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From the Chairperson

Ciraj Rassool, Chairperson of the Board of Trustees

THE YEAR 2013 will mark the 19th anniversary of the opening of the exhibition, Sirenc: retracing District Six by the late Dullah Omar in the old Central Methodist Mission Church.

The exhibition and working spaces of the Museum building have since been witness to a number of important exhibitions, reunions and gatherings that have constituted the memory work of the Museum and its ongoing processes of museum making. The exhibition Digging Deeper is ‘something that is continually shifted, layered and subverted by its visitors’, especially its ex-residents and others affected by forced removals. Indeed, the Museum’s function as a ‘living space’ would end if the Museum ‘stops being a live, generative space and becomes an object’, to be consumed, merely looked at and left behind untouched.1

We are also pleased to be in the Homecoming Centre, with its exhibition halls and gathering spaces, as our staff members conduct their work there with younger and older District Sixers and Cape Towners around District Six’s sites of memory, and its knowledge systems and home craft as part of efforts at restoration and recovery. As our memory work occurs alongside a complex and unfolding land restitution programme and in the context of inner city contestations over District Six land and its meaning, we take note of how processes of creeping gentrification and the balkanisation of the land pose significant risks for the integrity of the memory map of District Six.

We realise how urban planning, land restitution and memory work have come to work with different maps of District Six, as a tendency has emerged to limit the meaning of ‘District Six’ to the land available for housing returnees. Through our theme ‘Hands on District Six’, which defines the ongoing inscriptive work that we do on the District Six landscape of memory, we will continue to work to defend the integrity and completeness of District Six land as the basis for land restitution, as we realise that land restitution is most importantly an issue of memory.

We will continue to fight for the whole of District Six to be declared a National Heritage Site, where all development is guided by a Conservation Management Plan, whose interpretive framework for the heritage value of the land is the long history of forced removal and displacement of its inhabitants. District Six is far too important for any section of it to become a playground in the name of design as the basis for development, without this being guided by the central experience of forced removal in a coherent heritage framework.

As much as these have been difficult times for healing the landscape of District Six, we still celebrate the ongoing return of District Sixers back to the area.

The last few years have also been difficult times for us, with a much changed funding environment and severe sustainability challenges to work with the cultural knowledge of former residents about food ways and home craft. We are also pleased that we continue to be a site of sharing, learning and empowerment, and that our spaces continue to host significant events that pose challenges for the persistence of racism and human rights abuses around the world. We continue to serve as an important model internationally of critical public scholarship and empowering memory work.

1 In the words of founding trustees and artist Peggy Delport

We are grateful to the Director, managers and staff for the excellence of their work and their commitment to ensuring that all aspects of our vision and mission are attended in spite of very difficult financial conditions. I also wish to express my gratitude to the members of the Board of Trustees for their commitment to searching for the most appropriate ways to develop the Museum into the future. We are grateful to all our members and our numerous layers of supporters, our patrons and all our donors, who have stood by us and who will continue to walk with us, as we discover the best ways to move forward.

Long Live, District Six Museum!
**Director’s Overview**

Bonita Bennett

This past year the Museum experienced the harsh cumulative impact of reduced donor funding for its core operations which it has been struggling with for the past number of years. Although the non-profit sector has been in known crisis for a while, the announcement of the possible closure of well-respected organisations of long standing such as CDRA, IDASA, Rape Crisis and the Saartjie Baartman Centre, sent out strong signals of just how troubled the sector in fact was. Like us, these organisations have also recorded diminishing operational grant funding.

Although he is not necessarily referring to financial woes in writing the poem ‘Mental Fights’, words such as these from Ben Okri do help to keep us buoyant to financial woes in writing the poem ‘Mental Fights’, words such as these from Ben Okri do help to keep us buoyant during tough times which have both personally and organisationally

Bonita Bennett

To endure, to transform, to love, And to be greater than our suffering.”

On this uplifting note I would like to continue my report. At the same time, I do not want to diminish the substantial sacrifice made by staff members — key stakeholders in the Museum — in terms of loss of income and threat to their livelihoods and families. The restructuring process resulted in five staff retrenchments, and although all retrenched staff have been offered casual work as became available through project grants, they are no longer employed on a full-time basis. For three months during the restructuring period, all staff agreed to a 50% reduction in salaries, this being an already full platter of work, with a smaller staff complement. Economically it has been to our benefit, but as some sectoral analysts have pointed out — too often non-profits are rewarded for how little they spend not on what they do, reminding us that frugality is not equal to morality. A substantive impact assessment needs to be undertaken in order to help us reflect on this.

