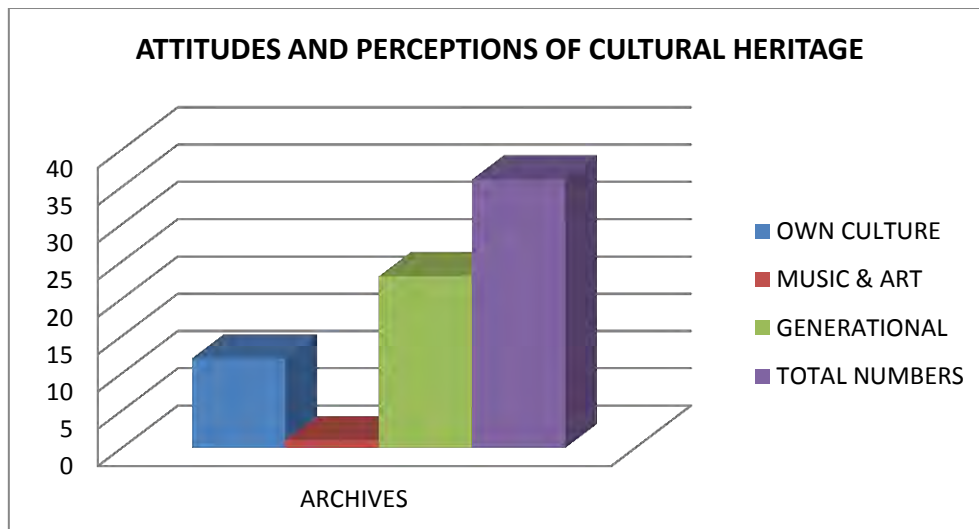


Figure 83 – Attitudes and perceptions of Cultural Heritage - Numbers and totals of responses

Responses reflected that 23 (92%) saw cultural heritage as the knowledge, ideas, culture and customs passed on from past generations, 12 (48%) saw it as their own culture, 1 (4%) saw it as music and art; and none considered it to be famous historical events or something to be found in museums.

**Question 2: An understanding of the different cultural heritage traditions is important to promote a culture of respect for diversity in a democracy**

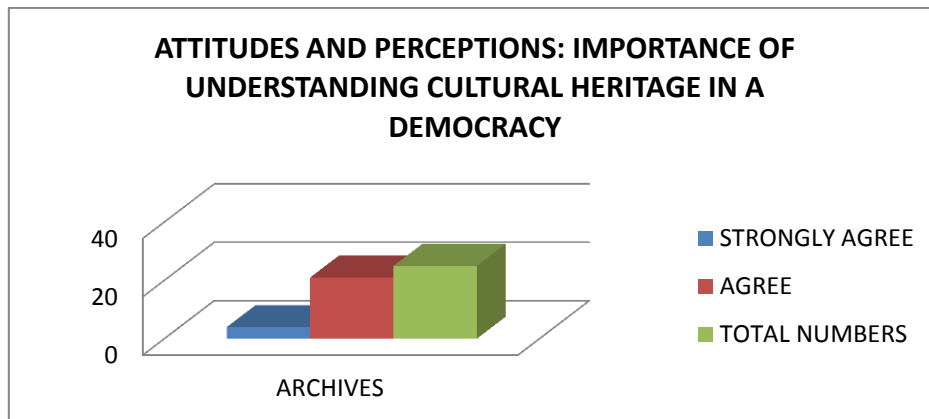


Figure 84 – Attitudes and perceptions: Importance of understanding Cultural Heritage in a democracy - Numbers and totals of responses

Of the respondents who found cultural heritage important for promoting a culture of respect for diversity in a democracy, 4 (16%) strongly agreed and 21 (84%) agreed. None were neutral on the question, disagreed, or strongly disagreed.

**Question 3: The cultural heritage of the majority of citizens is more important than that of minority citizens (who have different cultural traditions)**

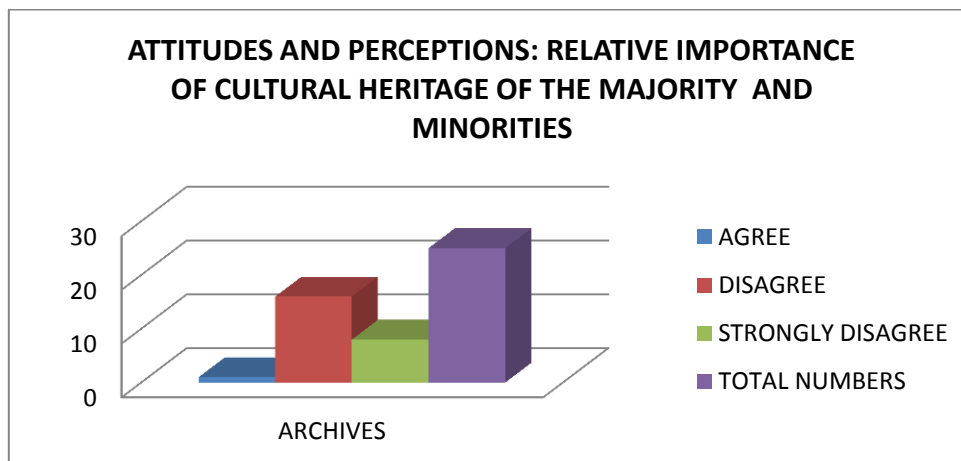


Figure 85 – Attitudes and perceptions: Relative importance of Cultural Heritage of the majority and minorities - Numbers and totals of responses

Of the respondents who disagreed that the cultural heritage of the majority of citizens is more important than that of a minority of citizens (who have different cultural traditions), 16 (64%) disagreed and 8 (32%) strongly disagreed. One respondent (4%) agreed with the statement. No respondents strongly agreed or were neutral to the question.

**Question 4: I have learned about cultural heritage through:**

- Reading books (either borrowed from the library, or bought) (Coded as BOOKS in the graph)
- Television and newspapers (Coded as TV & NEWSPAPERS)
- Visiting museums (Coded as MUSEUMS)
- People I know (Coded as PEOPLE)
- Visiting the Archives (Coded as ARCHIVES)
- Do not know anything about cultural heritage (Nil response so not included in the graph)

*(Respondents were able to indicate more than one answer to the question)*

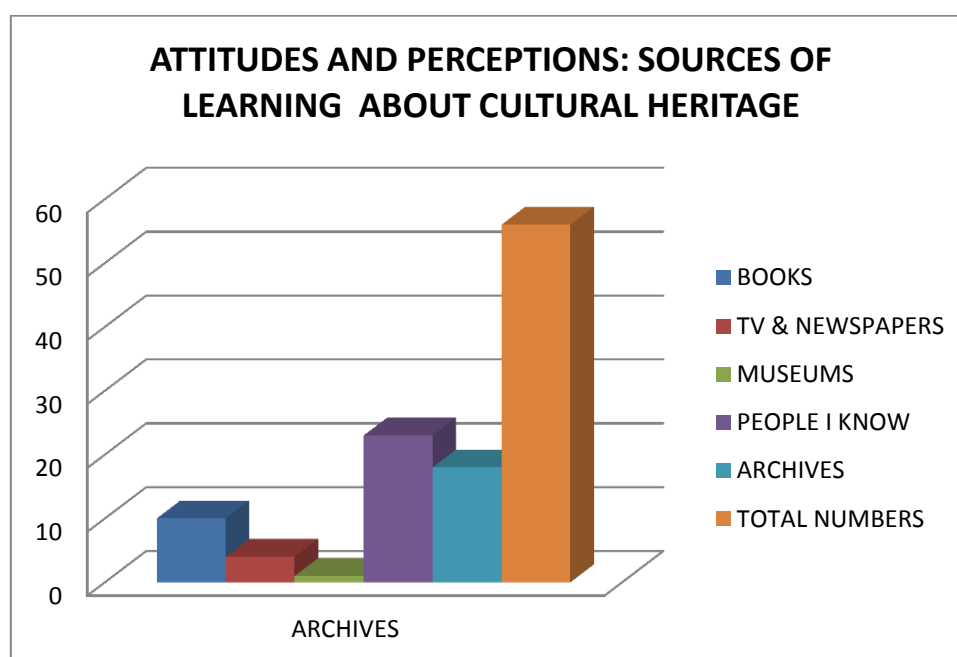


Figure 86 – Attitudes and perceptions: Sources of learning about Cultural Heritage - Numbers and totals of responses

Responses reflected that 23 (92%) had learned about cultural heritage through people they know, 18 (72%) through archives, 10(40%) reading books, 4 (16%) through television and newspapers, 1 (4%) through museums, and none indicated that they did not know anything about cultural heritage.

## Section B - Internet access

### Question 5: Do you have Internet access at home?

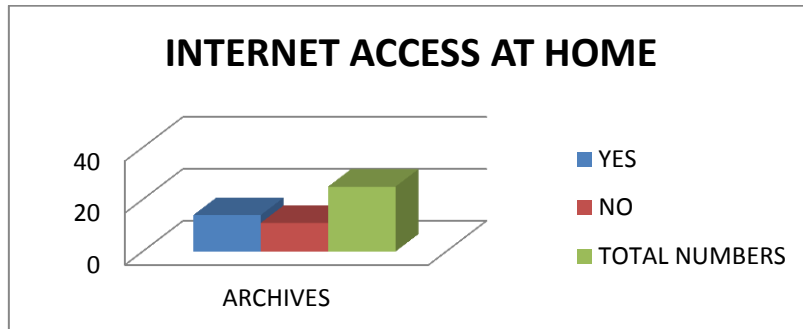


Figure 87 – Internet access at home - Numbers and totals of responses

Of the 25 respondents, 14 (56%) had Internet access from home , while 11 (44%) had no Internet access from home.

### Question 6 If you answered YES to having Internet access at home, how much access do you have? (If you answered no, ignore this question and move on to section C).

Options on the Questionnaire were:

- Very limited – can only access basic e-mail and web pages (*Nil response so not included in the graph*)
- Limited – can access e-mail, web pages and some video viewing before monthly quota runs out (*Coded as MEDIUM*)
- Unlimited – can access e-mail, web pages, unlimited video viewing (*Coded as UNLIMITED*)

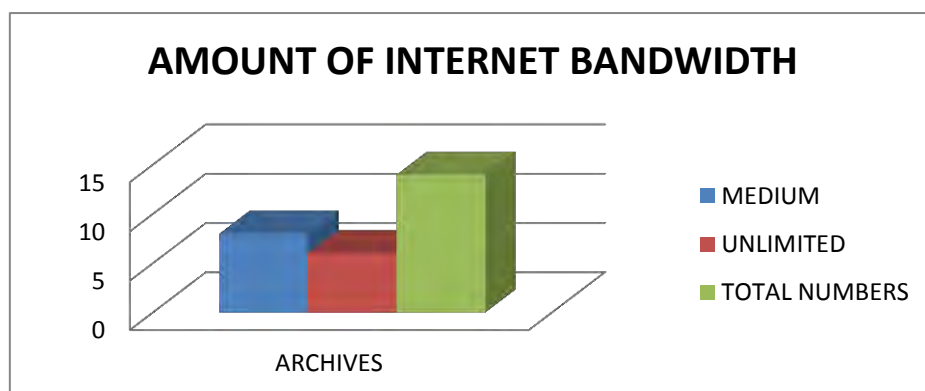


Figure 88 – Amount of Internet bandwidth - Numbers and totals of responses

Of the 14 respondents who had Internet access at home, none had basic access, 8 (57.14%) had medium access, and 6 (42.86) had unlimited access.

