How salon on 5th Avenue
Kensington -
we will never forget
her

Wonderful, nostalgic
look at a colorful
part of bygone
Cape Town life
Spatula to Kaftan
Thank you for
brings this to my
existance!

What an inspiration
to young queer people
in South Africa.
It's beautiful to discover
one's history, one's
heritage

The study of
Kewpie being
Back Memories

Love.

What a wonder
full memories
from
Kewpie

Thank you
Kewpie & team
for being so
brave & courageous
And paving the way
for recognition of
Community

Thank you
Very much
Very good
Bless

Good keeping
it up for
All Trans Women
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Front cover: Kewpie at the Marie Antoinette Ball at the Ambassador Club, 1967 (Kewpie Collection, GALA).
As we approach our 25th year, can we claim to be at an age-appropriate place, based on 25 years of organisational life? How has the Museum changed over the course of its existence, and does it display the necessary level of maturity based on a life spanning a period starting in 1994 - the same year from which we date the birth of our democracy?

The past year has been a busy, action-packed one. We have felt variously energised, exhausted, exhilarated, inspired, overwhelmed, together with a whole range of other emotions that could be expected from an organisation of our size and stature. We have also realised that it is time for a deeper impact study to get a better sense of where we are and how our presence in the city is perceived and experienced on a larger scale. We will be looking towards finding the resources to do that in the coming year.

We have had a healthy mix of programmes and activities that were intergenerational, inter-disciplinary and multi-modal, many of which continued to push the boundaries of what museum programmes should look like. They have included partnership dialogues with Cornerstone Institute, One City Many Cultures, Community Chest, the Prestwich Place Project Committee, the Institute for the Healing of Memories, the Institute for Justice and Reconciliation, Friends of Cuba (FOCUS) and various other entities in and around the city. It has included the monthly Seven Steps club meetings, weekly Huiskombuis sessions, the monthly Supper Clubs which have become an entrenched part of the Museum routine, and various youth engagements. The range of educational encounters has expanded to include highly-customised programmes, the demand for which has increased substantially during the year.

**SOME MOMENTS OF FRUSTRATION**

**Restitution**

In the midst of all the many positive outputs, we should not be blind to the ongoing troubles which continue to beset a potentially restorative and wonderful restitution process. Hundreds of people cannot all be wrong in expressing their disappointment and even despair at the bad experiences that they have encountered on a number of levels. The Museum’s role over time has changed in relation to ensuring that restitution is effected, but we need to reflect
seriously on how we can support people more strongly in the process of rebuilding community, winning back dignity as well as the declaration of District Six as a National Heritage Site (NHS) which is closely tied up in this. Claimants continue to be frustrated at the lack of progress on their land claims. Several stakeholder groups have emerged in the community, with the aim of fast-tracking the process. In the midst of different approaches, much confusion has been created amongst claimants, and the Museum has continued to be that contact point between frustrated claimants and restitution processes.

Several elderly claimants have died during the course of this year, making us even more aware of the fragility of the returning community, and the possibility of embedding their memories of the past becomes more and more distant.

District Six as a National Heritage Site
For several years I have reported on the delayed declaration of District Six as a National Heritage Site which continues to be high on our list of frustrations. This has been ongoing for a number of years, and the way forward in terms of the required regulatory process remains unclear. Despite that, we have continued to keep the community focus on the significance of the declaration, often having to quell the dissatisfaction expressed about South African Heritage Resource Agency’s unresponsiveness to this urgency. Newspaper articles, workshops and discussions particularly with Seven Steps members have been some of the ways in which we have kept this alive.