We are grateful for the project funders who have continued to support our work, and the confidence that they have expressed in our ability to ‘pull through’. I would like to thank organisations such as the Desmond Tutu Peace Centre, the Institute for Justice and Reconciliation, the Institute for the Healing of Memories, UCT’s Centre for Curating the Archive, the Cape Institute for Architecture and South African History Online, to name but a few, who have hired the Museum as a venue for various programmes thus helping us to keep alive this space as one for dialogue when our own budget for doing so was much depleted. In addition, their payment of the venue hire fee helped us to earn an income from this. I would like to pay tribute to the Seven Steps members who have decided to pay monthly ‘subs’ as part of their contribution to our upkeep. Thanks must also go to those who signed up as pledging ‘Friends of the Museum’ as well as to individuals who have made voluntary donations. Also, to Heart 104.9FM — championed by Clarence Ford — for nominating this Museum as the beneficiary of the 2012 Golf Day. To the tour guides, tour operators and members of the public who have purchased products from our expanded offering — including themed Museum tours and site walks, and also to PriceWaterhouse Coopers for the substantial reduction in the audit fees in lieu of donation for two years’ running, and to our insurance brokers Marsh (Pey) Ltd for their similar reduction.

In order to operate optimally we will continue to rely on donor support. While we realise that living in this new funding environment, we are challenged to reflect a stronger sense of self- sustainability, it is almost impossible to do so without changing the nature of this organisation which continues to struggle to be true to its foundational inputs.

---

1 Community Development Resource Association
2 Institute for Democracy in South Africa
Projects Overview

ContHeroes: exhibition launched on 24 September 2012. The exhibition was an output from a partnership with CLASi (Constitutional Literacy and Service Initiative) based at UCT. Through a facilitated programme of research, discussion, site visits and oral history training, the young participants each identified someone that they had come to understand as a constitutional hero and constructed an exhibition around the values of the constitution.

Routes of Memory: The recruitment phase of this programme started early in 2013 and will conclude towards the end of the year. It involves young people working with absent sites, referencing the archive and finding ex-residents who are associated in some ways with the sites they have selected. Their aim is to develop an idea for creating site markers which could form part of a memory route.

The Two Rivers project entered the final phase of the research, and will culminate in the production of learning materials based on the lives and experiences of the communities who lived in the areas around the Liesbeek and Black Rivers.

The Expressive Arts project concluded the research phase and entered the last phase which is the development of catalogues on Music, Carnival and Performance.

The Community Survey entered its final phase of processing and consolidating the oral histories generated through this process.

The Van Kalker collection of photographic negatives has received another lease on life through interested partners keen to conserve and research the collection. Some samples of the collection were printed and hung in the Tafel area of the Homecoming Centre.

Huis Kombuis continues to grow from strength to strength, having become the Museum’s incubator for many of our design ideas. The beginnings of a book project have been put in place. A publication of the Heritage Ambassadors Programme was completed and printed.

Restructuring including retrenchment started in July 2012. Loss of archival and general Museum support capacity resulted from this.

Future Sustainability

Weathering our crisis has challenged us all to be the best versions of ourselves, both personally and organisationally! The fact that the Museum has managed to keep functioning with an active programme serves as tangible testimony to the success of some elements of the approach we adopted and to the support which came to us from many quarters. At the same time, we will be among the first to admit that there have been many challenges and even some ‘dropped balls’: it has not all been smooth sailing. However, we ended the past financial year feeling less fragile than at the start of it, and having tested some of the income-generating strategies over a number of months, we can confidently say that the worst moments of 2012/2013 have not entirely defined our year.

The Museum has been well-supported by tourists over the many years of its existence. However, our programmatic output has always been more focused on working with youth, and with the elderly ex-resident community of District Six and other areas of displacement. Re-thinking our relationship to the tourism sector has been invigorating. Focusing on how to add value to the tourism sector has been invigorating. Focusing on how we could offer based on what we did best, has yielded output has always been more focused on working with youth, and with the elderly ex-resident community of District Six and other areas of displacement. Re-thinking our relationship to the tourism sector has been invigorating. Focusing on how we could offer based on what we did best, has yielded results.