### Question 7 When I want to find information, I

- Ask a friend or family member (*Coded as FRIEND OR FAMILY in the graphs*)
- Use the internet (*Coded as INTERNET*)
- Go to the library (*Coded as LIBRARY*)
- I do not know how to find information (*Nil response so not included in the graph*)
- Find someone who knows about the subject, and ask them (*Coded as EXPERT*)

*(Respondents were able to indicate more than one answer to the question)*

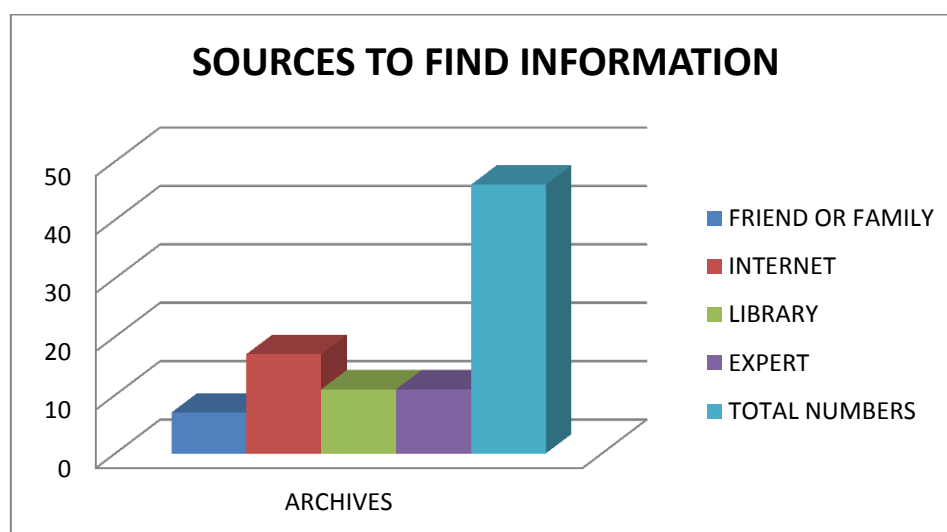


Figure 89 – Sources to find information - Numbers and totals of responses

Responses reflected that 17 (68%) used the Internet, 11 (44%) used the library, 11 (44%) consulted an expert, 7 (28%) find information by asking friends or family members, and none indicated that they did not know how to find information.

### Question 8 When hearing people discussing a subject with different views, I

- Believe the view given by the person I like (*Nil response so not included in the graph*)
- Do not know which view to believe (*Nil response so not included in the graph*)
- Think they all must be right (*Nil response so not included in the graph*)
- Choose the one I personally agree with (*Coded as PERSONALLY AGREE*)
- Examine the evidence presented in support of the views, evaluate them and then decide (*Coded as EVIDENCE*)

*(Respondents were able to indicate more than one answer to the question)*

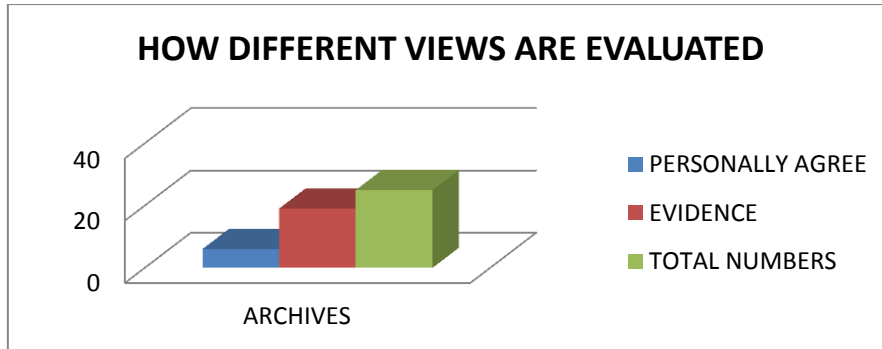


Figure 90 – How different views are evaluated - Numbers and totals of responses

Responses reflected that 19 (76%) would examine the evidence presented in support of the views, evaluate them and then decide, 6 (24%) would choose the view they personally agreed with, and none believed the view given by the person they liked, did not know which view to believe, or thought that all views given were right.

### Section D - Lifelong Learning

#### Question 9 When I am learning about a topic, I find it to be

- Difficult and unpleasant – I am glad when it is over (*Nil response so not included in the graph*)
- Exciting and fun – I enjoy learning (*Coded as FUN*)
- Boring (*Nil response so not included in the graph*)
- Mildly pleasant – but I would rather watch television or a movie (*Coded as OK*)
- I have no time for learning, I am too busy (*Nil response so not included in the graph*)

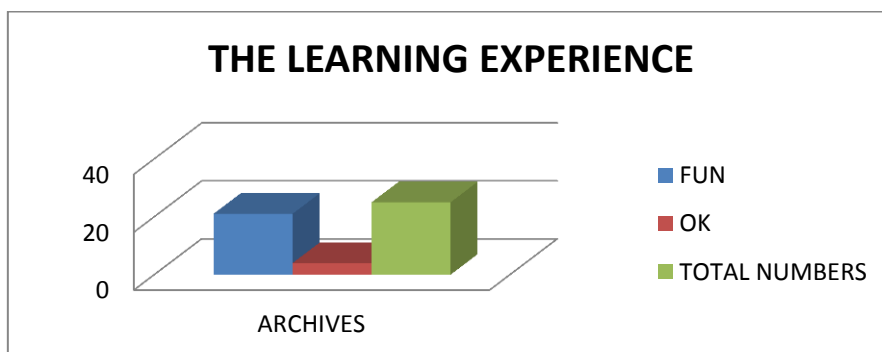


Figure 91 – the learning experience - Numbers and totals of responses

Responses reflected that 21 (84%) found learning to be exciting and fun, 4 (16%) mildly pleasant, but would rather watch television or a movie, and none indicated that they found learning to be difficult and unpleasant, boring, or had no time for learning.

**Question 10 My preferred way of learning is:**

- Reading books, newspapers, magazines (Coded as *PRINT* in the graphs)
- Surfing the internet (Coded as *INTERNET*)
- Watching movies and videos (Coded as *MOVIES*)
- Listening to people speak about topics (Coded as *SPEAKER*)
- All of the above (Coded as *ALL*)

(Respondents were able to indicate more than one answer to the question)

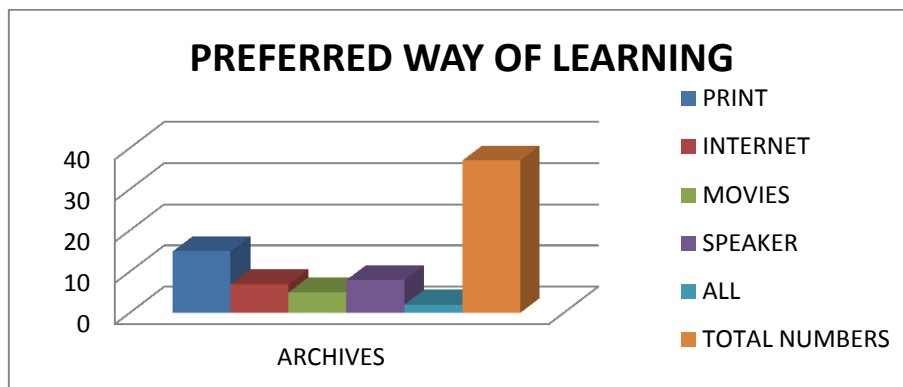


Figure 92 – Preferred way of learning - Numbers and totals of responses

Responses reflected that 15 (60%) preferred books, newspapers and magazines, 8 (32%) preferred listening to people speak about topics, 7 (28%) preferred the Internet, 5 (20%) preferred movies and videos, and 2 (8%) used all of the mediums for learning.

**Section E - Cross use of public libraries, museums and archives**

**Question 11 Do you visit and use the public library?**

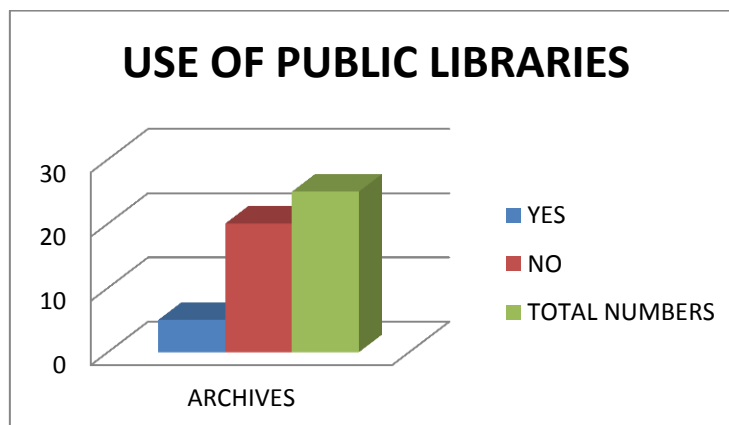


Figure 93 – Use of public libraries - Numbers and totals of responses

Of the 25 respondents, 20 (80%) did not use the public libraries and 5 (20%) did use the public libraries.

Among the reasons listed by respondents for using public libraries (which they wrote in the survey questionnaires themselves, without any attempt at categorising for them), categories were identified and grouped as:

- Borrowing material from the public libraries to take home (Indicated as BORROW in the graphs)
- Browsing the collections that could not be taken out, such as newspapers, magazines and reference materials and reading in the library (Indicated as BROWSE)
- Using the Internet facilities at the library (Indicated as INTERNET)
- Conducting research at the library (Indicated as RESEARCH)
- Other reasons that did not fit in the above categories, indicated as OTHER.

*(Respondents listed one or more reasons that were counted in the categories above)*

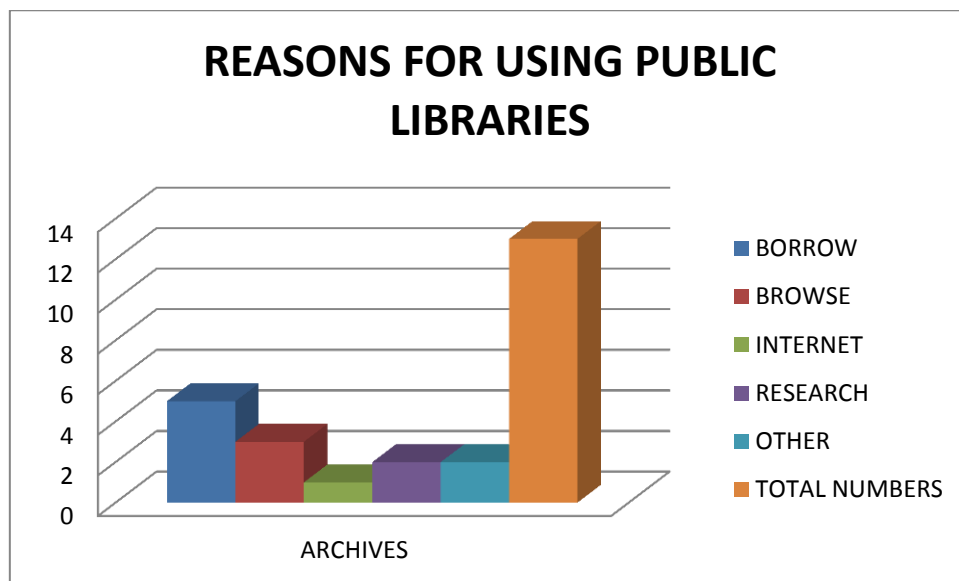


Figure 94 – Reasons for using public libraries - Numbers and totals of responses

Of the 5 (20%) who used public libraries, reasons for use were: 5 (100%) borrowed items to take home; 3 (60%) browsed the shelves and read newspapers and magazines, 2 (40%) used the public libraries for research; 2 (40%) had other reasons to use the library (as a place to meet friends and socialize) 1 (20%) used the Internet and in contrast to responses from library and museums respondents, none used the library as a study space.

