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Annual RepoRt 2016/17

From the Chairperson
Judge Siraj Desai

IT IS A PRIVILEGE TO SUCCEED CIRAJ RASSOOL and his many illustrious predecessors as chair of this board. It is a tribute to their leadership that the institution has acquired a significant place amongst museums in the city and internationally.

The museum remains not only a physical record of the decimation of an entire community but also seeks, and successfully so, to keep alive the values and ethos of District Six which apartheid sought to obliterate.

The continuing success of the museum is also due to the effective leadership provided by Ms B Bennet and the rest of our staff. Working with them is an exciting prospect and I look forward to doing so in the coming months.

The restitution process in District Six has been tortuously slow and if not speeded up it will be discredited. What concerns me greatly are the private developments which encroach upon District Six land. In order to avoid this we must continue to lobby the relevant authorities for the land to be declared a heritage site.

I thank the rest of the board for their unstinting support.
Director’s Overview
Bonita Bennett

2016 MARKED 50 YEARS since District Six was declared a 'whites only' area in 1966. To be exact, 11 February 2016 marked 50 years to the day when the proclamation was issued, and the commemoration linked to the day set the tone for the Museum’s programmes in the months that followed.

The National Heritage Site (NHS) campaign was and continues to be a major focus. Having been provisionally declared as a NHS as far back as 2006, this provisional declaration lapsed two years later and for a number of reasons it has been difficult to get the authorities back on board to reinstate the declaration. The past period has been one of recommitment to this important process, and if anything, the 50 year commemoration presented itself as a reaffirmation by many, that this was indeed a cause worth campaigning for with as much energy as we could collectively muster.

Personal pledge forms designed as luggage tags presented at the Museum’s front of house desk invite visitors to sign their support for the NHS campaign. Once documented, these have been hung ‘strikkie-style’ from the Museum rafter’s adding contemporary voices to the exhibition. In addition, an online petition calls on people from remote places to add their names to the call for the declaration.

Linked to the luggage motif, suitcases with personal memorabilia from former residents have been added into the Museum space, providing visitors with a glimpse into some of the bits and pieces that might have been packed into family suitcases had they had the opportunity to do so in a more considered way as they were being forcibly evicted. As part of an ongoing process, these suitcases are meant to find their way into different public places such as libraries, and are also used as storytelling apparatus in education programmes.

The Ogilvy Cape Town team have been instrumental in conceptualising this campaign together with Museum staff. We have been extremely grateful for their support which has come to at no cost.

Funding from the Department of Rural Development and Land Reform, and from the National Lotteries Commission, could not have come at a more opportune time (at the end of 2015). Without this funding the Museum would have had a much reduced version of its commemorative programme and subsequent public activities.

Linked to the main exhibition – Digging Deeper – fresh and refreshed. The exhibition itself has, understandably, been showing signs of fatigue, and the Museum has also struggled to find a dynamic mechanism in the space to provide updates as to what developments are taking place particularly with regards to restitution and redevelopment. This is still a major challenge, but we have been able to address some of the information gaps with the support of the Ministry for Federal Affairs of North-Rhine Westphalia, facilitated by Dennis Goldberg. The revamped exterior of the Museum is one of the results flowing from this support, and interior texts and video updates have also been possible because of their contribution.

The Museum was proud to host acclaimed young filmmaker Nadine Cloete at a screening of her first documentary film, which was very well-received and provoked much discussion.

As part of our Human Rights month programme in 2017, we were pleased to receive the exhibition being travelled by the Timol Family Foundation and the Steve Biko Foundation, titled A Quest for Justice. By acting as the Cape Town host of this exhibition, the Museum expressed its support for the truth-seeking campaign embarked on by the family who are calling for the reopening of the inquest which concluded that Ahmed Timol had committed suicide while imprisoned under apartheid.