SOME CONCERNS
Funding and long-term sustainability remain as ongoing concerns. In addition to smaller project-specific grants, our main funders for the past three years have been the Department of Rural Development and Land Reform and the National Lotteries Commission. As this comes to an end and with other funding proposals in the process of being submitted, we find ourselves in a similar position as many other non-governmental organisations in trying to navigate the timing gap between grants. Fortunately the Museum has its own income streams derived from rental income, entrance fees, venue hire as well as book and product sales. In addition, the Museum receives small but regular donations from individuals. At this time we particularly acknowledge the Fred Robertson Trust and the Soudien-Hanmer family for their contributions. Marcel Golding has also made an opportunity available to the Museum to be a beneficiary of a business opportunity through Geomer Investments, and we look forward to future income from this source and we thank him for making this possible.

From time to time the challenges inherent in an independent museum operating outside of the government heritage structures rears its head very strongly, and this challenge will be with us for a long while, at least in the short- to medium-term.

The range of outputs that a small staff complement is called upon to perform, demands time and skills beyond the formal job descriptions which were designed to promote core work. While this can be enriching, and while it contributes towards the day-to-day sustainability of the Museum, its impact can be fatiguing in the long-term. A future version of the Museum should take into account the need to increase the human resource capacity which allows for a clearer segregation of duties while still being permeable enough to foster inter-departmental collaborations.

April 2018

19.04.18
Opening: One Week of Womxn

20.04.18
FOCUS meeting with Blanche la Guma

26.04.18
Supper Club: Koketso Sachane

27.04.18
Freedom Day (City of Cape Town Workshop)
May 2018

03.05.18
STIAS- Wall Colloquium, Stellenbosch

05.05.18
Workshop with D6 Reunion of Hearts organisation

09.05.18
Gatesville Seniors Club, Suitcase Stories

10.05.18
Seven Steps Focus Group Meeting with Anton Fisher

10.05.18
Post-symposium writing sessions

Alex la Guma commemorative discussion. Clockwise l-r: Andile Moferefere, Bonita Bennett, Albie Sachs, Fatima Swartz, Blanche la Guma, Deirdré Jantjies, Fr. Michael Weeder, Albie Sachs; Marcus Solomons. Photographer: Paul Grendon
TRAVEL OPPORTUNITIES

1. I was invited to facilitate one session at a five-day workshop in Berlin in October 2018, organised by CARMAH (Centre for the Anthropological Study of Museums and Heritage) based at the University of Humboldt in Berlin and TOPOI (a large research cluster on antiquity and archaeology). The workshop was titled On Common Grounds? Researching Public Engagements of Museums and Heritage Sites.

2. I presented a workshop provocation on the issue of research and knowledge production for the “public good” at a Global Summit of Research Museums that took place in Berlin in November 2018. It was jointly organised by the Natural History Museum in Berlin, the Leibniz Association, the Smithsonian Institute in Washington, the Natural History Museum in London and the British Museum.

3. I participated in an information tour to Berlin and Hamburg, organised by the Goethe Institute, aimed at strengthening the connections between German museums and museums in Sub-Saharan Africa. This took place in November 2018.

4. I made a presentation on Museums as places for social transformation at the Jewish Museum in Berlin, in March 2019.

MOMENTS TO CELEBRATE

Following on months of community conversations about the need to correct the official maps of the city which indicate District Six as “Zonnebloem”, the Museum submitted the formal application to the Committee on Geographical Place Names of the Provincial government, with overwhelming public responses in support of the campaign. An outcome is pending but it is highly unlikely that the decision of the committee will not be a positive one, given their understanding of the tangible as well as symbolic value of this move in the context of holistic restitution. The public support unlocked during this time beyond that of District Sixers, was noteworthy.

Many of the positive project outcomes will be detailed in the departmental reports. These include the conclusion of the Peninsula Maternity Hospital Project, completion of the Kewpie exhibition, a newly designed website, Seven Steps writing and poetry workshops, and a number of dialogues on contemporary issues.

A number of collaborative events took place during the course of the year and these will be reflected on the timeline. A few stand out for me.