Of the Archives respondents who indicated that they did not visit the public libraries, categories identified as reasons for non-use (which respondents wrote in the survey questionnaires themselves) were grouped as:

- Having no need to use public libraries (Indicated as NO NEED in the graphs)
- Used the Internet instead of public libraries (Indicated as INTERNET)
- Had no time to use public libraries (Indicated as NO TIME)
- Had access to other libraries (university and/or institutional) (Indicated as OTHER LIBRARY)

*(Respondents listed one or more reasons that were counted in the categories above)*

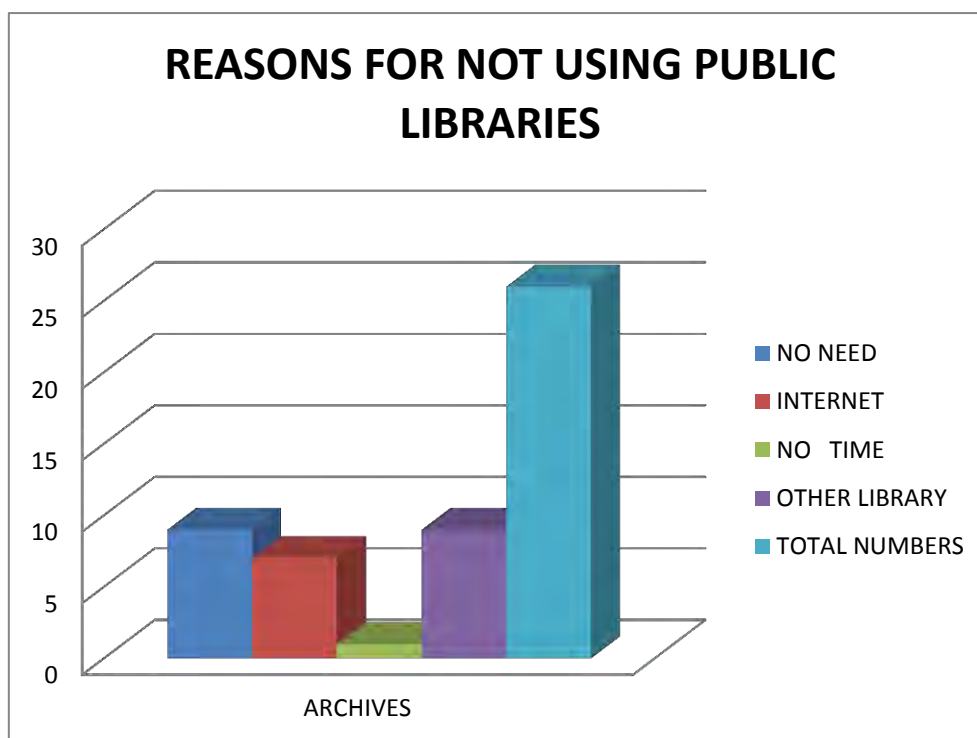


Figure 95 – Reasons for not using public libraries - Numbers and totals of responses

Of the 20 (80%) archives users who did not use public libraries, 9 (45%) had no need; 9 (45%) had access to other libraries, such as university or institutional, 7 (35%) used the Internet instead; 1 (5%) had no time. In contrast to respondents from public libraries and museums, none indicated that they had no transport to get to the closest public library.

**Question 12 Do you visit the local museum?**

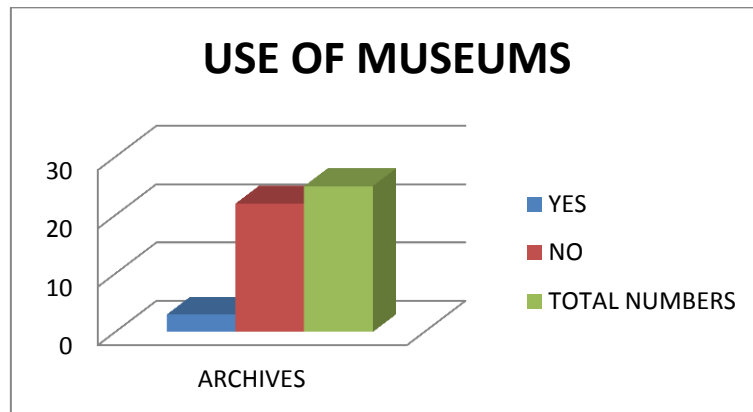


Figure 96 –Use of museums - Numbers and totals of responses

Of the 25 respondents, 22 (88%) indicated that they did not use and visit museums and 3 (12%) indicated that they used and visited museums. Among the reasons listed for using museums (which respondents wrote in the survey questionnaires themselves), categories were identified and grouped as:

- Going to view specific exhibitions (Indicated as EXHIBITIONS in the graphs)
- Attending museum events, such as talks, workshops and exhibition openings (Indicated as EVENTS)
- Visiting the museums for leisure and entertainment (Indicated as LEISURE)
- Other reasons (Indicated as OTHER)

*(Respondents listed one or more reasons that were counted in the categories above)*

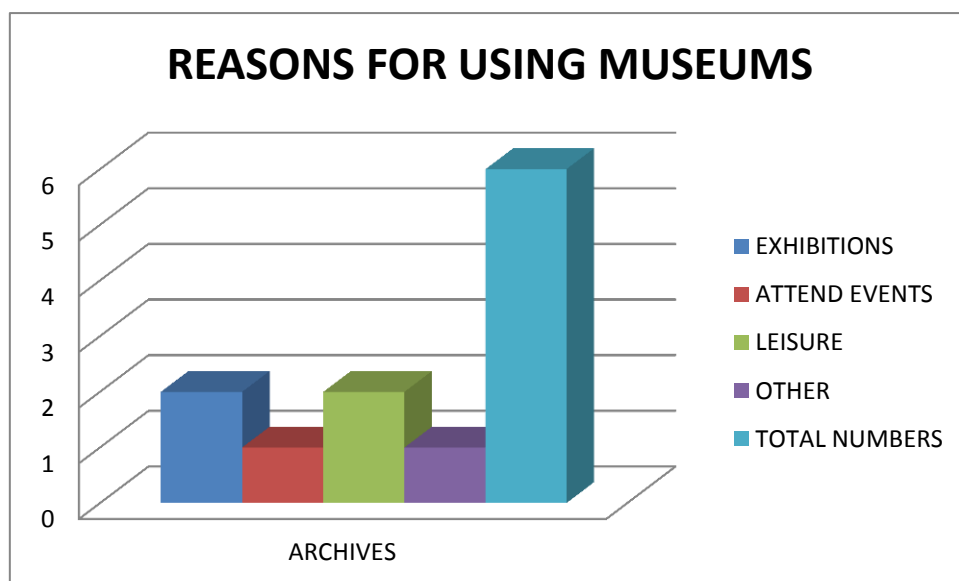


Figure 97 – Reasons for using museums - Numbers and totals of responses

Of the 3 (12%) respondents who visited museums, 2 (66.67%) indicated that they went to view exhibitions; 2 (66.67%) visited museums for leisure, 1 (33.33%) attended events held at the museums; 1 (33.33%) attended museums as a tour guide taking tourist to the museums. In contrast to respondents from public libraries and museums, and none took their children to the museums to learn (either as teachers or parents).

Of the 22 (88%) respondents from archives who indicated that they did not visit the museums, categories identified for using museums (which respondents wrote in the survey questionnaires themselves) were grouped as:

- Having no interest in the museums (Indicated as NO INTEREST in the graphs)
- Having no time to visit museums (Indicated as NO TIME)
- Living in areas far away from museums, thus requiring access to transport and not having access or money for the cost of transport (Indicated as DISTANCE)
- Entrance fees were a deterrent to visiting museums (Indicated as COST)
- Lack of knowledge about museums, including where they are located, or what they do (Indicated as NOT KNOW)

*(Respondents listed one or more reasons that were counted in the categories above)*

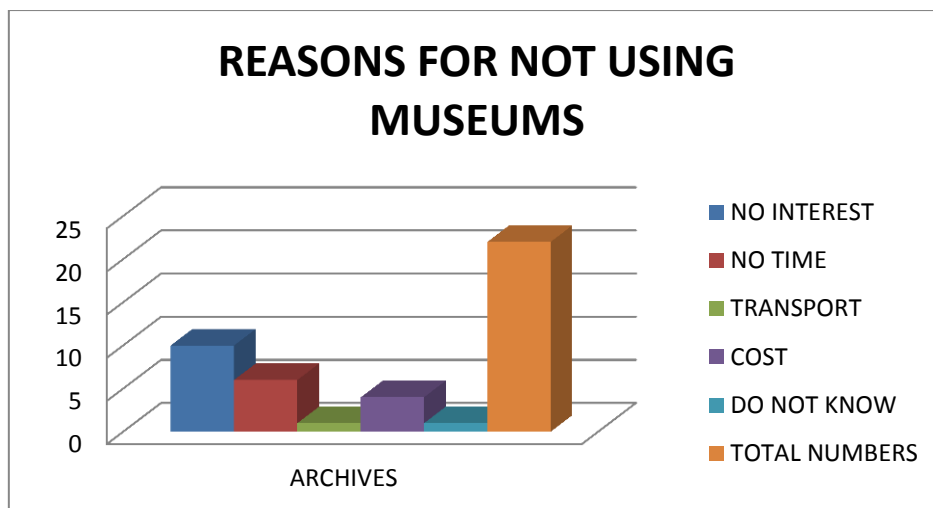


Figure 98 – Reasons for not using museums - Numbers and totals of responses

Of the 22 archives users who did not use and visit the museums, 10 (45.45%) said they have no interest; 6 (27.27%) had no time; 4 (18.18%) indicated the cost (entrance fees) to enter the museums were a deterrent 1 (4.55%) indicated distance and transport problems preventing them from going to museums, 1 (4.55%) said they did not know what the museums were, where they are, and what they do.

### Question 13 – Do you visit and use the Archives?

The 25 respondents surveyed at the Archives were users of the Archives. Among the reasons listed by the 25 respondents (which they wrote in the survey questionnaires themselves), categories were identified and grouped as:

- Conducting academic research using the primary resource material in the archival collections (Indicated as RESEARCH in the graphs)
- Conducting research on family history and genealogy (Indicated as FAMILY HISTORY)
- Attending the annual open week tours offered by the Archives (Indicated as TOURS)

*(Respondents listed one or more reasons that were counted in the categories above)*

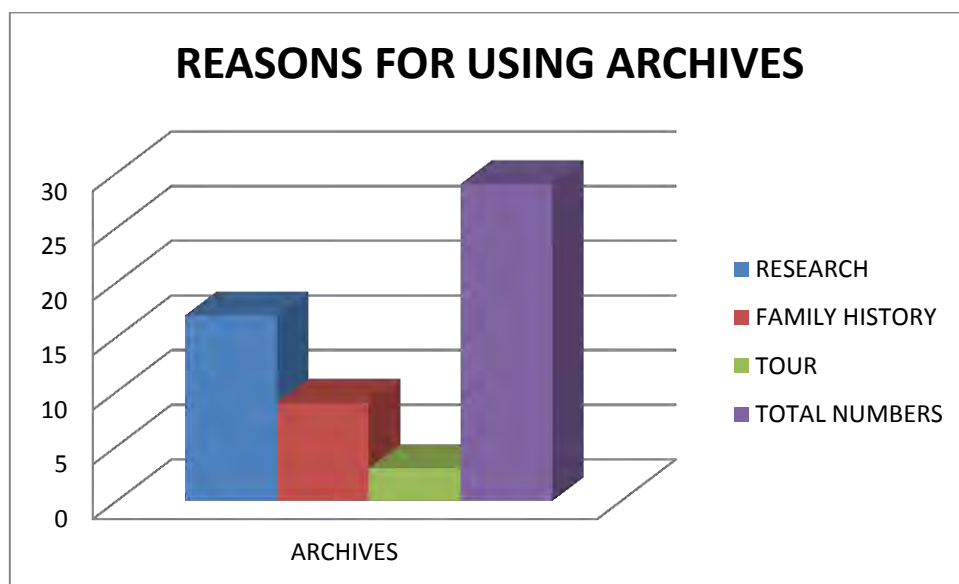


Figure 99 – Reasons for using archives - Numbers and totals of responses

Responses reflected that 17 (68%) used the Archives for research; 9 (36%) for family history, and 3 (12%) had been on tours during the open week.

