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The politics of memory in District Six

THE LAST TWELVE MONTHS

have been very challenging for the Museum and for District Six itself. Shortages in core funding continue to pose challenges for its efforts in collections management, memory work and site interpretation, notwithstanding a renewed commitment by the Museum to the ‘Hands on District Six’ framework. District Six itself remains subject to urban planning regimes and projects of infrastructure development that continue to divide and balkanise the severely traumatised landscape. With the South African Heritage Resources Agency having failed to declare District Six a national heritage site as decided by its council in 2006, the area has continued to experience inappropriate infrastructure development in an unprotected heritage landscape.

Amid divisive, gentrifying city planning initiatives, such as ‘The Fringe’ (which was eventually thrown into the dustbin) and encroaching infrastructure development by the District Six campus of the Cape Peninsula University of Technology (CPUT), a meaning of ‘District Six’ has emerged that limits its application to restitution land and infrastructure within a broader area that is still referred to by its apartheid name of Zonnebloem. The only reason that direction signs from Searle Street point drivers to ‘District Six’ and not ‘Zonnebloem’ is because these changes were made by artist Haroon Gunn-Salie as part of an art installation. As these developments threaten the possibility of restoring coherence and integrity to District Six as a landscape of heritage, it is important to salute the work undertaken by staff under these adverse conditions. In exhibitions, collections, research and education, sterling work continues to be conducted by the Museum’s talented and committed staff, as more former residents are mobilised into the work of the museum through the Seven Steps Club and the Huis Kombuis project. The inscriptive memorial work of the Museum continues to be highlights of the “Hands on District Six” programme. The Museum’s work of remembering, conserving and promoting an understanding of the past in District Six is rightly celebrated around the world for its originality and creativity.

On behalf of the Board and Staff of the District Six Museum, I urgently call upon the South African Heritage Resources Agency to immediately carry through its promise to finalise the national heritage site declaration of District Six. I also call upon the Department of Arts and Culture to carry out its promise made in Parliament in 2014 to support the work of the District Six Museum. I also call upon the people of Cape Town and South Africa to continue to support the District Six Museum and to build its sustainability. These are necessary steps in the quest to restore the integrity of the traumatised landscape of District Six and to counteract the destruction of memory. Let this begin with the immediate, formal dumping of the apartheid name ‘Zonnebloem’ and the official renaming of the area as District Six, as it once was, and always will be for the people of Cape Town.
2013

June

13th - Launch of Insurrections CD with UHC and SAHO

28th - District CLASI ConCamp with high school learners. Human rights moot court competition

World Design Capital nomination: District Six Heritage Routes and Vacant Possessions

July

1st - Good Hope FM broadcast with Archbishop Emeritus Desmond Tutu

4th - Winter Bioscope launch: Robben Island - Our University

11th - Winter Bioscope screening: Nslabi - Forced Removals

12th - African Tales of the Mother City exhibition launch

Director's Overview

Bonita Bennett

THE 2013 – 2014 PERIOD has witnessed some growth in the number of programmatic highlights and partnership initiatives. The Homecoming Centre's place in the life and mission of the Museum’s work, complementing the visitor experiences in the permanent exhibition space and on the vacant and evolving site, is incrementally being strengthened.

The Seven Steps ex-residents' club has continued to expand in number and programmes continue to be stimulating and informative, constantly affirming the valuable role that the ex-resident community of District Six plays in the life and work of the Museum. The youth programme supported by the National Heritage Council developed a wonderful exhibition, grown from casting their youthful eyes on our archive, engaging with sites identified as significant in District Six, and gathering stories from members of the former community of the District. “Routes of Memory” evolved from this process. The Huis Kombuis food and memory project, with support from the National Arts Council has continued their research and storytelling, developing a book proposal for which a sponsor has been found. We happily and anxiously await its final production.

The Constitutional Literacy and Service Initiative (CLASI) have been wonderful partners in sharing resources for an engaging youth programme which has become entrenched through an annual intake of new young people for the course.

At the same time we have been able to concentrate on developing ways to enhance the visitor experience in the Museum space. This has included storytelling workshops to assist ex-resident storytellers to refine their stories so that they would be age and context-appropriate, and providing a larger menu of options to visitors. Site walks and different ‘District Six encounters’ have proven to be very popular. Matching capacity-building with this institutional growth has been more than taxing.