Ten years ago the Cape Cultural Collective started off as a small group of committed and enthusiastic cultural activists and artists performing in the Museum space. Ten years later they have become an important cultural institution in the city, and the Museum was pleased to host their ten-year celebration event at its premises.
During the past year we experimented with introducing a weekly jazz programme at the Museum’s Homecoming Centre. Known as ‘Monday Jazz Jams’ and the brainchild of musician and staffer Joe Schaffers, it provided a wonderful platform for young and older musicians to jam together. However, we need to apply our minds to develop a more sustainable model if it is to continue and we have called it to a halt for now. While it lasted it was wonderful - thanks to Joe and the Alvin Dyers Trio made up of Alvin, Roy Davids and Valentino Europa.

As will be evident from the reports of the departmental managers, we have collectively put our energies into various knowledge-making processes and platforms, and into strengthening collaborations and partnerships. In addition to what is reflected in various parts of this annual report, these are some of the forums that I have participated in:

- Delivered a lecture at UCT Masters class on Conservation of the Built Environment;
- Gave a talk at UCT’s African Centre for Cities, ‘Study Space’ international workshop series;
- Delivered a lecture at UCT’s ‘Local Issues in Curatorship’ programme located at Michaelis;
- Chaired a session at a symposium to develop an international museum’s policy on human remains hosted by Iziko Museums;
- Participated in a discussion with Constantia claimants to discuss ways in which support could be given to the memory aspect of their work;
- Participated in a strategic discussion session with CDRA (Community Development Resources Agency);
- Gave input on a panel at a conference on ‘Creating an inclusive and outreaching migration museum’ in Malmö, Sweden.

One of the personal highlights of my year was being granted sabbatical leave to take up a semester fellowship at Columbia University in New York. I will be forever grateful to the board of trustees who supported my application, and to my colleagues who held the fort so stoically to fill the gap that I left for just under four months. I also need to express my gratitude to my sponsors, the Robert Bosch Foundation and the Institute for the Study of Human Rights at Columbia University. The opportunity to be immersed in a place of scholarship together with other human rights practitioners, and without operational responsibilities was a rare moment of refreshment that I will forever cherish.
IN ADDITION TO FOCUSING on site markers or with landmarks like encouraged to take selfies at important walks with ex-residents. Visitors are conversations, interviews or site workshops, intergenerational These could include introductory in activities beyond the regular tours. time at the Museum, so as to participate universities requesting customised an increasing number of schools and resulted in more diversification with user-specific programmes. This has improved booking system provides more options for visitors at the point of booking and makes it possible for us to match different types of visitors to user-specific programmes. This has in more diversification with an increasing number of schools and universities requesting customised programmes. This has led to a more diversified approach to working with visitors and schools embarking on modules or projects which include oral histories These storytellers have been drawn from projects which include oral histories of people who experienced apartheid. These storytellers have been drawn from the Seven Steps Membership Club which includes participants of the Hus Kambus food and memory project. Through these platforms, former District Six residents are exposed to opportunities for excavating their own memories of place and time. Building on the diversity of the current cohort of storytellers continues to be a key concern. Despite contestations between the CPuT (Cape Peninsula University of Technology) administration’s building and the Museum’s memorialisation intentions for District Six, we have found a way to work with lecturers and students at a classroom level. We ran six day-long Re-imagining the City workshops with first year Diversity Management students who had to conceptualise community projects to address the legacies of apartheid spatial segregation and inequality. Students were also tasked with group projects to produce digital stories. A smaller group of Architecture and Design students participated in a two-day orientation programme. Both these engagements were broadened out into a Difficult Dialogue series of talks on transformation and memorialisation in District Six. They addressed key issues linked to what it would mean for CPuT to change from an institution that supports the project to document apartheid stories as part of the “Tell your story to a ‘born free’” project. This will contribute towards the development of a blog and other online media productions. A few local university students joined the Museum’s internship programme at different times during the year: Malusi Mbidlana, Retseresetsoe Mapheelle and Jordan Pieters. A young filmmaker from District Six, Deidré Jantjies, came board to document many of these programmes. One element of this project was extended into a partnership with the Institute for the Healing of Memories (IHOM) that culminated in an exhibition titled God Has Many Names that was adapted for installation at the Homecoming Centre after its initial run at the Iziko Museum’s Annex. The adaptation included the production of short films by ‘born frees’ of people’s experience of religion during apartheid. The exhibition formed part of our Youth Day programme that included intergenerational discussions and a talk by Duke University History professor Bill Chafe, who drew comparisons between the United States civil rights and South African anti-apartheid youth struggles.
Two programmes for primary school learners which formed the bulk of our Junior Youth Club activities were presented under the banner of A Night at the Museum. The July one focused on the transition ‘From Apartheid to Democracy’ and the November one which coincided with Emancipation Day focused on the transformation ‘From Slavery to Emancipation’. The Junior Youth Club programme has now expanded to include a partnership with the Encounters Documentary Film Festival. It has resulted in the formation of a Junior Movie Club that was launched in March 2017 with the local film, Felix. The Movie Club aims to instil a love for watching and discussing films in the tradition of the old bioscope experience.