#### Additional comments from respondents

In addition to the reasons given by respondents to the questions 11 to 13, a number of additional comments were made by users that are considered to be valuable additional insight into their opinions and experiences of public libraries, museums and archives.

### ***Comments from respondents on public libraries***

The comments “*Their collections are too basic for me – I am an academic so I use my own institutional library and the Internet*” and “*I have access to an academic library so have no need for the public libraries*” were both from advanced post-graduate academic researchers who have access to university libraries.

The comment “*They are very good, I borrow books all the time and I love browsing*” reflects a positive experience of the public libraries.

The comment “*The libraries are my social place – I meet people there*” indicates the appreciation of public libraries as social spaces.

### ***Comments from respondents on museums***

The comment “*I sometimes go to events*” reflected an awareness of museums and attendance of events occasionally.

The comment “*I don’t really know much about them – I know they are there, but what they do, I do not know*” reflected a lack of knowledge about what museums are and what they do.

The comment “*Not really interested in museums - they do not serve my research needs*” indicated the perception of the user that museums would not serve their research needs and that they did not consider any other use for museums.

### ***Comments from respondents on the Archives***

The comments from users of the Archives were all positive, and included “*This is an excellent repository for primary research resources*”; “*I am amazed – I came here to find out about my family history, and what do you know – I found out a lot!*” and “*The staff here in the Reading Room are really friendly and helpful*”.

## 9. Findings: Discussion

The purpose of this research was to investigate public library, museum and archives user profiles, attitudes and perceptions in Cape Town towards cultural heritage, information literacy and lifelong learning, as well as to discover what levels of internet access they had at home, to identify cross-use between the public libraries, museums and archives, and make recommendations for the adaptation of the Model of Information Literacy and Cultural Heritage for Lifelong Learning to the Cape Town context so that effective training courses can be delivered. Key findings from the research are discussed in this chapter, leading to the presentation of the adapted Model for Information Literacy and Cultural Heritage for Lifelong Learning, for Cape Town.

### Demographics

In terms of the racial profile of respondents from the public libraries, the highest percentage (48.54%) were Black, followed by Coloured (36.46%). The unexpected variable of a small percentage of Coloured respondents strongly objecting to stating their race was discovered at the first stage of the surveying, and thus was able to be included as a category. Among the Coloured respondents in public libraries, 31.88% had no objection to stating their race, and 4.58% had a strong objection to stating their race. While this may appear to be a small percentage, and the causes of this were not explored (since this fell beyond the scope of the research), the finding is considered to be relevant, as sensitivity towards this view would need to be taken into account when adapting the Model of Information Literacy and Cultural Heritage for Cape Town. White respondents comprised 14.58% and the 0.83% respondents listed as "Other" were Indian. At Iziko Museums, Whites comprised the majority of respondents, at 38.50%, and the same variable occurred with the Coloured respondents, where of the 31% total respondents, 22% had no objection to stating their race, and 9% objecting strongly to stating their race. At Iziko Museums, only 28.50% of respondents were Black and the 2% listed as "Other" were again Indian. At the Archives, 64% of the respondents were White, and of the 32% Coloured respondents, 24% had no objection to stating their race, while 8% objected strongly to stating their race. Only 4% of the respondents at the Archives were Black. Since the public libraries attracted the highest percentage of Blacks from the survey sample, it is possible that the museums and archives could attract more Black users by combining with the public libraries in applying the Model and designing and delivering training courses based on the Model.

The Gender profile of respondents reflected higher percentages of males at the public libraries (52.50%) and the Archives (56%), and a slightly lower percentage of males at the museums (48%). Female respondents constituted 47.50% at the public libraries and 44% at the Archives, while at the museums, there was a slightly higher percentage of female respondents who comprised 52% of the total. While the percentages at the public libraries and the Archives were at variance with the city census, these variances were relatively small. In applying the Model, it is advisable to strive for a 50-50 ratio of male and females, or as close to that as possible, to ensure even representation.

Public library respondents reflected a higher percentage of younger users, with 34.17% being in the 18-24 age group, followed by 26.67% in the 45 and older age group, 29% in the group of 25-34, and 16.88% in the 35-44 age group. At both the museums and archives, the 45 and older age group predominated, with 28.50% and 68% at the museums and archives respectively. For the museums, this was followed by 27.50% in the 18-24 group; 25% in the 35-44 group and 19% in the 25-34 age group. With the Archives, 20% were in the 35-44 group, 8% were in the 18-24 age group and 4% were in the 25-34 group. The findings show that it is possible for people in all four of the delineated age group categories to participate in courses in Information Literacy and Cultural Heritage, and this mix of age groups is desirable in order to impart intergenerational literacies in the learning process.

At the public libraries and museums, respondents with Grade 12 (Matric) were the highest percentage, with 61.25% at the public libraries, and 46.50% at the museums, followed by 25.21% with a Post Grade 12 diploma or degree at the public libraries and 46% at the museums. Respondents with less than Grade 12 at the public libraries constituted 13.54% and 7.50% at the museums. At the Archives, respondents with a Post Grade 12 diploma or degree were the highest, at 80%, 20% had Grade 12 and there were no respondents with less than Grade 12. The basic literacies that accompany having Grade 12 or a Post-Grade 12 qualification indicate that the majority of respondents would have the necessary basic literacies to participate in the courses. For those with less than Grade 12, some preliminary training would be needed to give them the required basic competencies, and thus the Model would need to be adapted to take this into account.

The reason for requesting respondents to state their religion (or no religion) was to ensure that the Model is adapted to take into account sensitivities related to religious beliefs, or lack thereof, and ensure that no cultural heritage materials that are offensive to religious beliefs are used in the courses. The religious profile of respondents therefore provided the necessary data for this to be taken into account, and at public libraries, the profiles reflected

65.83% respondents were Christian, 11.25% Muslim, 15.83% had no religion, 4.79% practised African Tradition Religion, 1.88% had other religions, and 0.42% were Jewish. The profile was similar in museums, with 53% being Christian; 17% having no religion; 11% Muslim; 8% African Traditional Religion; 5.50% Jewish and 5.50% had other religions. With the Archives, 44% were Christian, 40% had no religion, 8% were Muslim, 8% were Jewish, and none followed African Traditional Religion or had other religions.

In terms of home language, or mother tongue, all respondents were able to understand and complete the survey in the English language. In the public libraries, stated home languages were 40.42% isiXhosa, 30.21% Afrikaans, 21.88% English and 7.50% had another language as their home language. At the museums, 43% were English-speaking, 27.50% Afrikaans; 22% IsiXhosa and 7.50% had another language as their home language. At the Archives, 64% had English as their home language, 32% Afrikaans, and 4% isiXhosa. The Model would thus need to take into account that the three most predominant home languages in Cape Town are Afrikaans, isiXhosa and English.

For the Employment Status profile of respondents, the category of “unemployed” was expanded for the purposes of this survey to delineate unemployed, retired and student. The assumption was that respondents in these categories would be more likely to have the time to participate in courses, and thus it was considered necessary to discover the percentage of respondents who were employed versus being unemployed. At the public libraries, 32.92% were employed, 31.46% were unemployed, 25.83% were students and 9.79% were retired. At the museums, 52% were employed, 27.50% were students, 13.50% were unemployed and 7% were retired. At the Archives, 60% were employed, 44% unemployed, 8% were retired and 8% were students. At all three institutions, the number of respondents who were retired was surprisingly low, and the number of respondents who were employed fulltime was surprisingly high, thus challenging the assumption that mostly the unemployed use these institutions. In adapting the Model, the need to attract more retired people to these institutions can be noted.

## **Section A – Attitudes and perceptions towards Cultural Heritage**

**Question 1** as a multiple choice question gave respondents the option to choose which statements best reflected their understanding of what cultural heritage is. At the public libraries, responses reflected that 73.33% saw cultural heritage as the knowledge, ideas, culture and customs passed on from past generations, 56.46% saw cultural heritage as their own culture, 22.08% saw it as music and art, 18.54% considered it to be famous historical

events and 2.50% saw it as something to be found in museums. With the museums, 73% saw cultural heritage as the knowledge, ideas, culture and customs passed on from past generations, 61% saw cultural heritage as their own culture, 15.50% saw it as music and art, 14.50% considered it to be famous historical events; and 9.50% saw it as something to be found in museums. At the Archives, 92% saw cultural heritage as the knowledge, ideas, culture and customs passed on from past generations, 48% saw it as their own culture, 4% saw it as music and art; and none considered it to be famous historical events or something to be found in museums. The results reflected that the majority of respondents understood cultural heritage to be the knowledge, ideas, culture and customs passed on from past generations and also identified it as something personal to them (their own culture), which can be considered to be a standard understanding.

**Question 2** was designed to find out how many of the respondents saw a knowledge and understanding of cultural heritage traditions to be important in promoting a culture of respect for diversity in a democracy. At the public libraries, of the respondents who found cultural heritage important for promoting a culture of respect for diversity in a democracy, 23.75% strongly agreed and 67.08% agreed. There were 7.29% of respondents who were neutral on the question, neither agreeing or disagreeing, 3.96% disagreed, and 1.46% strongly disagreed. The majority of respondents thus agreed or strongly agreed with the statement. At the museums, of the respondents who found cultural heritage important for promoting a culture of respect for diversity in a democracy, 11.50% strongly agreed, and 67% agreed. 6% were neutral on the question, 10.50% disagreed, and 5% strongly disagreed. At the Archives, of the respondents who found cultural heritage important for promoting a culture of respect for diversity in a democracy, 16% strongly agreed and 84% agreed. None were neutral on the question, disagreed, or strongly disagreed. The findings reflect that the majority of the respondents could be receptive to courses about cultural heritage.

**Question 3** was designed to find out if respondents considered the cultural heritage of the majority of citizens to be more important than that of minority citizens (who have different cultural traditions). At the public libraries, of the respondents who agreed that the cultural heritage of the majority of citizens is more important than that of a minority of citizens, 7.08% strongly agreed and 21.46% agreed. Only 5.42% of the respondents were neutral, and 36.04% disagreed, with 29.79% strongly disagreeing. At the museums, of the respondents who agreed that the cultural heritage of the majority of citizens is more important than that of a minority of citizens, 10.50% strongly agreed and 14% agreed. 2.50% of respondents were neutral, 38% disagreed, and 35% strongly disagreed. At the Archives, of the respondents who disagreed that the cultural heritage of the majority of citizens is more important than that

of a minority of citizens, 64% disagreed and 32% strongly disagreed. Only 4% agreed with the statement. While the majority of the respondents agreed or strongly agreed with the statement, the percentages who were neutral, disagreed or strongly disagreed were not insignificant. The Model would thus need to be adapted to convince potential participants of the benefits of learning about and respecting cultural heritage traditions other than their own. A key benefit of courses designed around the adapted Model in the Cape Town context would be the outcome of expanding tolerance for other cultural traditions in participants, in order to encourage more harmony in diverse communities.

**Question 4** was designed to find out from where respondents had learned about cultural heritage. Responses from public libraries reflected that 84.38% had learned about cultural heritage through people they know, 51.04% through television and newspapers, 37.08% reading books, 10.21% through museums, 1.88% through archives and 1.88% indicated that they did not know anything about cultural heritage. At the museums, responses reflected that 86% had learned about cultural heritage through people they know, 69% through museums, 29% through television and newspapers, 15% reading books, 4.50% through archives and 1% indicated that they did not know anything about cultural heritage. At the Archives 92% had learned about cultural heritage through people they know, 72% through archives, 40% reading books, 16% through television and newspapers, 4% through museums, and none indicated that they did not know anything about cultural heritage. The finding that the majority of respondents learned about cultural heritage through people they know, rather than through the institutional purveyors of knowledge of cultural heritage, indicates that public libraries, museums and archives could and should play a much more prominent and leading role in this area, since they have the resources and facilities to do this. The Model for Information Literacy and Cultural Heritage was developed specifically to address this aspect, and to provide a way for these institutions to make themselves more relevant to the lives of the general public as a whole.