These are just some of the features which have characterised the past year. However, we have not resolved our financial challenges. Secure funding has not yet been received although commitments have been made, and we continue to try to do what we can to facilitate the translation from commitment into cash. Fundraising and self-generated income have featured very high on our agenda once again, as will be gleaned from our statement of income. Trying to hold on to the UNESCO definition of what museums should be: “non-profit-making, permanent institutions in the service of society and its development, and open to the public, which acquire, conserve, research, communicate and exhibit, for purposes of study, education and enjoyment, material evidence of people and their environment”, continues to be hard. We have been largely dependent on self-generated income, individual donations, project funding and in-kind support from many: Marsh Insurance Brokers, Domino Digital, Ogilvy & Mather, and PWC being among the largest of these during the past financial year.

We look forward to a year in which we are able to unlock some secure operational support so as to ease the monthly cash-flow burden.

31 March 2014
The Changing Face of Land Restitution

The commemoration of the 1913 Native’s Land Act in this year set the tone for a series of public discussions about the loss of land experienced by the majority of South Africans through this Act. A major exhibition by the Department of Rural Development and Land Reform (DRDLR) was hosted at the Cape Town Convention Centre. Seven Steps members and young programme participants visited the exhibition before it moved onto other provinces, and accompanying the exhibition was the news that cabinet would submit a Restitution of Land Rights Amendment Bill - which would reopen the land claims process for those who missed the 31 December 1998 cutoff date.

The implications of the bill are manifold. For those District Sixers who have registered and received their claim numbers before 1998 – the challenges remain the same: ensuring a dignified return to District Six through the efficient delivery of homes so that our elders return before it’s too late; and also ensuring that communication between all stakeholders remains clear and constant. A number of role-players have emerged to support this ongoing process. A Reference Group that represents the claimant body was established in 2012 by DRDLR as a direct channel for communication between the claimant body and the national department. The District Six Working Committee was established with the reopening of the lodgment period and serves to mobilise all those who wish to claim under the new amended bill. Amongst many other groups who have sought to claim District Six, are those who self-identify as Khoisan, and claim District Six as ancestral land.

By the end of December 2013, 139 homes out of 2 400 projected homes were occupied. While the urgency to deliver homes is clear, working with memory amidst the frustration and anxiety felt by many ex-residents has proven to be a formidable challenge. The Museum has emerged as one of many stakeholders in the restitution process, and in not being directly responsible for the delivery of homes, has had to ask itself, ‘does memory matter?’. While we have always asserted commemorative rituals, acts and markers as part of keeping the memory of District Six alive – the gains of the past twenty years are in danger of being marginalised. Memory matters - because in the collective sharing of the stories and values of District Six, lies the real possibility of reconstituting community.

WHEN IT STARTED as a memory project in the late 1980s, one of the key drives behind the Museum was that of land restitution. Some of the earliest meetings between activists and ex-residents centered on the idea of return to District Six – both physically and through memory. Keeping the land vacant was meant to support both impulses. Ultimately the Museum has based its work with young people, District Sixers and Capetonians on supporting land restitution as an act of justice and return, but when the scar starts to heal – as new homes and ex-residents re-occupy the site – will restitution be complete? Will District Six be made whole?

The exhibition at the Convention Centre was part of a series of public discussions about the loss of land experienced by the majority of South Africans through the 1913 Native’s Land Act. The exhibition featured seven steps members and young programme participants who visited it before it moved to other provinces. Cabinet submitted a Restitution of Land Rights Amendment Bill, which would reopen the land claims process for those who missed the 31 December 1998 cutoff date.

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Projects Overview

**Going and coming back: photographs of 1950s Cape Town**

About four years ago, the Museum was approached by Darren Newbury, currently the Professor of Photography at Brighton University, to host the exhibition, Going and Coming back: photographs of 1950s Cape Town by Bryan Heseltine. As this was a rare find of 1950s photographs depicting life in Cape Town communities such as Langa, Nyanga, Windermere, Bo Kaap and District Six, we immediately responded with great enthusiasm.