Local interns and volunteers, in partnership with DukeEngage (a programme of Duke University in North Carolina, USA) produced a four-day Winter Holiday programme where approximately 60 youth participated in a food and memory workshop led by the participants of the Huis Kombuis project; a photography and memory workshop and a poetry, sound and memory workshop. These all resulted in the final day showcase of productions.

As part of reflecting on the education work of the Museum, I participated in a number of local and international conferences, lectures and discussion programmes:

- A session on the geography of apartheid as part of Cornerstone College’s new History curriculum, Cape Town;
- Mapping of Spectral Traces VIII: The Place of the Wound international conference, Maynooth University, Ireland;
- UNISA and Stellenbosch University panel discussion on District Six at the annual South African Education Research Association (SAERA) conference, Cape Town;
- Hrant Dink Foundation’s Curating Memory: Dealing with the Past through Museums in Europe and South Africa, Istanbul, Turkey.

All these provided useful platforms to reconnect with allies like Karen Till (Maynooth University), Mindy Thompson Fullerlove (Columbia University and The New School, New York) and Lebogang Marishane (Constitution Hill), while forging new relationships to deepen our work with memory and social justice.
Exhibitions Department

Tina Smith

THIS HAS BEEN a productive year for the department. The two major project deliverables were the completion and launch of the District Six Huis Kombuis Food and Memory Cookbook and secondly, the development of a research and curatorial design plan for the Lionel Davis retrospective exhibition.

Alongside these, the department provided support to the Museum’s public education programmes which included the Huis Kombuis food story demonstrations during the Winter School and comic illustration workshops with youth. Partnership exhibitions included Looking: Photographs Beyond the Ruins; District Six Print Exchange and Ref[as] sisting Narratives presented by Framer Framed.

District Six Huis Kombuis Food and Memory Cookbook

The highlight of the year was the launch of the District Six Huis Kombuis Food and Memory Cookbook in November 2016. After four years of intense incubation and preparation, seeing the first proof print coming ‘hot’ off the press was an exciting moment. The project’s multi-year vision was being realised.

The launch occasion was greeted with much celebration and attended by approximately 300 guests. It was a moving tribute to the participants’ efforts and skills, and re-affirmed the important role that the Museum plays in facilitating processes of memory work and knowledge making.

Quivertree Publications provided promotional coverage and a countrywide distribution network. The book is available in most bookstores, online sites and also the Museum’s bookshop, where it has been popular with both local and international visitors. The project has opened opportunities for growth such as storytelling food tours; and producing handmade kitchen and homeware products derived from the Museum’s archive and ex-residents’ stories, to be retailed in the Museum’s shop and possibly other outlets.

To all our participants and contributors who travelled this journey with us, your collective contribution has been an invaluable resource. We are especially indebted to Anita Nonneman for her generosity and her insightful support in making this vision a reality.