## **Section B - Internet access**

**Question 5** would not need to be asked in most countries, but in South Africa, it was considered necessary, and the results confirmed this consideration. At the public libraries, 77.92% of the respondents had no Internet access from home and 22.08% had Internet access from home. At the museums, 58.50% had Internet access from home, while 41.50% had no Internet access from home. At the Archives, 56% had Internet access from home, while 44% had no Internet access from home. The responses confirm that at this stage,

developing online virtual courses for the general public would not be feasible as the majority have no Internet access at home.

**Question 6** was also unique to South Africa, as not only do the majority of citizens not have Internet access, but those that do are subject to bandwidth limits, which rules out viewing instructional videos or virtual collections that have high resolution, high bandwidth consumption rates. At the public libraries, of the 22.08% respondents who had Internet access at home, 19.81% had basic access, 51.89% had medium access, and 30.19% had unlimited access. At the museums, of the 58.50% respondents who had Internet access at home, 14.53% had basic access, 57.26% had medium access, and 28.21% had unlimited access. At the Archives, of the 56% respondents who had Internet access at home, none had basic access, 57.14% had medium access, and 42.86% had unlimited access. This finding confirms that even among the few who have Internet access at home, most would not be able to view high bandwidth instructional videos and virtual collections.

### **Section C - Information seeking and evaluation (Information Literacy)**

**Question 7** explored how respondents went about finding information, and the question was multiple choice, allowing for more than one method to be indicated. At the public libraries, 93.33% used the library, 67.08% used the Internet, 8.96% found information by asking friends or family members, 20% consulted an expert, and none indicated that they did not know how to find information. At the museums, 57.50% used the Internet, 45.50% used the library, 38.50% found information by asking friends or family members, 34% consulted an expert, and none indicated that they did not know how to find information. At the Archives, 68% used the Internet, 44% used the library, 44% consulted an expert, 28% found information by asking friends or family members, and none indicated that they did not know how to find information. Public library respondents indicated the library as their main avenue of finding information, but this was closely followed by the Internet, and at museums and archives, the Internet emerged as the main method for finding information. This finding reflects that the Internet would be a well-received method of instruction from the various sites.

**Question 8** explored how respondents evaluated information and conflicting views. At the public libraries, 50.21% indicated that they would examine the evidence presented in support of the views, evaluate them and then decide, 39.58% would choose the view they personally agreed with, 15.83% believed the view given by the person they liked, 2.29% did not know which view to believe, and 1.25% thought all views given were right. At the museums, 60%

indicated that they would examine the evidence presented in support of the views, evaluate them and then decide, 39.50% would choose the view they personally agreed with, 11.50% believed the view given by the person they liked, 1% did not know which view to believe, and none thought all views given were right. At the Archives, 76% indicated that they would examine the evidence presented in support of the views, evaluate them and then decide, 24% would choose the view they personally agreed with, and none believed the view given by the person they liked, did not know which view to believe, or thought that all views given were right. These findings reflect relatively high percentages of people who choose views they personally agree with, rather than examining the evidence, and indicate that respondents could definitely benefit from information literacy training, especially with regard to the evaluation of different views, and critical thinking.

## **Section D - Lifelong Learning**

**Question 9** explored how respondents experienced learning. At the public libraries, 59.79% found learning to be exciting and fun, 24.17% mildly pleasant, but would rather watch television or a movie, 7.50% indicated that they found learning to be difficult and unpleasant, 6.46% found learning to be boring, and 2.08% had no time for learning. At the museums, 57.50% found learning to be exciting and fun, 29.50% mildly pleasant, but would rather watch television or a movie, 5.50% found it boring, 4.50% had no time and 3% indicated that they found learning to be difficult and unpleasant. At the Archives, 84% found learning to be exciting and fun, 16% mildly pleasant, but would rather watch television or a movie, and none indicated that they found learning to be difficult and unpleasant, boring, or had no time for learning. These findings reflect a relatively high percentage of respondents who experience learning in a positive, pleasurable way, and thus indicate that they would be receptive to learning at the public libraries, museums and archives.

**Question 10** explored which mediums were most preferable for learning for respondents, and public library responses reflected that 57.08% preferred movies and videos, 50.83% preferred the Internet, 47.29% preferred books, newspapers and magazines, 22.50% preferred listening to people speak about topics, and 8.54% used all of the mediums for learning. At the museums, responses reflected that 79.50% preferred movies and videos, 43.50% preferred listening to people speak about topics, 38.50% preferred the Internet, 30.50% preferred books, newspapers and magazines, and 2% used all of the mediums for learning. At the Archives, responses reflected that 60% preferred books, newspapers and magazines, 32% preferred listening to people speak about topics, 28% preferred the Internet, 20% preferred movies and videos, and 8% used all of the mediums for learning.

The findings at public libraries, especially, were surprising with the majority preferring movies and videos, and then the Internet over reading books, newspapers and magazines. The same order of preference was reflected at the museums, while the Archives notably differed with respondents preferring reading books, newspapers and magazines, and listening to speakers over other methods. This finding is significant, as for effective delivery of courses, the mediums most preferred by participants should be selected as primary instructional media, in order to reach the participants where they are most comfortable. This finding also suggests that the cultivation of reading for pleasure should be included as an additional outcome in the Model adapted for Cape Town.

## **Section E - Cross use of public libraries, museums and archives**

**Question 11** explored **usage of public libraries**. Respondents at the public libraries were obviously all users of public libraries, and they were requested to indicate if they were registered members or not. Registered members are able to borrow materials to take home, while those not registered could not borrow material, but could use it on-site. Of the 480 public library respondents surveyed, 57.50% were registered members of public libraries and 42.50% were not members, but were using the facilities. At the museums, 72.50% of the respondents did not use the public libraries, and 27.50% did use the public libraries, while at the Archives, 80% did not use the public libraries and 20% did use the public libraries.

### **Reasons for using public libraries**

The survey questionnaire then provided a space for respondents to list their reasons for using public libraries. Reasons most often listed were grouped into categories. At the public libraries, responses reflected that 60% browsed the shelves and read newspapers and magazines in the library, 58.33% used the Internet, 41.88% borrowed items to take home, 34.79% used the library as study space to do their assignments, 23.96% were searching for jobs and 18.33% used the public libraries for research. Of the 18.33% of respondents whose reasons were listed as "Other", the reasons included using the libraries as a safe haven from a dangerous living environment, a venue for socializing and meeting friends, teachers or parents who took their children to do homework assignments, and using the American Centre at Central Library.

The results reflected that use of public libraries by respondents from museums and the Archives was low. At the museums, of the 27.50% respondents who used public libraries, 63.64% borrowed items to take home, 54.55% browsed the shelves and read newspapers and magazines, 27.27% used the public libraries for research, 21.82% used the Internet,

4.55% used the library as study space to do their assignments and 10.91% had other reasons listed as being teachers or parents who took their children to do homework assignments. At the Archives, of the 20% who used public libraries, 100% borrowed items to take home, 60% browsed the shelves and read newspapers and magazines, 40% used the public libraries for research, 40% had other reasons to use the library (as a place to meet friends and socialize), 20% used the Internet and none used the library as study space.

### **Reasons for not using public libraries**

While no respondents from public libraries had reasons for not using the libraries, the low usage of public libraries by respondents from museums and the Archives was noteworthy, and the reasons for not using public libraries were grouped into categories created from the most frequent reasons listed by respondents. Of the 72.50% respondents from museums who indicated that they did not use public libraries, 48.97% had no need, 44.14% had access to other libraries, such as university or institutional and did not need to use public libraries, 34.48% used the Internet instead of libraries, 15.17% had no time and 6.90% indicated that they had no transport to get to the closest public library. Of the 80% archives users who did not use public libraries, 45% had no need, 45% had access to other libraries, such as university or institutional, 35% used the Internet instead, 5% had no time and none indicated that they had no transport to get to the closest public library.

In addition, comments from respondents reflected more insight into the findings above, including: *“I do not like going into libraries – they make me feel intimidated”* (Slave Lodge) which reflected a perception of libraries as intimidating. The comments *“I do not use the public libraries – they are colonial and racist and their collections are inadequate for our community”* (Slave Lodge) and *“There is no library near me – they are mostly for whites and coloureds and need to transform”* (SA Museum) reflected perceptions of public libraries which could be changed if an experience of value, such as a course in Information Literacy and Cultural Heritage, is given. The comments *“I don’t like reading”* (SA Museum) and *“I am not much of a reader – I prefer movies so no need to go to the library”* (SA Museum) reflected the perception that libraries only have print materials in their collections, and revealed a lack of awareness of their audio-visual collections, as well as a need to cultivate positive experiences of reading in participants. The comments *“The internet is much better than libraries – you can find anything you want, instantly – libraries do not have everything, and they are slow”* (SA Museum) and *“I don’t need to use the public libraries as I have the internet”* (SA Museum) reflected the attitudes of a number of museum users who said they did not need the public libraries any longer as they have access to the Internet. If public

libraries continue to be passive and not actively engage their public, this trend could increase as access to the Internet gradually increases in South Africa.

The findings reflect a high percentage of respondents who had no need of public libraries for the variety of reasons listed above, and delivering courses in Information Literacy and Cultural Heritage for Lifelong Learning could provide an incentive to many of these respondents to rediscover public libraries.

**Question 12** explored **usage of museums**. At the public libraries, 83.54% indicated that they did not use and visit museums and 16.46% indicated that they used and visited museums. Of the 200 Iziko museums respondents, all used museums. Of the respondents from the Archives, 88% indicated that they did not use and visit museums and 12% indicated that they used and visited museums.

### **Reasons for using museums**

Reasons listed by respondents were grouped into categories, and of the 16.46% public library respondents who did use museums, 91.14% indicated that they went to view specific exhibitions, 64.56% visited museums for leisure, 32.91% attended events held at the museums and 13.92% indicated that they took children to the museums to learn (either as teachers or parents). Of the 8.86% who visited museums for other reasons, reasons listed were as tour guides or bus drivers taking tourists to the museums. At the museums, responses reflected reasons for use of museums as: 55.50% viewing exhibitions, 45% for leisure, 33.50% attended events, 21% were teaching children (as parents and teachers), and the 6.50% listed as "Other" were tour guides or bus drivers bringing tourists to the museums. At the Archives, of the 12% respondents who visited museums, 66.67% indicated that they went to view exhibitions, 66.67% visited museums for leisure, 33.33% attended events held at the museums, and 33.33% attended museums as tour guides taking tourists to the museums.

### **Reasons for not using museums**

At the public libraries, of the 83.54% respondents who indicated they did not use and visit the museums, 33.33% indicated that they had no interest in museums, 32.34% did not know what the museums were, where they are, or what they do, 24.13% indicated distance and transport problems preventing them from going to museums, 14.43% had no time, 9.45% indicated that the cost (entrance fees) to enter the museums was a deterrent, and 9.45% indicated other factors such as not agreeing with the museums politically, or preferring to go to the District Six museum rather than Iziko Museums. Of the 88% archives users who did

not use and visit the museums, 45.45% said they have no interest, 27.27% had no time, 18.18% indicated the cost (entrance fees) to enter the museums were a deterrent, 4.55% indicated distance and transport problems preventing them from going to museums, 4.55% said they did not know what the museums were, where they are, and what they do and none indicated other reasons.