The exhibition opened in the Museum’s Homecoming Centre on Heritage Day, 24 September 2013 and remained open until February 2014. It received enormous interest from local scholars, visitors, school groups and ex-residents. Alongside this, an educational programme was developed to deepen the dialogue on the subject and bring awareness to other sites of forced removals. The programme consisted of two exhibition walk-throughs with the curator and a seminar discussion held in conjunction with the History Department of the University of the Western Cape (UWC). The panel discussion was chaired by Prof. Patricia Hayes (History Department, UWC) and includedAssociate Prof. Sean Field (University of Cape Town), Dr. Nooleen Murray (Centre for Humanities Research, UWC), Prof. Darren Newbury (University of Brighton) and Senior Lecturer, Rael Silley (Michaelis School of Fine Art, UCT). The panel considered questions raised by the exhibition in the context of the new photographic histories that are emerging in South Africa and the implications of the re-deployment of historical collections to present-day audiences. As well as reflecting on the documentary insight the Heseltine collection provides into the mechanics of apartheid forced removals and its legacy.

A special site tour and brochure were developed in response to the exhibition content. Photographers and visitors journeyed from District Six through Windermere, Factreton, Nyanga and Vanguard Drive - finally ending in Langa. Guga S’Tthebe and the Langa Pass Office brought the reality of forced removals and the geography of Cape Town’s divided city into sharper focus.

In 2015 the exhibition will be travelling to various museums and community centres around the country.

**Huis Kombuis**

It has been an exciting journey for the Huis Kombuis team since its initial launch in 2006. The Huis Kombuis Reminiscent Croft and Design Workshop series has managed to sustain itself for nine years and continues to be a space of creative inspiration. Over the past year the National Arts Council has managed to sustain itself for nine years and continues to be a space of creative inspiration.

The publication and exhibition will be the focus of an in-depth research programme which started in June 2014. This process has given rise to an ambitious project namely, a Recipe Story Book. The idea was given further impetus through generous seed funding and has since become an inter-generational space.

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**Lad Huis Kombuis storytelling session at the Hanover Street site**

**Watermelon stories and rituals with Huis Kombuis**

**October**

15th - TCORE Rural Women’s Assembly at the Homecoming Centre

19th - Sedick Isaacs launches memorial with family and former Robben Island political prisoners

**2013**

21st - A Night at the Museum with Children’s Resource Centre and Umbon’Omhle for D6 primary school learners

24th - Exhibition opening. Going and Coming Back: photographs of 1950s Cape Town

24th - Noah and Nkosazana Labantu Heritage Day programme at the Homecoming Centre

**2013**

10th - Open Back Festival - Walking in the Footsteps of Richard Rive with Borből Barrett and Shaun Viljoen

24th - Huis Kombuis, Re-memorying Route with Political Prisoners

24th - Exhibition opening. Going and Coming Back: photographs of 1950s Cape Town

Exhibition walk through with curator Darren Newbury, Homecoming Centre gallery
Projects Overview

The Two Rivers Project
After an extensive research period the Two Rivers educational project was finally completed in March 2014. We are extremely pleased with the end-product, namely a tool kit for learners and teachers conducting research into forced removals along the Black and Liesbeek Rivers in Cape Town.

2013

October

26th - Book launch: The Blocks of Cape Town by Carol Davids
30th - Al Jazeera broadcast from the Museum: The Elders on ethical leadership, hosted by Redi Thuthu
31st - First Supper Club featuring storyteller Edgar Whitley

November

18th - Launch of storytelling workshops to develop new tour narratives
26th - Museum AGM
27th - Word N Sound Poetry Festival at the Homecoming Centre
30th - Launch of storytelling workshops to develop new tour narratives
31st - Book launch: The Elders on ethical leadership, hosted by Redi Thuthu

The Two Rivers Project
After an extensive research period the Two Rivers educational project was finally completed in March 2014. We are extremely pleased with the end-product, namely a tool kit for learners and teachers conducting research into forced removals along the Black and Liesbeek Rivers in Cape Town.

The tool kit is the accomplishment of months of research, materials development and design work. It has opened up various pedagogical avenues to creatively involve educators, learners and museum practitioners in their approach to the story of apartheid forced removals, and has done so through a critical and multifocal lens.

The educational toolkit was primarily developed for Grade 9 learners and teachers. Its main focus is on discovering the forgotten histories of apartheid forced removals in other areas of Cape Town, outside of the well-known narrative of District Six. It attempts to engage young people and their understanding of the democratic landscape in relation to how ordinary communities’ human rights were violated through the unjust system of apartheid.