These include:

- The collaboration with FOCUS in celebrating the life and contribution of Alex La Guma, on what would have been his 94th birthday on 20 February 2019;
- Supporting the District Six Knitting Group with their fundraising karaoke, hosted at the Homecoming Centre in July;
- Providing a supportive backdrop to the launch of a book produced by the writing collective, Disrupting Denial, at the Homecoming Centre;
- Hosting focus group sessions with filmmaker Anton Fisher, as he works towards producing a short fiction film based on life in District Six, as well as a full-length film at a later stage;
- Seven Steps members were hosted by Lwandle Migrant Labour Museum on a visit to the area which included a guided walking tour of Lwandle as well as of the Museum;
- The annual Emancipation Day commemoration in partnership with Prestwich Place Project Committee, which focused on the musical legacies of slavery.

May 2018

11.05.18
Suitcase exhibition at the Castle – Slave Route Challenge

15.05.18
Screening of Skin at Stellenbosch University Museum by Cape Town Holocaust and Genocide Centre

31.05.18
Supper Club: Ilze Wolff

31.05.18
"Dinners on tour and about our city!"
Also in March, I was invited to participate in a symposium on Memory sites, memory paths towards the future in Istanbul, convened by one of our partner organisations, the Hrant Dink Foundation.

MOMENTS TO ANTICIPATE

We are currently working on selections of the archive to be digitised and made available as an online archive through our new website and anticipate that this will be particularly welcomed, especially by those who are not able to physically visit the Museum and its archives.

We look forward to a wonderful celebration of 25 years of the Museum’s life, which will include a revamping of sections of the permanent exhibition, Digging Deeper. This will be a welcome and wonderful enhancement to the overall visitor experience.

To end of my report, let me relay the words of Steve Bantu Biko: “History works through people and we availed ourselves to history to work through us.”

June 2018

04.06.18 PEP: Land, Liberty, Stories
07.06.18 Post-symposium discussion group
16.06.18 Youth Day Film Screening: ‘Salt River High, 1976’

07.06.18 Memorial: Patience Lunika

11 February 1966 commemoration, standing at the memorial cairn. Photographer: Paul Grendon
June 2018

19.06.18
Langa Library strike down and storytellers’ workshop

23.06.18
Meeting with Ou Toin Heritage Organisation from Paarl

24.06.18
Lionel Davis at National Arts Festival

26.06.18
Seven Steps outing: Lwandle

28.05.18
Supper Club: Ryland Fisher

11 February 1966 commemoration. Photographer: Paul Grendon
July 2018

06.07.18
D6 Knitting Group fundraiser at Homecoming Centre

06.07.18
New storytellers’ orientation

07.07.18
A Night at the Museum

10.07.18
Filmmaking workshops with Maganthrie Pillay

15.07.18
Cuban Luna Choir visits the Museum
Bloemhof Crusaders performing at the 11 February 1966 commemoration. Photographer: Paul Grendon
IN MEMORIA:
Patience Lunika (memorial on 7 June 2018)

2018 was the year we said an unexpected and sad farewell to Patience Lunika who started her relationship with the Museum as a high school learner through our partnership with PeaceJam many years ago. Patience had grown into an inspirational youth and community leader who commanded much respect, never daunted by the challenges she faced as a wheelchair-bound activist for peace, fighting against racism, mobilising a diverse group of youth to pursue local, national and international campaigns where learning together was always central. As a regular participant in many programmes, she continues to be with us in spirit and as an example of the possibilities for the re-imagining of the self that comes with the re-imagining of community. A memorial was held at the Museum’s Homecoming Centre in partnership with the Disabled People of South Africa (DBSA), her comrades in the social justice movement and her family.

She had been born with osteogenesis imperfecta, a brittle bone disease, and remained committed to also changing perceptions of what she called the “handi-capable”, and what beauty is. Not held back by anything, she studied fashion design and made headlines. “My designs are inspired by the challenges of the disabled, black and poor women. I want to break the mold and show not only that we are beautiful in our own way but to celebrate our differences and diversity,” (iol.co.za, 3 August 2017). Patience will be particularly remembered for rocking up regularly with her loyal team of Salatiso Gunguluza and Vivienne, her sister, for our annual midnight Emancipation Day walk through the city.