In addition, comments from respondents gave further insight into the findings. The comments *“I go to museums to learn more about the history of our country. I only go when they are free one week of the year. I don’t agree that we should have to pay to go in”* (Central); *“The museums are for rich people only, and they are very far”* (Moses Mabhida); *“Transport to the museums is expensive and they make you pay to enter – so the museums are only for some people, not for us”* (Moses Mabhida); *“I have been to the museums a few times – they are interesting, but I do not like them charging entrance fees, they should be free, like the libraries”* (Town Centre) and *“We do not have any museums in our local community here”* (Belville) all reflect entrance fees, distance, and cost of transport to be deterrents to respondents from visiting museums. The comments *“I go to and support District Six Museum as it is for the people. I do not go to Iziko Museums”* (Athlone); *“I used to go to the museums, but these days they are too political”* (Somerset West); *“Museums are not in touch with the people – they shove their oppressive version of history on us”* (Grassy Park) and *“They are too far and still too colonial. I will not support them until they transform”* (Harare); reflected political perceptions about the museums in some of the respondents, and these perceptions could also be changed with the delivery of courses. The comments *“Don’t know about museums, and I have survived this long without knowing them, so they are not necessary”* (Somerset West); *“I have no interest in objects”* (Town Centre) *“I have no interest in museums – I know my own culture, I do not need other people to tell me”* (Brackenfell) and *“I don’t really know much about them – I know they are there, but what they do, I do not know”* all reflected the need to provide more education on what museums are and do.

At the public libraries, there was a very high percentage of respondents who did not know about the museums – where they were or what they do, while archives users were more aware, and the objections to the entrance fees were relatively low among those who did know about the museums. Despite visible brochures and posters from Iziko museums being available at public libraries, respondents still did not know about museums, and this finding strengthens the conclusion that delivering integrated courses will considerably raise awareness and appreciation of museums among the general public.

**Question 13** explored **usage of the Archives**. At the public libraries, a very high 92.71% indicated that they did not use or visit the Archives, and only 7.29% had used the Archives, while at the museums, 82.50% of the respondents indicated that they did not use the Archives and 17.50% indicated that they had used the Archives.

### **Reasons for using the Archives**

Of the 7.29% public library respondents who had used the Archives, 80% had used the Archives for researching family history, 31.43% for academic research and 14.29% had been on tours during the open week. Of the 17.50% museum respondents who had used the Archives, 51.43% had used the Archives for researching family history, 42.86% for academic research and 14.29% had been on tours during the annual open week. Of the respondents from the Archives, responses reflected that 68% used the Archives for research, 36% for family history, and 12% had been on tours during the open week.

### **Reasons for not using the Archives**

Of the 92.71% public library respondents who did not use Archives, 73.48% indicated that they had never heard of the Archives, did not know where they are or what they do, 16.63% had no need, 8.99% had no interest, 2.92% indicated transport and distance as a deterrent, and 0.90% had no time to visit the Archives. Of the 82.50% museum respondents who did not use archives, 46.67% indicated that they had never heard of the Archives, did not know where they are or what they do, 40.61% had no need, 16.36% had no interest; and 0.61% indicated transport and distance as a deterrent.

In addition, comments from respondents provided more insight into the above findings. The comment *“I do not go to the Archives because I really do not like to be reminded of that time back then – struggles and apartheid – I think we can do better with our present”* (Milnerton) reflects the desire to forget the past, as it is too painful. The comment *“Do not go to the Archives as I am not interested in old things.”* (Somerset West) reflects a perception of “old things” being of no value, and this is contrasted by the comment *“I have been to the Archives – they have lovely old photographs and collections – very few people know about the treasures there”* (Somerset West) where “old things” were found to be of value, after engagement with them. The comments *“Never heard of them – would definitely like to know more about them”* (Slave Lodge), and *“I don’t know about museums and archives but if you help me to know, I can start going there”* (Milnerton) reflected an interest in finding out more about the Archives among the many respondents who did not know about them. The positive comments from users of the Archives including *“This is an excellent repository for primary research resources”*; *“I am amazed – I came here to find out about my family history, and*

*what do you know – I found out a lot!*” and “*The staff here in the Reading Room are really friendly and helpful*” all reflect that many more members of the general public could benefit from what the Archives have to offer if they were to experience them through integrated courses in Information Literacy and Cultural Heritage.

## **Summary conclusion**

The data findings have answered the initial research questions pertaining to perceptions and attitudes of users of libraries, museums and archives in Cape Town with regard to cultural heritage awareness, determining what levels of access to the Internet respondents have, information seeking and evaluation (information literacy) behaviour, and learning preferences and experiences (how users prefer to learn and how they experience the learning process). The findings have also shed light on the questions of why respondents use public libraries, museums and/or the Archives, and whether they knew of each type of institution, as well as exploring their reasons for using or not using each of the institutions. Demographic profiles giving an idea of samples of user populations have also been explored and included, as they provide valuable information into potential cultural sensitivities among potential course participants.

The rich collections of the City of Cape Town public libraries, Iziko Museums and the Archives and Record Services, as well as the convenient central location of the Central public library, sites of Iziko Museums, and the Archives are all highly conducive to the possibility of collaboration to design and deliver integrated courses in Information Literacy and Cultural Heritage, in order to provide a “beyond access” experience of value-added engagement for lifelong learning for the general public of Cape Town.

## **10. Adapted Model: Information Literacy and Cultural Heritage for Lifelong Learning (Cape Town)**

The Model of Information Literacy and Cultural Heritage for Lifelong Learning, adapted for the Cape Town context, based on and taking into account the findings of the research, is now presented. This Model serves as a foundational guideline for the next phase of the work, which would be for the three institutions to collaborate and design integrated courses for the general public.

## Model for Cape Town: Information Literacy and Cultural Heritage for Lifelong Learning

### CATALYSTS:

#### Learning environment:

- City of Cape Town Public Libraries
- Iziko Museums of South Africa
- Western Cape Archives and Records Service

These collaborate to create courses cooperatively, blending positivist and constructivist approaches. Courses are delivered at the Central Library, chosen central sites of Iziko Museums, and the Archives. Courses are designed to provide participants with an integrated learning experience of the different environments and include the exploration of digital and virtual museums, archives and libraries from on-site networked computers. Courses are evaluated and revised based on feedback and learners' needs. Transport between the sites can be by walking, or using the My CiTi bus system.

#### Instructors and facilitators:

- Existing staff - curators, archivists or librarians.
- Trained in course delivery and evaluation
- Fully knowledgeable about their collections
- Culturally sensitive and attentive.
- Enthusiastic and passionate, able to make the learning experience pleasurable and inspirational.
- Fluent in critical thinking skills.
- Fully knowledgeable about the content and pedagogy of courses delivered.
- Able to facilitate learning in groups, and mediate where necessary.
- Sensitive to the different learning styles, cultural backgrounds, and the feelings of learners.
- Able to evaluate and assess final learning outcomes of learners and provide constructive feedback.
- Fluent in at least two of the three main languages in Cape Town: Afrikaans, IsiXhosa and English

### COMPONENTS: (Carrier, Content and Context)

#### Carrier

Course materials use the rich collections of the City of Cape Town public libraries, Iziko Museums, and the Archives, and include books, documents, manuscripts, journals, diaries, maps, newspapers, videos, film, audio recordings, photographs, drawings, artworks, the Internet, web pages, databases, online catalogs and finding aids, social media (Twitter, Facebook, blogs, wikis), objects, artefacts and buildings, exposing participants to physical and virtual museums, archival and library collections.

#### Content

*Cultural heritage instruction* related to the cultures, customs, beliefs, rites, rituals, ceremonies, indigenous knowledge, social customs and traditions, arts, crafts, music, political and ideological beliefs that influence culture and behaviour, history, slavery, colonialism, practices concerning the natural environment, religious and scientific traditions, language, sports, food and drink, calendars, traditional clothing, cybercultures in the digital world, and emerging new cultures which will become the heritage of the future, of the people of Cape Town. Advanced additional courses can provide exposure to cultural heritage globally, through the Internet, as well, but initial courses explore cultural heritage in Cape Town through the collections of the City of Cape Town public libraries, Iziko museums, and the Archives.

*Information Literacy instruction* covering contested history and conflicting narratives in Cape Town, cultural imperialism, memory, identity, censorship, repatriation of human remains (museums), inclusion, exclusion, nationalism and national identity, cultures of practice in museums, archives and libraries, moral rights to cultural heritage, intellectual property, privacy and data security issues, ethical use of information, the role of communications media in the representation of cultural heritage, and critical thinking skills.

#### Context

Participants are encouraged to develop awareness of context in Cape Town, and ask questions such as: Who created it? How was it created? Why was it created? Who decided to collect it as cultural heritage, and why? What was not collected? How does it relate to other cultural heritage practices? How is it described? Who described it and what cultural biases did they have? What was the socio-political and economic context surrounding its creation? When was it created? Who contested it, and why? Who agreed with it, and why? How is it displayed? Who chose what to display, and why? Who contests the narrative in the display, and why? Whose memory and identity is represented? Whose memory and identity is excluded? Where are the linkages, and where have linkages been omitted?

<b>CORE PROCESSES AND TASKS:</b>						
<b>Discover</b>	<b>Learn</b>	<b>Evaluate</b>	<b>Create</b>	<b>Share</b>	<b>Feedback</b>	<b>Modify</b>
<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>	<i>Facilitator's tasks</i>
Provide tours of the learning sites, (Central Library, Iziko Museums and the Archives)' provide instruction on searching and using tools of discovery; highlight the differences between print and digital carriers.	Facilitate the learning of the group, paying attention to individual difficulties, race, religious, gender or cultural sensitivities; outline moral, legal and ethical issues in the use of information, including privacy and data security.	Provide training in critical thinking skills; facilitate group role play in analyzing information; include media analysis.	Provide training in basic writing, use of computers, PowerPoint, social media.	Ensure a supportive and receptive environment for the presentations; provide further assistance in the use of social media, and media literacy. Information Literacy and Cultural Heritage	Ensure a supportive and receptive environment for the feedback; mediate when any negative feelings are experienced	Provide support for the modification process; note where the courses themselves may need to be adapted, modified and updated based on learner feedback.
<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>	<i>Learner's tasks</i>
Searching, using tools of discovery, including catalogues, finding aids and online search engines.	Read, listen, watch, absorb, make notes, integrate, summarize key points.	Critical analysis; question, deconstruct arguments; practice cultural sensitivity; note moral, legal and ethical issues.	Create and write a story of cultural heritage, using visual and audio material.	Orally present the story to the group, using PowerPoint; write a blog entry, or create a page on Facebook, link to them using Twitter.	Receive feedback on own creations; give constructive feedback to others on their creations.	Modify the creations based on feedback, to add context or correct any errors.
<b>GENERIC LEARNING OUTCOMES:</b>						
<b>Skills</b>	<b>Attitudes and values</b>	<b>Knowledge and understanding</b>	<b>Behaviour and activity</b>	<b>Enjoyment, inspiration, creativity</b>		
Information and media literacy  cultural heritage awareness (including tolerance and respect for different cultures); worldview literacy, intergenerational literacy  critical thinking skills	Cultural and racial sensitivity  applies critical thinking skills in a manner that is culturally sensitive  tolerant of different worldviews	Develops fluid intelligence, recognizes crystallized intelligence; understand context  uses information ethically, understands moral rights, copyright and intellectual property issues; privacy; data security;  has knowledge of a variety of cultural heritage practices and traditions in Cape Town and an understanding of the resources and activities available from Cape Town public libraries, Iziko Museums and Archives	Develops an enjoyment of reading, engages in continuous lifelong learning  ability to give and receive constructive feedback  Visits Cape Town public libraries, Iziko Museums and the Archives to learn more and to enjoy ongoing cultural programmes, exhibitions and activities	Continuously reads and engages in lifelong learning for pleasure  continuously explores new areas of learning in the cultural heritage field, and beyond  creates, communicates, presents and modifies narratives in a variety of formats for enjoyment		

**Measurement: Personal Meaning Mapping:**

- extent of knowledge and feelings
- breadth of understanding
- depth of understanding
- mastery possessed by an individual on a given topic.

**CONTEXTUAL FLUIDITY**

This model is contextually fluid, and can be constantly updated, adapted and revised in response to:

- Cape Town contexts, languages and cultures;
- feedback from learners, the changing needs of learners,
- different groups of learners; (intergenerational, racial, religious backgrounds)
- developments and changes to the environment in Cape Town – can include additional partners in the training
- new developments in the fields of cultural heritage, information literacy and lifelong learning;
- new digital media and technological developments.