The contents of the kit is in a folder that consists of maps, images, excerpts from oral histories and task sheets which have been organised around the various sites of forced removal namely: Protea Village, Newlands, Claremont, Harfield Village, Mowbray and Black River.

Included in the kit is a CD with additional research material from the Museum’s archive and links to various websites.

The tool kit will be launched in early 2015.

Routes of Memory
Routes of Memory was an archival project involving six youth in the research and conceptualisation of memorial sites for District Six. Using oral histories and various archives they imagined memorials for five sites: City Mission, Buitenkant Street Methodist Church, Kent Street area, Beinkinstdt and the Stakesby Lewis Hostel. Through their own creative energy, they reimagined District Six for both a younger and older generation.

During the course of the year, participants were introduced to the various forms through which history and heritage is produced. Workshops focused on various aspects of memorialisation, but throughout the focus centred on different forms of storytelling.

Learners set off to explore the city and locate monuments, museums and sites (some which they passed every day, and others which they never knew existed) in order to think about how meaning is created. They questioned how stories/heritage is represented in our national museums and exhibitions, and also looked at contemporary art practices such as street art and graffiti. During site walks in District Six where learners were tangibly confronted with both the absence and presence of the area, they developed a set of tools and questions to identify ways to represent stories and to interrogate how history is told.

Participants developed varied and creative approaches to memorialisation in District six, showcasing plans for memorial gardens, performances and theatre spaces, spaces for reflection and window displays. As part of their exhibition opening their ideas were presented in a small brochure.

A final joint visual framework was chosen to represent their ideas and experiences to District Sixers and a broader public. This framework drew inspiration from wheat pasting techniques used by the Burning Man collective to talk about public spaces and displacement. Under the guidance of Tazneem Wentzel, a member of the collective, young participants brought together archival information, personal reflection and composed their own wheat paste installation. The end result was a reflection on the loss of District Six, its ongoing meaning, but also new interpretations by a younger generation of Capetonians.

The project was funded by the National Heritage Council.
Programmes Overview

The District Six Junior Youth Club: Re-imagining Carnival

In celebration of Africa Day on 25 May the Museum and the Children’s Art Centre on the Zonnebloem Estate collaborated on a re-launch of the District Six Junior Youth Club - a project for senior primary school learners from schools in District Six to connect with the memories and heritage of the area. This club was first started in the late 1990s with Linda Fortune, an ex-resident of District Six, and was inspired by the Museum’s partnership with Malmö Museums, Sweden.

This collaboration included a series of workshops using the klopse kamer concept and culminated in a mini-festival on Africa Day at the Children’s Art Centre. The children prepared short performances, created art, music, poetry, dance and designed costumes while they re-imagined carnival as inclusive of a wider African culture.

These workshops/klopse kamers took place on Friday afternoons and on Saturday mornings. The general focus was on celebrating our diversity as Capetonians, South Africans and Africans. We would like to thank our Belgian intern, Karen Vankier-Desaeger for co-ordinating this project with such passion and sensitivity to the memory of District Six. The facilitators of the klopse kamers were: Micah Chisholm (Design); edgar Whitley (Drama); Victoria Mapontsa (Dance). Learners from Holy Cross,

Chapel Street and Walmer Primary Schools participated in the project with youth from Umbon’Omhele youth organisation in Langa.

The Young Curator’s Project 2013

This project is a parallel one to our long running Heritage Ambassador, expressive Arts and Anti-racism Ambassador projects. In 2013 we partnered for the second year with the Constitutional Literacy and Service initiative (CLASI) to work with high school youth at the Homecoming Centre on three programmes. Our collaboration with CLASI aims to expose youth to the socio-historic context in which the South African Constitution exists along with developing a broader set of knowledge, creative and participatory skills in our learners. During the year CLASI youth learnt about the Museum and many became participating learners in the Ambassador programme, where they collaborated with the young curators in our Routes of Memory project to facilitate two Night at the Museum events for primary school learners.

The 2013 learning journey consisted of the following three programmes woven together during the year with youth developing relationships across apartheid group area boundaries that still exist today, despite almost 20 years of democracy:

imagiNATION workshop, 26 - 27 April 2013

This programme introduced 30 Grade 10 and 11 school youth, over two days, to human rights issues highlighted in our constitution. We created the space for them to interpret issues like racism, xenophobia, access to housing and poverty using expressive arts.

expressive artists involved included visual artist Garth Erasmus and conscious hip hop poetry and dance group Mixed Mense with veteran community activist Emile Jansen.