Gathering Strands, Lionel Davis retrospective exhibition

Over the last two years the Museum has been in conversation with Lionel Davis to curate a retrospective exhibition of his life and artwork. The Museum entered into a collaborative partnership with ASAI (Africa South Arts Initiative) and Iziko Museums to jointly facilitate various components of the exhibition.

The Museum sought financial support to lead the curatorial research, exhibition design and production as well the development of educational material. ASAI took on the responsibility of producing the exhibition catalogue. Iziko Museums have committed curatorial and educational support and will also host the exhibition at the South African National Gallery.

Lionel Davis is no stranger to the Museum. His association has been a long standing one: as an artist, as a District Six ex-resident, an ex-political prisoner, a cultural activist, mentor, storyteller, donor and later, a member of the Museum’s board of trustees. The idea of bringing this richly layered narrative together in a retrospective art exhibition has been an exceptional undertaking for the Museum.

continued on pg 14.
Exhibitions Department...

continued from pg 13

Lionel’s profile has been well-recorded in South African art circles, and his contributions as an artist and art educator in building alternative organisations such as the Community Arts Project, Vakalisa, and the Thupelo Workshop have been much celebrated. However, he is less known as a practicing artist and in his own right has not been given worthy recognition. The Museum saw the need to reconnect with Lionel’s biography as an important heritage resource and a ‘site’ to creatively re-think how the legacy of District Six can be re-imagined and memorialised in a broader context.

The opening of the exhibition will coincide with Lionel’s 81st birthday on 21 June 2017 at the Iziko South African National Gallery, and will run until the end of September 2017.

Partnership project and programmes

Usakos: Photographs Beyond the Ruins

Photographs Beyond the Ruins opened in February and ran until July 2017. Its final destination is Namibia in August 2017 where it will be handed back to the Museums Association of Namibia for their permanent education programme.

The exhibition has travelled to various institutions countrywide. It opened at the UWC Library in August and moved to the Room Gallery in Johannesburg (November - December 2016). Thereafter it travelled to the Ditsong National Museum of Cultural History in Pretoria (February - June 2017). Currently it is on display at the Camoes- Centro Cultural Portugues, Maputo, Mozambique until the end of July 2017. Its final destination is Namibia in August 2017 where it will be handed back to the Museums Association of Namibia for their permanent education programme.

Albert Johanneson Comic Book

The Albert Johanneson Comic Book was launched in March 2016. This project is a continuation of the partnership between Football Unites and Racism Divides in Sheffield, England and the British Council, Cape Town. It was forged during the Kick it Out: Racism Divides & Football Unites exhibition at the Homecoming Centre in 2010. The comic pays tribute to former football player, Albert ‘Hurry, Hurry’ Johanneson who was the first black South African to play in an FA Cup Final in 1965. It formed part of the Museum’s intergenerational educational programme “Tell your Story to a born free’” workshop in April 2016. It inspired three comic book illustration workshops with youth groups and illustrators in December 2016 and March 2017.

The comic was developed with the Museum in collaboration with Graeme Arendse and Paul Grendon.

The Museum hosted The Albert Johanneson Comic Book exhibition was opened in November 2016 and ran concurrently and both exhibitions provided viewers with rich insights into contemporary issues around memory, trauma, gender, race, displacement and spatiality.

Exhibitions at the Homecoming Centre

Between November and December 2016 the Homecoming Centre was transformed into a thriving gallery. The exhibition proved to be hugely successful collaborations. It brought about a spirited reconnection with artists that had previous associations with the Museum in past years and presented the possibility for future collaborations.

Re[as]isting Narratives exhibition

The Museum hosted Re[as]isting Narratives, presented the possibility for future collaborations.

The District Six Print Exchange and Re[as]isting Narratives exhibitions ran concurrently and both exhibitions provided viewers with rich insights into contemporary issues around memory, trauma, gender, race, displacement and spatiality.