**Table 2 - Model for Cape Town: Information Literacy and Cultural Heritage for lifelong Learning**

While the Model does not explicitly state the following factors (they are implied, from the research results and in the broad descriptions for each section), there are extreme political sensitivities in Cape Town which course designers and instructors need to be mindful of when designing and delivering courses, and the historical legacy of Apartheid is still a very painful memory to many citizens. In addition, there is a sense of exclusion from the current political environment among a percentage of the Coloured population in Cape Town that course designers and instructors would need to be mindful of, and sensitive to. Religious differences can also lead to hostility among course participants, and the need to mediate and have conflict resolution skills is emphasised for the Cape Town environment.

While the Model and scope of this research does not cover the percentage of the population who have below Grade 12 education, consideration would need to be given to the development and delivery of preliminary courses that impart the necessary skills to participate in the courses. Partnering with organizations that deliver literacy training could be considered. Literacy is the essential basic skill needed before a love of reading and the ability to partake in lifelong learning can be developed, and while the research has found that the majority of citizens would be able to participate in the courses with their current levels of education, the minority who cannot, should not be forgotten. In addition, while there exists much necessary focus on the youth, senior citizens should not be forgotten and excluded, as they have valuable life experience and knowledge to contribute that younger participants could benefit from, and intergenerational literacies could be developed while participating in the courses.

## 11. Conclusion

The value of cultural heritage awareness for citizens, and the ability of citizens living in diverse communities to participate in cross cultural dialogues was identified in the International Federation of Library Association's (IFLA) Multicultural Library Manifesto, which explained the importance of cultural heritage awareness in diverse societies (IFLA, 2006). Since memory is an intrinsic feature of cultural heritage, as Menhert explained, conflicts and differences in memory are enrichments to cultural heritage narratives, but the public need to develop an awareness of how important and complex memories are, as well as learn how memory formed under trauma, which is especially prevalent in South Africa with its history of Apartheid and is worthy of deeper and focused exploration in order to also bring to the surface what may have been forgotten (2011: 9–11). As Schwartz and Cook observed, the modern disappearance of traditional village life, where extended family ensured the passing on of memory through shared storytelling, meant that archives have become essential loci for historical understanding and they concluded that without archives, knowledge of accomplishments, memory, and pride in a shared past fades and dissipates (2002: 18). This applies to libraries and museums as well, as they all have a vital role to play in ensuring that citizens are fully conversant with and aware of cultural heritage.

The theoretical framework which underpins the adapted Model for Information Literacy and Cultural Heritage for Lifelong Learning for the Cape Town context weaves together and synthesizes a complex set of components. These components relate to Cultural Heritage (including memory, contested narratives and postmodernist approaches), Information Literacy (including previously developed models, the didactic methods used for instruction, and the importance of evaluating information and developing critical thinking skills in a culturally sensitive manner) and Lifelong Learning (including the different ways in which people learn, and the barriers that can be encountered in the learning process). The essential element of context is highlighted, and the juxtaposition of contextual awareness and worldview literacy combined with critical thinking and cultural sensitivity offers a new approach to actively engaging with the general public. Courses developed using this Model would greatly enrich the general public experience of libraries, museums and archives.

The City of Cape Town Public Libraries, Iziko Museums of South Africa, and the Western Cape Archives and Records Service are ideally placed and resourced, in terms of all having

rich cultural heritage collections, to be the catalysts of the initiation of, and providing the environment for, applying the Model and delivering training in information literacy and cultural heritage for lifelong learning. It is possible and feasible to deliver courses at the sites in central Cape Town, which are located in a clustered network, and user access to these sites is possible through the My CiTi network of bus services. It is not recommended that courses be delivered at remote sites due to the logistical problems of transport from other areas, and the limited staffing resources in those areas.

Courses implementing the Model could be planned for delivery by all three institutions in cooperation with each other, but this would require the political will, and in principle agreement, of the heads and governance structures of all three institution types. Training would need to be provided to existing librarians, curators and archivists to enable them to deliver training in a culturally sensitive and attentive manner; acquire the necessary critical thinking skills, understand the pedagogy and content of the Model and its purpose, be conversant with the different learning styles of people, and be able to effectively evaluate and assess final learning outcomes. Content of the courses should be based on the existing rich cultural heritage collections in these institutions.

The Generic Learning Outcomes identified in the adapted Model describe how this training could add value to the lifelong learning trajectories of the general public in Cape Town, imparting skills in information literacy, cultural heritage awareness, worldview literacy (which increases tolerance for a variety of different cultures and traditions), critical thinking, media literacy and an enjoyment of lifelong learning, as well as develop and encourage a love of reading for pleasure in those who do not currently experience reading as a pleasurable activity. All three institutions would benefit from the cross-exposure to each other, and the raising of awareness among users of what each institution has to offer. It is hoped that this work and research has made some contribution of benefit to the Cape Town institutions of the City of Cape Town Public Libraries, Iziko Museums of South Africa, and the Western Cape Archives and Records service, and ultimately, to the general public of Cape Town if these recommendations are implemented.

In terms of future research, the survey questionnaire used in this dissertation could be used in other parts of South Africa, where the findings may be different, and could uncover different factors that would influence the adaption of the Model and design of contextually appropriate courses. For Cape Town, the unexpected finding of a small percentage of the

Coloured population objecting strongly to identifying themselves by race could be explored further to determine the reasons for this. The scope of this research did not allow for exploring causality in an expected variable, but it was possible to identify and record the number of instances of this variable once it was discovered.

While it would require more resources (which were not available for this dissertation), it would also be very valuable to conduct further research, using the same survey questionnaire, among a demographically representative sample of the general public who do not use or visit the public libraries, museums and archives in Cape Town. This would be not only to determine their levels of awareness of cultural heritage and information literacy, but would also uncover the reasons they do not make use of these institutions and their resources. Understanding the reasons for non-use could open the way for the possible addressing of these reasons, in order to increase usage at all three institutions.

Finally, the design of courses, which would entail the selection of materials from vast collections, could also potentially form the basis for an integrated digitization project, where public domain materials selected (including all relevant contextual supplementary data about the items selected, and why they were chosen) could be placed online on a shared platform, in an broader cooperative initiative. While this would require additional funding, it would increase awareness of the value of these institutions and their rich cultural heritage collections internationally, as well as locally among those South African who do have access to the Internet.

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## Appendix 1 Survey questionnaire for patrons of public libraries, museums and archives

### Survey of patrons of public libraries, museums and archives

Thank you for taking the time to complete this survey, as your input is essential and very valuable. **The confidentiality of your input and identity is guaranteed, and will be used purely for research purposes.** The research is being conducted under the auspices of the Library and Information Studies Centre at the University of Cape Town, and has received ethics clearance.

The purpose of the research being conducted is to explore general levels of awareness and participation in the areas of cultural heritage and information literacy among users of public libraries, museums and archives. This is being explored in order to develop models to provide training in information literacy and cultural heritage to the general public in support of lifelong learning.

**Please indicate with a tick which location you are at when completing the survey:**

City of Cape Town Libraries	<input type="checkbox"/>	Iziko Museums	<input type="checkbox"/>	Western Cape Provincial Archives	<input type="checkbox"/>
Branch:	Location:				
Registered member? Y/N					

#### Your details:

Race:	
Gender:	
Age:	
Home language:	
Highest education obtained:	
Religion (if none, state "none")	
Occupation: (If unemployed, state "unemployed", or "retired" where applicable)	

**Method for completing the survey: Please read each statement, and tick ONE answer to each question, unless otherwise indicated.**

## Section A

### 1. Cultural heritage is: *(Tick as many answers as apply for you)*

- My own culture
- Music and art
- Famous historical events
- The knowledge, ideas, culture and customs passed on from past generations
- Something found in museums

### 2. An understanding of the different cultural heritage traditions is important to promote a culture of respect for diversity in a democracy

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

### 3. The cultural heritage of the majority of citizens is more important than that of minority citizens (who have different cultural traditions):

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

**4. I have learned about cultural heritage through: (Tick as many answers as apply for you)**

- Reading books (either borrowed from the library, or bought)
- Television and newspapers
- Visiting museums
- People I know
- Visiting the Archives
- Do not know anything about cultural heritage

**Section B:**

**5. Do you have Internet access at home?**

- Yes
- No

**6. If you answered yes to having internet access at home, how much access do you have? (If you answered no, ignore this question, and move on to section C)**

- Very limited – can only access basic e-mail and web pages
- Limited – can access e-mail, web pages, and some video viewing before monthly quota runs out
- Unlimited – can access e-mail, web pages, unlimited video viewing

**Section C:**

**7. When I want to find information, I:**

- Ask a friend or family member
- Use the Internet
- Go to the library
- I do not know how to find information
- Find someone who knows about the subject, and ask them

**8. When hearing people discussing a subject with different views, I**

- Believe the view given by the person I like
- Do not know which view to believe
- Think they all must be right
- Choose the one I personally agree with
- Examine the evidence presented in support of the views, evaluate them and then decide

**Section D:**

**9. When I am learning about a topic, I find it to be:**

- Difficult and unpleasant – I am glad when it is over
- Exciting and fun – I enjoy learning
- Boring
- Mildly pleasant – but I would rather watch television or a movie
- I have no time for learning, I am too busy

**10. My preferred way of learning is: *(Tick as many answers as apply for you)***

- Reading books, newspapers, magazines
- Surfing the Internet
- Watching movies and videos
- Listening to people speak about topics
- All of the above

**Section E:**

**11. Do you visit and use the public library?**

Yes

No

**If you answered “Yes”, what do you use the public library for?**

*(Do you use and visit the public library?) Yes, because:*

**If you answered “No”, what are your reasons?**

*(Do you use and visit the public library?) No, because:*

**12. Do you visit the local museums?**

Yes

No

**If you answered “Yes”, why do you visit?**

*(Do you use and visit the local museums?) Yes, because:*

**If you answered “No”, what are your reasons?**

*(Do you use and visit the local museums?) No, because:*

**13. Do you visit and use the Archives?**

Yes

No

**If you answered “Yes”, what do you use the Archives for?**

*(Do you use and visit the Archives?) Yes, because:*

**If you answered “No”, what are your reasons?**

*(Do you use and visit the Archives?) No, because:*

**Thank you for your participation in this survey!**

## Appendix 2 request letter

## City of Cape Town Public Libraries: permission

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UNIVERSITY OF CAPE TOWN



Library and Information Studies Centre  
Hoerikwaggo Building  
University of Cape Town  
Private Bag X3  
Rondebosch 7701  
021-650 3091  
Jaya.raju@uct.ac.za

Ms Ninnie Steyn  
Director: City of Cape Town Library and Information Services  
City of Cape Town

Dear Ms Steyn

### **Ms Kim Baker: data collection and Master's studies**

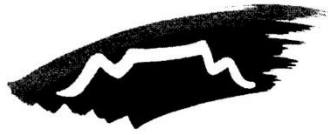
Ms Kim Baker has registered to do a research master's degree in our Unit. For this she requires to do fieldwork in Cape Town City Libraries to collect data from librarians and library users. The theme of her research is information literacy and cultural awareness. Her research proposal has received ethical clearance at UCT: guaranteeing voluntary participation of respondents, confidentiality with respect to their identity, and a commitment that no questions will be deleterious to the respondents.

I hope that you will be agreeable to granting Ms Baker access once she has approached you for permission, and explained in greater detail the purpose and scope of her research.