We have been encouraged by affirmations of the value brought by the Museum, demonstrated by the eager support for the new tourism ‘packages’ which we started to offer to both local and international visitors. This has come both from the general public and the formal tourism sector. It has included a number of walking tours: Memories of the East City; Stories of Hope; Never, never again which we started to offer to both local and international visitors. This has come both from the general public and the formal tourism sector. It has included a number of walking tours: Memories of the East City; Stories of Hope; Never, never again.

Walks have been particularly popular, pleasingly, especially with Capetonians. New merchandise bearing the Museum’s trademark have been welcomed by souvenir-seeking visitors and in addition to adding to our income-stream, have ensured that we make our mark on fridges (D6M magnets), coffee tables (mugs), chests (t-shirts) and key rings across the world!

The Homecoming Centre is slowly coming into its own, especially with the refashioning into what has come to be described as the Tafel area in one section. Emerging from a research project focusing on music, performance and carnival, the significance of tables as physical and metaphorical spaces for interaction became an imaginative inspiration for creating a space of dialogue. Using the aesthetic particularities of the Museum’s Huis Kombuis project, the symbolic as well as the physical tactility of this space has been an attraction to the many groups and individuals needing energising spaces in which to engage with the public in different ways and on different issues. Book launches, music and poetry events, AGMs, public dialogues, seminars and suppers are some of the ways in which this Tafel space has been used. It has not only generated income through such usage, but has also kept the vitality intended as part of the Homecoming Centre’s life, visible and vibrant.

The gallery on the first floor of the Homecoming Centre has also hosted a number of exhibitions in partnership with organisations such as the Cape Institute for Architecture, Cape Peninsula University of Technology and UCT’s Centre for Curating the Archive.

We look forward to expanding the offering of the Homecoming Centre in the coming years, having experienced just some of its possibilities.
February

Two to three tins. They could afford. Some of them have even managed to fill small change, anything from 5c pieces to whatever.

The aim of this campaign was to encourage our members to take another tin to replace the full tin she returns. The programme has provided a structured mechanism through which members of the public can channel their support for the Museum.

Most of our 2012 fundraising initiatives arose out of a need for the Museum to investigate and implement other avenues of raising our own funding due to budgetary cuts from past funders. Each event hosted by the Museum is documented, thereby keeping the memories alive of those that have gone before us. We applaud all our members who are able to actively support us whenever the need arises, especially when they offer up their free time to volunteer their services whenever it is needed and the donations and financial contributions received from them.

To date we have 877 members in our Seven Steps club including the Huis Kombuis project and the Sports Memory Project members.

Friends of District Six Museum

Members can support the Museum along four levels, with benefits associated with each level:

- Level 1: R500
- Level 2: R1000
- Level 3: R5000
- Level 4: R10 000

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Contact Nicky Ewers at nicky@districtsix.co.za

Development

Seven Steps Membership Club

Estelle Fester

This year quite a few Seven Steps members passed away due to old age and illness. We have also noticed a decline of members’ numbers at our monthly coffee mornings. This could be due to illnesses because of old age, economic reasons, or the lack of mobility as most of our elderly have to use public transport should they wish to visit the city or the Museum. A few of them are lucky enough to have other family members bring them to visit with us. We continue to encourage our elders to always pop in for a ‘cuppa’ whenever they find themselves in the city. Lionel Davis, an ex-resident and ex-political prisoner who also does tours on Robben Island, is often found in the Museum, regaling us with funny stories of District Six, as well as the more serious experiences of the past.

On public holidays we also hold an open day programme for our members and the general public. This provides awareness of the programmes and projects the Museum is involved in. These programmes include workshops, exhibitions, poetry performances, singing, music and dance, light refreshments and film screenings. Young and old are encouraged to share their stories and experiences, interacting with each other on a social level.

Our ongoing ‘small change can make a big change’ campaign still has the odd tin or two coming in on a monthly basis with Susan Lewis being one of the ‘regulars’ who always takes another tin to replace the full tin she returns. The aim of this campaign was to encourage our members to collect small change, anything from 5c pieces to whatever they could afford. Some of them have even managed to fill two to three tins.

There is also a group of about 13 golden oldies, all women, who are involved in our Huis Kombuis project as well as being 7 Steps members. They meet in our workshop space on a weekly basis, sharing ideas and their creativity. Some of their products such as recipe postcards and tea tray clothes are for sale in the Museum’s coffee shop. This group organised a high tea to showcase their work and to fundraise for the Museum.

We also started a R70 grocery hamper whereby members could enter a lucky draw at our monthly coffee mornings. One coffee morning hamper was won by Mr. Stephanus Stuurman, one of our regular coffee morning visitors.