Performance by Emile Jansen and the Mixed Mense crew
imagiNATION workshop, 27-28th April 2013

Africa Day mini-festival reimagining carnival with the Children’s Art Centre, 25 May 2013

‘I’m an African’ workshop with District Six primary school learners

Africa Day mini-festival reimagining carnival with the Children’s Art Centre, 25 May 2013
Programmes Overview

The mid-year school holiday ConCamp
From 28 June, 30 youth from CLASI schools got together at a non-residential ‘camp’ at the Homecoming Centre with law students from UCT and Stellenbosch University. They prepared for a series of moot courts that pitied the legacies of the 1913 Native Land Act, the Group Areas Act, and other relevant apartheid laws, against the laws enshrined in the South African Constitution, which aims to protect all South African citizens. Participants examined how gentrification perpetuates many of the inequalities created by unjust laws like the 1913 Land Act. The influx of people into Cape Town and the spread of informal settlements have made visible the poor record of service delivery to the poor in our society, raising further questions about the efficiency of the celebrated South African Constitution, which aims to protect all South African citizens.

Law students from the Universities of Stellenbosch and Cape Town were co-facilitators for imagNATION and ConCamp: Andrew McPherson, Kelly Kowalski, Georgie Mackenzie, Nadia Daniels, Nina Brauda, Lameez Majiet and Astrid Gravenor.

Displacement: from dark past to bright future
Seven learners from the CLASI schools took up the challenge to co-create an exhibition illuminating three social justice issues covered by the constitution in the centenary year of the 1913 Native Land Act: racism, sexuality and land rights. The 10 -12 day exhibition design and public programme learning journey spread over 8 weeks, culminated in an exhibition titled, Displacement: from dark past to bright future.

The Young Curators created a visual and experiential journey for visitors and invited them to insert their ‘voice’ into the exhibition on contentious human rights, the constitution and social justice. Visitors were asked to visit the ‘Dark Room’ with a blindfold and engage with an installation by youth to encounter their own disorientation, disconnectedness and fear of uncertainty as a way to experience empathy with marginalised groups in society. Youth also created a ‘shop front of diversity’ with mannequins dressed up to represent their own stories of individual and group cultural development. The group consisted of youth who identified themselves as multiple combinations of traditional, modern, experimental, male and female.

Young Curators 2013: Fatima Mahdi, Sharme Morris, Tracy Ntshili, Zanele Mdusi, Sibabalwa Ntsili, Chanté Groenewald and Uyга Mahδ.

Sites of Memory - Restoring Humanity
In December 2013 we embarked on a train journey from Cape Town to Johannesburg with 10 young community facilitators in the ‘Restoring Humanity’ programme of the Institute of Healing of Memories. The idea was for youth to explore various sites of memory in the two cities to help them to understand the continuities and discontinuities of the past, its relevance to youth growing up in a world shaped by the past but struggling to break free and reimagine themselves in a more humane way.

Youth were required to diarise their journey, document their own journey and participate in both individual and collective reflection sessions. In Johannesburg we were joined by 5 young community facilitators in programmes run by Action Support Centre, and who then joined us on the train journey back to Cape Town. Most sites were visited using public transport.

Sites visited in Gauteng: Cradle of Humankind and Maropeng; Apartheid Museum; Constitution Hill; Workers’ Museum; Freedom Park and Hector Pieterson Memorial Precinct.

Sites visited in Cape Town: The Slave Lodge; Castle of Good Hope; Church Square; Greenmarket Square; Cresent Place; Lwandle Migrant Labour Museum and District Six Museum.

In 2015 youth will complete a publication that will serve as a travelogue and sites of memory guide to encourage youth from marginalised communities to raise funds, use public transport and cheap accommodation to travel from Cape Town to Johannesburg as an act of encountering the past, understanding the present and making sense of possibilities for the future.
The Seven Steps Members’ Club: reconstructing lives from bits and pieces
Bonita Bennett

It was at a gathering of the Seven Steps Club of former residents in February 2010 that I first heard about the klopte group called the ‘Bits and Pieces’, apparently also known as the ‘Odds and Ends’. Even though I had spent so much time in conversation with ex-residents about many things District Six over the years, and regard myself as a keen and avid listener, this reference did not ring a bell and I concluded that it was an obscure memory of a single person. How wrong I was! As others overheard my questioning about this group, the floodgates of memory were opened as the vibrancy of the ‘Bits and Pieces’ was recalled.