(Dr) Jaya Raju

Head of LISC

## Appendix 3 Permission to conduct research from City of Cape Town Libraries



CITY OF CAPE TOWN | ISIXEKO SASEKAPA | STAD KAAPSTAD

Civic Centre  
12 Hertzog Boulevard  
Cape Town 8001  
P O Box 2815, Cape Town 8000  
**Ask for: Mr N Hardy**  
Tel: 021 400 3933  
Fax: 021 400 4076

Iziko loLuntu  
12 Hertzog Boulevard  
8001  
P O Box 2815, Cape Town 8000  
**Cela: Mnu N Hardy**  
Umnxeba: 021 400 3933  
Ifeksi: 021 400 4076

Burgersentrum  
Hertzog-boulevard 12  
8001  
Posbus 2815, Kaapstad 8000  
**Vra vir: Mnr N Hardy**  
Tel: 021 400 3933  
Faks: 021 400 4076

E-mail: [naziem.hardy@capetown.gov.za](mailto:naziem.hardy@capetown.gov.za)

Website:

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COMMUNITY SERVICES — Library & Information Services

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DATE 2012-07-24  
TO Kim Baker

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### RE: PERMISSION TO CONDUCT RESEARCH AT CITY OF CAPE TOWN LIBRARY & INFORMATION SERVICES

Dear Kim

This letter serves as confirmation of our acceptance of your research proposal and the intention to use the City of Cape Town's Library & Information Services as part of your research. Please note that the following conditions do apply:

- All requests to conduct the necessary research in the affected library has to be done via the Librarian-in-Charge of that particular library, the details of which I can provide you at a later stage
- All research conducted will not interfere with the daily operations of the library
- All research conducted with members of the public be with their prior consent
- The thesis/paper resulting from this research be made available to the Library & Information Services Department of the City of Cape Town
- A copy of the thesis/paper be delivered to the Library & Information Services Department of the City of Cape Town
- Your reply to this consenting email will serve as an acceptance to abide by these conditions

Please do not hesitate to contact me should you require any further assistance or clarity.

Regards  
Nazeem Hardy  
Marketing & Research Officer

Phone (021) 400-3933  
Fax (021) 400-4076  
E-mail [Naziem.hardy@capetown.gov.za](mailto:Naziem.hardy@capetown.gov.za)

Permission granted: Yes

Date: 24 July 2012

## Appendix 4 Survey schedule for City of Cape Town Public Libraries

<b>July 2013</b>	<b>Branch</b>
1, 2, 4, 5	Central Library
8, 9, 11, 12	Milnerton
15, 16, 17, 19	Grassy Park
22, 23, 25, 26	Town Centre (Mitchell's Plain)
29, 30, 31	Belville
<b>August 2013</b>	<b>Branch</b>
1	Belville
5, 6, 7, 8	Athlone
<b>September 2013</b>	<b>Branch</b>
2, 3, 5, 6	Somerset West
9, 10, 12, 13	Harare
16, 17, 19, 20	Moses Mabhida
23, 24, 26, 27	Brackenfell

1. Central Library  
Old Drill Hall, Cnr. Parade & Darling Street, Cape Town  
Chief Librarian: Sharon Brijmohun  
021 444 0990  
Sharon.brijmohun@capetown.gov.za
2. Milnerton Library  
Pienaar Road, Milnerton  
Principal Librarian: Marietha Eyssen  
021 444 0815  
Marietha.eyssen@capetown.gov.za
3. Grassy Park Library  
Market Square, Grassy Park  
Principal Librarian: Jacqueline Kwezi  
021 706 2267  
Jacqueline.kwezi@capetown.gov.za
4. Town Centre Library  
Mitchell's Plain Town Centre, Symphony Walk, Mitchell's Plain  
Principal Librarian: Rosalind Hendricks  
021 391 4787/8/9  
Rosalindhannelie.hendricks@capetown.gov.za

5. Bellville Library  
Carel van Aswegen Street, Bellville  
Chief Librarian: Christelle Lubbe  
021 444 0300  
Christelle.lubbe@capetown.gov.za
  
6. Athlone Library  
Cnr. Dobson & Klipfontein Road, Athlone  
Principal Librarian: Soraya Samuels  
021 696 6250/9731/697 1701  
Soraya.samuels@capetown.gov.za
  
7. Somerset West Library  
Cnr Victoria & Andries Pretorius Street, Somerset West  
Principal Librarian: Talita de Klerk  
021 850 4526/7/4458  
Talita.deklerk@capetown.gov.za
  
8. Harare Library  
42 Ncumo Street, Harare Square, Harare, Khayelitsha  
Senior Librarian: Lulama Langeni  
021 417 0160/1  
Lulama.langeni@capetown.gov.za
  
9. Moses Mabhida Library  
Tungwana Road, Site C, Khayelitsha  
Senior Librarian: Mbulelo Zumana  
021 387 7366  
Mbulelo.zumana@capetown.gov.za
  
10. Brackenfell Library  
Paradys Street, Brackenfell  
Principal Librarian: Sunell Lotter  
021 980 1261/65/1375  
Sunell.lotter@capetown.gov.za

**Appendix 5  
letter**

**Iziko Museums of South Africa: permission request**



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**UNIVERSITY OF CAPE TOWN**

Library and Information Studies Centre  
Hoerikwaggo Building  
University of Cape Town  
Private Bag X3  
Rondebosch 7701  
021-650 3091  
Jaya.raju@uct.ac.za

Ms Rooksana Omar  
Director: Iziko Museums  
Cape Town

Dear Ms Omar

**Ms Kim Baker: data collection and Master's studies**

Ms Kim Baker has registered to do a research master's degree in our Unit. For this she requires to do fieldwork in Iziko Museums to collect data from visitors. The theme of her research is information literacy and cultural awareness. Her research proposal has received ethical clearance at UCT: guaranteeing voluntary participation of respondents, confidentiality with respect to their identity, and a commitment that no questions will be deleterious to the respondents.

I hope that you will be agreeable to granting Ms Baker access once she has approached you for permission, and explained in greater detail the purpose and scope of her research.

(Dr) Jaya Raju

Head of LISC

## Appendix 6 Letter granting entrance to Iziko South African Museum for surveying



14 March 2014

Iziko South African Museum

Dear Site Manager and CSM Staff

Kindly be advised that Ms Kim Baker is authorised to conduct a visitor research survey at the Iziko South African Museum on the listed dates. Her interviews will be unobtrusive and conducted within the foyer of the ISAM.

Thurs	20 March 2014	10h30 – 14h00	✓
Tues	25 March 2014	10h30 – 14h00	✓
Thurs	27 March 2014	10h30 – 14h00	✓
Tues	08 April 2014	10h30 – 14h00	✓
Thurs	10 April 2014	10h30 – 14h00	✓
Tues	15 April 2014	10h30 – 14h00	✓
Thurs	17 April 2014	10h30 – 14h00	✓
Tues	22 April 2014	10h30 – 14h00	✓
Thurs	24 April 2014	10h30 – 14h00	✓
Tues	29 April 2014	10h30 – 14h00	✓

Sincerely

Susan Glanville-Zini  
Director  
Institutional Advancement

**Appendix 7  
surveying**

**Letter granting entrance to Iziko Slave Lodge for**



14 March 2014

Iziko Slave Lodge

Dear Site Manager and CSM Staff

Kindly be advised that Ms Kim Baker is authorised to conduct a visitor research survey at the Iziko Slave Lodge on the listed dates. Her interviews will be unobtrusive and conducted within the foyer of the Slave Lodge.

Tues	06 May 2014	10h30 – 14h00	✓
Thurs	08 May 2014	10h30 – 14h00	✓
Tues	13 May 2014	10h30 – 14h00	
Thurs	15 May 2014	10h30 – 14h00	

Sincerely

Susan Glanville-Zini  
Director  
Institutional Advancement

25 Queen Victoria Street, Cape Town PO Box 61, 8000, Cape Town, South Africa  
Telephone 27 21 481 3800 Facsimile 27 21 481 3993



## Appendix 8 Survey schedule for Iziko Museums of South Africa

March 2014	Site
20, 25, 27	SA Museum
April 2014	
8, 10, 15, 17, 22, 24, 29	SA Museum
May 2014	
6, 8, 13, 15	Slave Lodge

## Appendix 9 Western Cape Archives and Records Service: permission request letter



UNIVERSITY OF CAPE TOWN

Library and Information Studies Centre  
Hoerikwaggo Building  
University of Cape Town  
Private Bag X3  
Rondebosch 7701  
021-650 3091  
Jaya.raju@uct.ac.za

Acting Director  
Western Cape Provincial Archives  
Cape Town

Dear Sir/Madam

**Ms Kim Baker: data collection and Master's studies**

Ms Kim Baker has registered to do a research master's degree in our Unit. For this she requires to do fieldwork in the Archives to collect data from visitors. The theme of her research is information literacy and cultural awareness. Her research proposal has received ethical clearance at UCT: guaranteeing voluntary participation of respondents, confidentiality with respect to their identity, and a commitment that no questions will be deleterious to the respondents.

I hope that you will be agreeable to granting Ms Baker access once she has approached you for permission, and explained in greater detail the purpose and scope of her research.

(Dr) Jaya Raju

Head of LISC

## Appendix 10 Survey schedule for the Western Cape Archives and Records Service

Western Cape Archives and Records Service	Thursday 22 May 2014
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## Appendix 11 E-mail correspondence with Western Cape Archives and Records Service

Jolanda Hogg <[Jolanda.Hogg@westerncape.gov.za](mailto:Jolanda.Hogg@westerncape.gov.za)>

Dear Kim, The proposed time is acceptable for us and we will gladly assist you. We are receiving on average 8000 researchers per year of which the majority are local people and adults.

Jolanda

Jolanda Hogg  
Western Cape Archives and Records Service  
Department of Cultural Affairs and Sport  
Western Cape Government

72 Roeland Street, Cape Town, 8001  
Private Bag X9025, Cape Town, 8000

Tel: 021 483 0402

Fax: 021 483 0444

E-mail: [Jolanda.Hogg@westerncape.gov.za](mailto:Jolanda.Hogg@westerncape.gov.za)

Website: [www.westerncape.gov.za](http://www.westerncape.gov.za)

## Appendix 12 Conference presentations

The following is a list of papers and presentations delivered to conferences following the publication of the book *“Information Literacy and Cultural Heritage: Developing a Model for Lifelong Learning”*, by Kim Baker.

- Baker, K. 2013a. Information literacy and cultural heritage for lifelong learning: applying the model to develop textto techno intergenerational literacies. Paper presented at: *IFLA World Library and Information Congress 79th IFLA General Conference and Assembly: "Future Libraries: Infinite Possibilities"* in Session 180 - Literacy and Reading with Information Literacy. Singapore, 17-23 August 2013. Available: <http://library.ifla.org/id/eprint/149> [2014, 12 July].
- Baker, K. 2013b. Libraries in dialogue: Cultural heritage in museums, archives and libraries. Paper presented at: *15<sup>th</sup> LIASA Annual Conference: Libraries in Dialogue for Transformation and Innovation*. Cape Town, 8 - 11 October 2013. Available: [http://liasa.org.za/sites/default/files/events/baker\\_kim.pdf](http://liasa.org.za/sites/default/files/events/baker_kim.pdf) [2014, 6 June].
- Baker, K. 2014a. Information Literacy and Cultural Heritage for Lifelong Learning: The Model. Presented at: *44th Annual conference of the Association of Caribbean University Research and Institutional Libraries (ACURIL): Libraries, Archives and Museums: Gateways to Information Literacy and Cultural Heritage*. Nassau, Bahamas, 8 – 12 June 2014. Available: <https://kimbakercapetown.files.wordpress.com/2014/06/baker-k-acuril-12-june-2014-3-information-literacy-and-cultural-heritage-for-lifelong-learning-model.pptx> [2014, July 7]
- Baker, K. 2014b. Theory and Practice of Information Literacy and Cultural Heritage in Libraries, Archives and Museums: developing a model for Lifelong learning. Presented at: *44th Annual conference of the Association of Caribbean University Research and Institutional Libraries (ACURIL): Libraries, Archives and Museums: Gateways to Information Literacy & Cultural Heritage*. Nassau, Bahamas, 8-12<sup>t</sup> June 2014. Available: <https://kimbakercapetown.files.wordpress.com/2014/06/baker-k-acuril-9-june-2014-1-theory-and-practice-of-il-and-ch-in-lams.pptx> [2014, July 7].