In May we held a fundraising event at the Fugard Theatre where we were able to offer our members discounted prices on tickets for Kat and the Kings which was well supported by the public, as well as our Seven Steps members. There have been various other fundraising events that have taken place during this year. Saturday, 1 September, saw the first of our monthly market days, with some of our members hiring tables at R100 and selling memorabilia from District Six as well as second hand clothing, bric-a-brac, books and snacks whilst enjoying the morning with other stallholders.

On Heritage Day our members joined us once again in our Tafei area for live poetry performances, and a sing-a-long. They were also encouraged to share their stories of our heritage here in the Cape during our open mic session, sharing jokes and making everyone laugh. Tea, coffee and juice were available and once again our members supported our fundraising efforts by purchasing samoosas, koeksisters (supplied by Mr. Abubaker Brown and Louise Mohamed), pies, and snacks from the tuck shop. Thereafter they were taken on a walkabout through the three photographic exhibitions that were on display.

On public holidays we also hold an open day programme for our members and the general public, thereby creating awareness of the programmes and projects the Museum is involved in. These programmes include workshops, exhibitions, poetry performances, singing, music and dance, light refreshments and film screenings. Young and old are encouraged to share their stories and experiences, interacting with each other on a social level.

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Auditors’ Report

INDEPENDENT AUDITOR’S REPORT ON SUMMARY FINANCIAL STATEMENTS TO THE TRUSTEES OF DISTRICT SIX MUSEUM FOUNDATION

The summary financial statements, set out on pages 6 to 7, which comprise the summary statement of financial position as at 31 March 2013, and the summary statement of comprehensive income, are derived from the audited financial statements of District Six Museum Foundation for the year ended 31 March 2013. We expressed a qualified audit opinion on those financial statements in our report dated 15 July 2013.

The summary financial statements do not contain all the disclosures required by South African Statements of Generally Accepted Accounting Practice (SA GAAP) as applicable to annual financial statements. Reading the summary financial statements, therefore, is not a substitute for reading the audited financial statements of District Six Museum Foundation.

Trustees’ Responsibility for the Summary Financial Statements

The trustees are responsible for the preparation of a summary of the audited financial statements in accordance with SA GAAP.

Auditor’s Responsibility

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with International Standard on Auditing (ISA) 810, “Engagements to Report on Summary Financial Statements.”

Opinion

In our opinion, the summary financial statements derived from the audited financial statements of District Six Museum Foundation for the year ended 31 March 2013 are consistent, in all material respects, with those financial statements, in accordance with SA GAAP.

However, the summary financial statements are mistrusted to the equivalent extent as the audited financial statements of The District Six Museum Foundation for the year ended 31 March 2013.

The misstatement of the audited financial statements is described in our qualified audit opinion in our report dated 15 July 2013. Our qualified audit opinion is based on the fact that the Trust’s cash donations and entrance fees are significant sources of fundraising revenue for The District Six Museum Foundation. The trustees have determined that it is impracticable to establish internal controls over the collection of cash donations and entrance fees prior to the initial entry into its financial records. We were therefore unable to confirm whether all cash donations and entrance fees were recorded. Our qualified audit opinion states that, except for the possible effects of the described matter, those financial statements present fairly, in all material respects, the financial position of The District Six Museum Foundation as at 31 March 2013, and its financial performance and its cash flows for the year then ended in accordance with SA GAAP.
### Statement of Comprehensive Income

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>R</td>
<td>R</td>
</tr>
<tr>
<td>Sales</td>
<td>620,053</td>
<td>612,156</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>(257,044)</td>
<td>(386,107)</td>
</tr>
<tr>
<td>Gross profit on sales</td>
<td>363,009</td>
<td>226,049</td>
</tr>
<tr>
<td>Donations</td>
<td>2,030,933</td>
<td>4,024,052</td>
</tr>
<tr>
<td>Sundry income</td>
<td>1,734,911</td>
<td>1,145,182</td>
</tr>
<tr>
<td>Revenue</td>
<td>4,128,853</td>
<td>5,375,283</td>
</tr>
<tr>
<td>Less Operating expenses</td>
<td>11</td>
<td>(3,998,933)</td>
</tr>
<tr>
<td>Administration expenses</td>
<td>(2,950,257)</td>
<td>(4,058,210)</td>
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<tr>
<td>Other operating expenses</td>
<td>(1,048,676)</td>
<td>(1,161,654)</td>
</tr>
<tr>
<td>Operating (loss)/surplus</td>
<td>129,920</td>
<td>155,420</td>
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<tr>
<td>Finance income</td>
<td>5,529</td>
<td>12,516</td>
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<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Total Comprehensive (loss)/income</td>
<td>135,449</td>
<td>167,936</td>
</tr>
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### Statement of Financial Position