The story of the ‘Bits and Pieces’ will find its way into some other writing. For now I would like to just reflect on this as a metaphoric way of thinking about the engagement with former residents of District Six through the Seven Steps members’ club.

The experience of being immersed in a fertile ground of new knowledge is extremely enriching, both on the level of acquiring new bits and pieces at every gathering, but also being part of deriving meaning and significance from such remembrances.

On another level, the coming together of the bits and pieces as represented by the Seven Steps members so aptly describes the significance of the gatherings: the pieces of stories when heard and read together form a new whole.

Friends of the District Six Museum

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

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

The programme has provided a structured mechanism through which members of the public can channel their support for the Museum.

Contact Nicky Ewers at nicky@districtsix.co.za
Auditors’ Report

INDEPENDENT AUDITOR’S REPORT
TO THE TRUSTEES OF DISTRICT SIX MUSEUM FOUNDATION
FOR THE YEAR ENDED 31 March 2014

We have audited the annual financial statements of District Six Museum Foundation, which comprise the director’s report, Statement of financial position as at 31 March 2014, the Statement of financial performance, statement of changes in equity, the Statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory notes, as set out on pages 6 to 24.

Trustees’ Responsibility for the Financial Statements

The trustees are responsible for the preparation and fair presentation of those financial statements in accordance with International Financial Reporting Standards for Small to Medium Sized Enterprises. This responsibility includes: designing, implementing and maintaining internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor’s Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the trust’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the trust’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the trustees, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Basis for Qualified Opinion

Cash collections of donations and museum entry are a significant source of revenue for the District Six Museum Foundation. The trustees have determined that it is impracticable to establish internal controls over the cash collection of donations and museum entry prior to the initial entry into its financial records. We were therefore unable to confirm whether all cash collections of donations and entrance fees were recorded. Our audit opinion on the financial statements for the period ended 31 March 2014 was modified accordingly.

Qualified Opinion

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of the trust as at 31 March 2014, and of its financial performance and its cash flows for the year then ended in accordance with International Financial Reporting Standards for Small to Medium Enterprises.

Other Matter

Without qualifying our opinion above we draw attention to the fact that the supplementary schedules set out on pages 25 - 26 do not form part of the annual financial statements and are presented as additional information. We have not audited these schedules and accordingly we do not express an opinion on them.

PricewaterhouseCoopers Inc
Director: A Stemmet
Registered Auditor
Cape Town
Date 05/11/2014
## Statement of Comprehensive Income

DISTRICT SIX MUSEUM FOUNDATION  
Registration no. T2939/94  

**STATEMENT OF COMPREHENSIVE INCOME**  
FOR THE YEAR ENDED 31 March 2014

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
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<tbody>
<tr>
<td></td>
<td>R</td>
<td>R</td>
</tr>
<tr>
<td><strong>Sales</strong></td>
<td>692,838</td>
<td>620,053</td>
</tr>
<tr>
<td><strong>Cost of sales</strong></td>
<td>(389,963)</td>
<td>(257,044)</td>
</tr>
<tr>
<td><strong>Gross profit on sales</strong></td>
<td>302,875</td>
<td>363,009</td>
</tr>
<tr>
<td><strong>Donations</strong></td>
<td>992,292</td>
<td>2,030,933</td>
</tr>
<tr>
<td><strong>Sundry income</strong></td>
<td>2,707,708</td>
<td>1,734,911</td>
</tr>
<tr>
<td><strong>Less Operating expenses</strong></td>
<td>4,388,964</td>
<td>3,998,933</td>
</tr>
<tr>
<td><strong>Administration expenses</strong></td>
<td>3,171,507</td>
<td>2,950,257</td>
</tr>
<tr>
<td><strong>Other operating expenses</strong></td>
<td>1,217,453</td>
<td>1,048,676</td>
</tr>
<tr>
<td><strong>Operating (loss)/surplus</strong></td>
<td>(386,089)</td>
<td>129,920</td>
</tr>
<tr>
<td><strong>Finance income</strong></td>
<td>13,338</td>
<td>5,529</td>
</tr>
<tr>
<td><strong>Other comprehensive income</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Comprehensive (loss)/income</strong></td>
<td>(372,751)</td>
<td>135,449</td>
</tr>
</tbody>
</table>