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The District Six Print Exchange and Re[as]isting Narratives exhibitions ran concurrently and both exhibitions provided viewers with rich insights into contemporary issues around memory, trauma, gender, race, displacement and spatiality.
The Collections, Research and Documentation department grew by two people in the past year. Dean Jates joined as the Sound Archivist in March 2017 and Heather Jackson, who volunteered in the department since June 2016, was employed fulltime in February 2017. Additional staffing has positively impacted on the care afforded to collections, access for researchers as well as support for Museum projects.

The year was characterised by the following projects and programmes:

Site documentation of District Six

The Museum commissioned photographer Paul Grendon to document the District Six site as part of its ongoing focus on the site as a space of restitution. Over a number of years Grendon has developed an extensive body of work that speaks to the many layers of people, institutions and activities that characterise the site. The current commission feeds into this focus, with emphasis on the third phase of redevelopment currently underway for the restitution process.

Peninsula Maternity Hospital Memory Project, September 2016 – March 2017

The Peninsula Maternity Hospital in District Six operated for 71 years and provided a service to mothers all over the Cape Peninsula. It ‘survived’ the forced removals until 1992, when it officially closed its doors. In 2015 the existing building was demolished to make way for a new Community Health Centre and the Museum was asked to facilitate a memorialisation process that spoke to the many-layered histories of the Peninsula, as it became known. From September 2016 we ran a number of creative workshops at the Lydia Williams Centre of Memory in Chapel Street (formerly St Philip’s School and where the Community Arts Project was based), with artists and a group of enthusiastic and dedicated District Sixers and former Peninsula staff. They created a series of artworks to reflect the history of the hospital, its importance to the District Six community and to enhance the vision of the new Community Health Centre. The process was incredibly rewarding: participants embraced their creativity, embarked on a process of storytelling through art and showed great support for each other. The project was funded by the Department of Rural Development and Land Reform as well as the Departments of Health and Transport and Public Works.

Project team: Quanita Adams, Gary Frier, Paul Grendon, Mo Hassan, Ayeshia Price, Terry-Jo Thorne, Donovan Ward, Garth Warely

Participants: Lizel Abrahams, Harriet Arendse, Solly Arifdien, Annie Bam, Georgina Blaauw, Amelia Brinkhuis, Marina Brinkhuis, Ravaughn Brinkhuis, Angeline Cloete, Joyce Cloete, Milly Davids, Riedewaan Eksteen, Farahnaaz Gilfelleon, Awatif Hassan-Parker, Belinda Jackson, Saadia Kamish, Jeffrey Keshwa, Myrienea Kreyser, Rachel Lakey, Susan Lewis, Nisa Mammon, Zaidah Mohamed, Karen Moore, Washiela Mosaval, Nadeema Oostendorp, Helene Sables, Jasmina Salle, Daphne Samba-Kabassidi, Ynes Samba-Kabassidi, Monica Sutherland, Patience Washington, Dr Mike Wright.

Emancipation Day 2017 saw the 10th anniversary of the Emancipation Day march which is held on the evening of 30 November into the morning of 1 December. Emancipation Day is generally celebrated on 1 December in South Africa, but the historical record tells us that the enslaved people of the Cape celebrated the evening before with music and bonfires.

This public march through the City is accompanied by performances by theatre groups, musicians and poets. While the 2017 march was organised by the Museum and its partner the Prestwich Place Project Committee, in previous years the event has seen a coalition of partners come to the fore to commemorate this day.
In 2017 we were happy to have the following performers with us along the route: Malika Ndlovu and Garth Erasmus, Toni Stuart, eMzantsi Drummers, trumpeters Marcel Adams and Stigue Nel, Tina Schouw, Diana Ferrus, the Western Cape Street Bands Association and the Kaapse Klopse Karnival Assosiasie. Massacre de Mueda, a Mozambican mapiko group that draws on histories of slavery and colonialism, performed at Greenmarket Square. The march started at Strand Street Quarry, travelled past Prestwich Memorial and Greenmarket Square and ended at Church Square.