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>R</td>
<td>R</td>
</tr>
<tr>
<td>ASSETS</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2013</td>
<td>2012</td>
</tr>
<tr>
<td>Non-current assets</td>
<td>2.1</td>
<td>12,144,322</td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intangible Assets</td>
<td>2.2</td>
<td>-</td>
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<tr>
<td>Operating lease incentive asset</td>
<td>3</td>
<td>766,873</td>
</tr>
<tr>
<td>Total assets</td>
<td>12,910,196</td>
<td>13,076,403</td>
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<tr>
<td>Current assets</td>
<td>4</td>
<td>1,015,073</td>
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<tr>
<td>Inventory</td>
<td>164,609</td>
<td>165,641</td>
</tr>
<tr>
<td>Receivables</td>
<td>468,913</td>
<td>608,972</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>333,034</td>
<td>851,567</td>
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<tr>
<td>Operating lease incentive asset</td>
<td>3</td>
<td>47,619</td>
</tr>
<tr>
<td>Total assets</td>
<td>13,928,270</td>
<td>14,666,202</td>
</tr>
<tr>
<td>EQUITY AND LIABILITIES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital and reserves</td>
<td>12,855,363</td>
<td>12,719,914</td>
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<tr>
<td>Grant from donor</td>
<td>100</td>
<td>100</td>
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<tr>
<td>Accumulated funds</td>
<td>12,855,263</td>
<td>12,719,814</td>
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<tr>
<td>Current liabilities</td>
<td>7</td>
<td>1,069,907</td>
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<tr>
<td>Trade and other payables</td>
<td>745,631</td>
<td>707,256</td>
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<tr>
<td>Deferred income</td>
<td>324,276</td>
<td>1,245,033</td>
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<tr>
<td>Total equity and liabilities</td>
<td>13,928,270</td>
<td>14,666,202</td>
</tr>
</tbody>
</table>
### VISITORS NUMBERS

This is the monthly breakdown of fee-paying visitors for the 2012/2013 financial year. It does not include school students, non-paying ex-residents and South African pensioners.

<table>
<thead>
<tr>
<th></th>
<th>APRIL 2012</th>
<th>MAY 2012</th>
<th>JUNE 2012</th>
<th>JULY 2012</th>
<th>AUG 2012</th>
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<td>TOTAL</td>
<td>3,355</td>
<td>2,473</td>
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### Funders

- National Heritage Council
- City of Cape Town
- National Arts Council
- International Coalition of Sites of Conscience
- HCI Foundation
- Provincial Government of the Western Cape
- Heart 104.9

We received in-kind contributions from:
- PriceWaterhouse Coopers
- City of Cape Town
- Marsh Insurance

### Staff

- **Bonita Bennett** Director
- **Nicky Ewers** PA to Director
- **Jacqueline Boase** Finance manager
- **Mandy Sanger** Head: Education
- **Tina Smith** Head: Exhibitions
- **Chrischené Julius** Head: Collections, Research and Documentation
- **Noor Ebrahim** Education officer
- **Joe Schaffers** Education officer
- **Shafeek Boonzaaier** Exhibitions and general maintenance officer
- **Edith Bulana** Museum assistant
- **Thobeka Hobe** Front of house officer
- **Louise Mohamed** Homecoming Centre receptionist, bookings administrator and administrator
- **Revina Gwayi** Coffee shop assistant

### Board of Trustees

- **Jean September** Chair (until October 2012)
- **Ciraj Rassool** Chair (from October 2012)
- **Crain Soudien**
- **Mark Espin**
- **Kay Jaffer**
- **Premesh Lalu**
- **Gilbert Lawrence** Deputy Chair (from October 2012)
- **Alison Lazarus**
- **Nombulelo Mkefa**
- **Anwah Nagia**
- **Shaun Viljoen**

### Honorary members

- **Ruth Cookson**
- **Peggy Delport**
- **Terence Fredericks**
- **Lucien le Grange**
- **Lalou Meltzer**
- **Les van Breda**

### Patrons

- **Ms Nadine Gordimer**
- **Bishop Peter Storey**
- **Emeritus Archbishop Desmond Tutu**