## Statement of Financial Position

DISTRICT SIX MUSEUM FOUNDATION  
Registration no. T2939/94  

**STATEMENT OF FINANCIAL POSITION**  
FOR THE YEAR ENDED 31 March 2014

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>R</td>
<td>R</td>
</tr>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Non-current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>12,030,309</td>
<td>12,144,322</td>
</tr>
<tr>
<td>Operating lease incentive asset</td>
<td>718,254</td>
<td>766,873</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td>12,748,563</td>
<td>12,910,195</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td>703,076</td>
<td>1,016,075</td>
</tr>
<tr>
<td>Inventory</td>
<td>106,003</td>
<td>164,509</td>
</tr>
<tr>
<td>Receivables</td>
<td>528,963</td>
<td>469,913</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>20,491</td>
<td>333,034</td>
</tr>
<tr>
<td>Operating lease incentive asset</td>
<td>47,619</td>
<td>47,619</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>1,341,639</td>
<td>1,912,527</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>13,451,639</td>
<td>13,925,270</td>
</tr>
<tr>
<td><strong>EQUITY AND LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Capital and reserves</strong></td>
<td>12,482,612</td>
<td>12,655,363</td>
</tr>
<tr>
<td>Grant from donor</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Accumulated funds</td>
<td>12,482,512</td>
<td>12,655,263</td>
</tr>
<tr>
<td><strong>Current liabilities</strong></td>
<td>969,026</td>
<td>1,069,907</td>
</tr>
<tr>
<td>Bank overdraft</td>
<td>215,352</td>
<td>946,281</td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>725,087</td>
<td>144,631</td>
</tr>
<tr>
<td>Deferred income</td>
<td>28,607</td>
<td>324,276</td>
</tr>
<tr>
<td><strong>Total equity and liabilities</strong></td>
<td>13,451,639</td>
<td>13,925,270</td>
</tr>
</tbody>
</table>
**VISITOR NUMBERS**

This is the monthly breakdown of fee-paying visitors for the 2013/2014 financial year. It does not include school students, non-paying ex-residents and South African pensioners.

<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>APRIL</td>
<td>3,306</td>
<td>2,606</td>
<td>2,471</td>
<td>2,593</td>
<td>4,521</td>
<td>3,618</td>
<td>4,457</td>
<td>4,903</td>
<td>3,443</td>
<td>4,825</td>
<td>4,427</td>
<td>3,984</td>
</tr>
<tr>
<td>TOTAL</td>
<td>41,080</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**Funders**

- National Heritage Council
- City of Cape Town
- National Arts Council
- HCI Foundation
- Provincial Government of the Western Cape
- Chevron
- GrandWest Heritage Foundation
- Anita Nonneman

We received in-kind contributions from:
- PricewaterhouseCoopers
- City of Cape Town
- Marsh Insurance
- Domino Digital
- Ogilvy & Mather

**Staff**

- Bonita Bennett: Director
- Nicky Ewers: PA to Director
- Mandy Sanger: Head: Education
- Tina Smith: Head: Exhibitions
- Chrischené Julius: Head: Collections, Research and Documentation
- Noor Ebrahim: Education officer
- Joe Schaffers: Education officer
- Shafiek Boonzaaier: Exhibitions and general maintenance officer
- Edith Bulana: Museum assistant
- Thobeka Hobe: Front of house officer
- Revina Gwayi: Coffee shop assistant
- Ismail Noordien: Part-time finance manager
- Brian van Rooyen: Part-time accounts clerk

**Ex-resident storytellers**

- Mr Aboubarker Brown
- Ruth Jeftha
- Vivienne Sebastian

**Schools, colleges and study abroad programmes:** 6,112
**Other organisations:** 7,114
**TOTAL:** 13,226

**Board of Trustees**

- Ciraj Rassool (Chair)
- Gilbert Lawrence (Deputy)
- Nombulelo Mkefa
- Jean September
- Shaun Viljoen
- Alison Lazarus
- Siraj Desai
- Bulelwa Basse
- Nazier Banderker
- Olwethu Majodina

**Honorary members**

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

**Patrons**

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