Talks and presentations
I was fortunate to present at the following workshops and conferences in the course of the year:

- African Coalition Workshop at Maison des’Esclaves, Goreé Island, Senegal
- ICOM-SA International Museum Day Workshop on Museums and Cultural Landscapes, Cape Town
- Memorialising Displacement workshop hosted by the university of Missouri- St Louis and Washington university, St Louis, USA
- Restitution Conference organised by the Restitution Foundation, Cape Town
- Cornerstone College Festival of Learning, Cape Town

This honorary club of former residents from District Six and other areas of displacement in and around Cape Town, continue to be the life-blood of the Museum’s work and energy. It is the body from which many project participants are drawn. The club consists of just on 800 members to date and has a slow but steady growth each year. Seven Steps gather once a month. The last Tuesday of each month is the day set aside for the meetings, which vary from being storytelling and reminiscence sessions, opportunities for oral history interviews, fact-checking and information-gathering, ideas generation, memorialisation discussions and debates about contemporary issues. Sessions have been variously sad and focused on tragedy and loss, but mostly positively reflective and inspiring. In the context of the Museum, this is the platform where the much celebrated ‘spirit of District Six’ has been kept alive!

Seven Steps members have been the main participants in projects such as Huis Kombuis, the Peninsula Maternity Hospital (PMH) memory project, “Tell your story to a born-free” , and the more recent suitcase and storytelling projects. In the past year they have initiated drama workshops, writing down their stories in preparation for a reminiscence theatre production.
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: R 10 000

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

Make a donation

The Museum is an independent community based organisation entirely dependent on raising its own funds for its operations. A contribution from you would enhance the Museum’s ability to work with its communities and to improve the quality and scope of its research, exhibitions and public programmes.

If you would like to make a donation our bank details are as follows:

DISTRICT SIX MUSEUM FOUNDATION
STANDARD BANK
AC/NO: 070293686
BRANCH CODE: 02-00-09-00
NPO REG: 005-018-NPO

You may also make a donation in any of the major currencies through GivenGain’s secure website: www.givengain.com/cause/3373

Auditors’ Report

Independent auditor’s report

To the Trustees of District Six Museum Foundation

Our qualified opinion

In our opinion, except for the possible effects of the matter described in the Basis for qualified opinion section of our report, the financial statements present fairly, in all material respects, the financial position of District Six Museum Foundation (the Trust) as at 31 March 2017, and its financial performance and cash flows for the year then ended in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities.

What we have audited

District Six Museum Foundation’s financial statements set out on pages 10 to 22 comprise:

• the statement of financial position as at 31 March 2017;
• the statement of comprehensive income for the year then ended;
• the statement of changes in equity for the year then ended;
• the statement of cash flows for the year then ended; and
• the notes to the financial statements, which include a summary of significant accounting policies.

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 2017 was modified accordingly.

We conducted our audit in accordance with International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the Auditor’s responsibilities for the audit of the financial statements section of our report.

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

Independence

We are independent of the Trust in accordance with the Independent Regulatory Board for Auditors Code of Professional Conduct for Registered Auditors (IRBA Code) and other independence requirements applicable to performing audits of financial statements in South Africa. We have fulfilled our other ethical responsibilities in accordance with the IRBA Code and in accordance with other ethical requirements applicable to performing audits in South Africa. The IRBA Code is consistent with the International Ethics Standards Board for Accountants Code of Ethics for Professional Accountants (Parts A and B).

Other information

The trustees are responsible for the other information. The other information comprises the general information, statement of trustees’ responsibilities and approval, trustees’ report, director’s report.
Auditors’ Report

and detailed income statement, but does not include the financial statements and our auditor’s report
thereon.

Our opinion on the financial statements does not cover the other information and we do not and will
not express an audit opinion or any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other
information identified above and, in doing so, consider whether the other information is materially
inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise
appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this
other information, we are required to report that fact. As described in the Basis for Qualified Opinion
section above, we were unable to confirm whether all cash collections of donations and entrance fees
were recorded for the year ended 31 March 2017. Accordingly, we are unable to conclude whether or
not the other information is materially misstated with respect to this matter.

Responsibilities of the trustees for the financial statements

The trustees are responsible for the preparation and fair presentation of the financial statements in
accordance with the International Financial Reporting Standard for Small and Medium-sized Entities
and for such internal control as the trustees determine is necessary to enable the preparation of
financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the Trust’s ability to
continue as a going concern, disclosing, as applicable, matters related to going concern and using the
going concern basis of accounting unless the trustees either intend to liquidate the Trust or to cease
operations, or have no realistic alternative but to do so.

Auditor’s responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole
are free from material misstatement, whether due to fraud or error, and to issue an auditor’s report
that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee
that an audit conducted in accordance with ISAs will always detect a material misstatement when it
exists. Misstatements can arise from fraud or error and are considered material if, individually or in
the aggregate, they could reasonably be expected to influence the economic decisions of users taken
on the basis of these financial statements.

As part of an audit in accordance with ISAs, we exercise professional judgement and maintain
professional scepticism throughout the audit. We also:

• Identify and assess the risks of material misstatement of the financial statements, whether due to
  fraud or error, design and perform audit procedures responsive to those risks, and obtain audit
evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not
detecting a material misstatement resulting from fraud is higher than for one resulting from error,
as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override
of internal controls.

• Obtain an understanding of internal control relevant to the audit 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.

• Evaluate the appropriateness of accounting policies used and the reasonableness of accounting
estimates and related disclosures made by the trustees.

• Conclude on the appropriateness of the trustees’ use of the going concern basis of accounting and,
based on the audit evidence obtained, whether a material uncertainty exists related to events or
conditions that may cast significant doubt on the Trust’s ability to continue as a going concern. If
we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s

PricewaterhouseCoopers Inc.
Director: A. Stemmet
Registered Auditor
Cape Town
Date: 22 August 2017
Statement of Comprehensive Income

District Six Museum Foundation
(Registration number T2939/64)
Annual Financial Statements for the year ended 31 March 2017

Statement of Comprehensive Income

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017 R</th>
<th>2016 R</th>
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<td>Revenue</td>
<td>2,876,110</td>
<td>2,284,108</td>
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<tr>
<td>Cost of sales</td>
<td>(196,979)</td>
<td>(283,233)</td>
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<tr>
<td>Gross surplus</td>
<td>2,679,131</td>
<td>2,000,875</td>
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<tr>
<td>Other income</td>
<td>988,948</td>
<td>1,155,866</td>
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<tr>
<td>Operating expenses</td>
<td>11 (9,400,296)</td>
<td>5,380,596</td>
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<tr>
<td>Donation income</td>
<td>2,338,981</td>
<td>2,088,589</td>
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<tr>
<td>Operating surplus (deficit)</td>
<td>65,874</td>
<td>(135,226)</td>
</tr>
<tr>
<td>Investment revenue</td>
<td>-</td>
<td>732</td>
</tr>
<tr>
<td>Surplus (deficit) before taxation</td>
<td>-</td>
<td>66,606</td>
</tr>
<tr>
<td>Taxation</td>
<td>-</td>
<td>(135,103)</td>
</tr>
<tr>
<td>Surplus (deficit) for the year</td>
<td>-</td>
<td>66,606</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>(135,103)</td>
</tr>
<tr>
<td>Total comprehensive income (loss) for the year</td>
<td>-</td>
<td>66,606</td>
</tr>
</tbody>
</table>

The accounting policies on pages 14 to 17 and the notes on pages 18 to 22 form an integral part of the annual financial statements.

Statement of Financial Position

District Six Museum Foundation
(Registration number T2939/64)
Annual Financial Statements for the year ended 31 March 2017

Statement of Financial Position as at 31 March 2017

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017 R</th>
<th>2016 R</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inventories</td>
<td>351,365</td>
<td>154,706</td>
</tr>
<tr>
<td>Receivables</td>
<td>540,198</td>
<td>172,576</td>
</tr>
<tr>
<td>Operating lease asset</td>
<td>47,619</td>
<td>47,619</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>3,493,073</td>
<td>2,599,688</td>
</tr>
<tr>
<td>Non-Current Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>11,803,918</td>
<td>11,813,872</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>4,269</td>
<td>-</td>
</tr>
<tr>
<td>Operating lease asset</td>
<td>575,987</td>
<td>623,016</td>
</tr>
<tr>
<td>Total Assets</td>
<td>12,383,814</td>
<td>12,436,688</td>
</tr>
<tr>
<td>Equity and Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>528,698</td>
<td>147,194</td>
</tr>
<tr>
<td>Deferred income</td>
<td>4,494,850</td>
<td>3,537,468</td>
</tr>
<tr>
<td>Total</td>
<td>5,023,548</td>
<td>3,684,862</td>
</tr>
<tr>
<td>Equity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grant from donor</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Accumulated funds</td>
<td>11,793,121</td>
<td>11,729,515</td>
</tr>
<tr>
<td>Total Equity and Liabilities</td>
<td>11,793,221</td>
<td>11,729,615</td>
</tr>
<tr>
<td></td>
<td>16,816,769</td>
<td>15,411,277</td>
</tr>
</tbody>
</table>

The accounting policies on pages 14 to 17 and the notes on pages 18 to 22 form an integral part of the annual financial statements.
### VISITOR NUMBERS

This is the monthly breakdown of visitors for the 2016/17 financial year. It does not include people attending open day and other public programmes at the Museum, nor project or workshop attendees.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>April</td>
<td>4,175</td>
<td>4,435</td>
<td>3,995</td>
<td>5,687</td>
<td>4,296</td>
</tr>
<tr>
<td>May</td>
<td>5,226</td>
<td>5,148</td>
<td>7,167</td>
<td>5,475</td>
<td>6,645</td>
</tr>
<tr>
<td>June</td>
<td>6,184</td>
<td>5,165</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>July</td>
<td>63,436*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*International visitors: 52,335
Local visitors: 11,101

### Funders

- Department of Rural Development and Land Reform
- National Lotteries Commission
- Anita Nonneman
- British Council
- Rhine Westphalia

### Staff

- Bonita Bennett, Director
- Chrischené Julius, Head: Collections, Research and Documentation
- Nwabisa Moshenyane, Head: Finance
- Mandy Sanger, Head: Education
- Tina Smith, Head: Exhibitions
- Nicky Ewers, PA to Director
- Zahra Hendricks, Administrator / reception / bookings
- Thobeka Hobe, Front of house
- Revina Gwayi, General assistant
- Edith Bulana, Attendant / cleaner
- Dean Jates, Sound Archivist
- Noor Ebrahim, Education officer
- Joe Schaffers, Education officer
- Frank McDillon, Maintenance

### Contract staff

- Heather Jackson
- Terry-Jo Thorne
- Ayesha Price
- Donovan Ward
- Gary Frier
- Paul Grendon
- Paul Hendricks
- Alex Abrahams
- Aime Soudien

### Casual staff

- Priscilla Nelonen
- Geraldine Lakay
- Norman van der Vindt
- Gloria Wilson
- Andile Weeder

### Volunteers

- Shamila Rahim
- Nadine Christians

### Board of Trustees

- Judge Siraj Desai, Chair
- Ms Nomvula Dlamini, Deputy Chair
- Mr Nazier Banderker
- Mr Terence Parker
- Ms Bulelwa Basse

### Patrons

- Bishop Peter Storey
- Emeritus Archbishop Desmond Tutu

### Honorary Members

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

### District Six storytellers

- Solly Ariefdien
- Aboubarker Brown
- Farahnaaz Gilfelleon
- Ruth Jeftha
- Susan Lewis
- Jasmina Sale
District Six redevelopment process