MANDY SANGER
Head of Education
INTERNATIONAL CONFERENCES

The year was bookended by my participation in two international workshops that involved two elements of the education work we do at the District Six Museum: one, expressive art as a powerful tool for learning and two, the politics of urban planning and “free” market economics in segregation, exclusion and the erasure of memory.

STIAS WALL colloquium abroad:
30 April – 4 May 2018

I was invited to participate in the WALL colloquium at the Stellenbosch Institute for Advanced Studies. The colloquium was the second in a series on arts and social transformation. Participants included artists, activists and scholars from South Africa, Peru, Rwanda, Kenya and Canada. Dr Pumla Gobodo-Madikizela was one of the keynote speakers with Albie Sachs sharing his perspectives and personal experiences on the capacity of art to contribute to political and social transformation. Basil Jones and Adrian Kohler of Handspring Puppet Company, and Jane Taylor of the University of the Western Cape presented a roundtable discussion on Do arts practices humanise and foster reciprocal relations and empathy? We explored the role of arts in strengthening communities and addressing inequities that result from economic restructuring and social upheavals while offering ways to voice unspeakable truths and foster resilience. Included in this conference were visits to the District Six Museum with ex-residents including artist Lionel Davis, visits to the home and workshop spaces of the Handspring Theatre Company as well as a concluding performance at Amazinc in Kayamandi, Stellenbosch.

Conflicting memories:
30 October – 3 November 2018

I participated in a colloquium in Berlin organised by the FHXB Friedrichshain-Kreuzberg Museum, a local history museum focusing on the borough of Friedrichshain-Kreuzberg in Berlin, Germany. I was part of a conversation, Fights around memory - from conflict to reconciliation - the Anti-Apartheid Movement in Cape Town, with historian Manuela Bauche. This colloquium played out against the history of a divided city (East and West Germany) and also in the context of contemporary struggles by immigrants and refugees to make a home in Berlin. While in Berlin, I was introduced to the Rosa Luxembourg Foundation programme on the 1904-1908 Herero and Nama Genocide. This was done through a partnership with students from the University of Cape Town (UCT) and the South African Holocaust Centre. This generated valuable conversations about memory, erasure, the hierarchy of suffering, Germany recognising and paying reparations for the World War II Holocaust, as well as the country’s struggle to recognise the genocide in Africa.

SUITCASE COMMUNITY LIBRARY PROJECT

Following on from the successful development of a series of suitcase memory boxes with Tina Smith (Head of Exhibitions), Kirstie Pietersen (pre-university intern) and Tazneem Wentzel, the Education Department worked with youth from five community libraries to launch exhibitions and facilitate conversations about Apartheid, forced removals, inequality and racism. The exhibitions were also designed to recruit elders from these communities to share their stories of Apartheid in recorded conversations with youth as part of our Tell Your Story to a “Born Free” blog. The following community libraries were involved: Crossroads, Manenberg, Hanover Park, Langa and Nyanga. District Six ex-residents Susan Lewis, Mogamat Benjamin, Faranaaz Gilfelleon and Jasmina Salie shared their stories, which...
were highlighted by various objects, photos and other tangible fragments collected and curated in a suitcase.

Youth involved in the oral history project were Ntsika Kuhlane, Siyabulela Lengisi, Sibabalwe Nongqunga, Geraldine Jacobs, Mthobeli Mantanga, Tamia Mackay, Madenia Tobias and De Seymour Lewis.

Elders who had their stories recorded were Bongani Maqungwana, Molotov Ngo, James Santi Kula, Nombuyiselo Dulazi, Tazana Rasmeni, Fundiswa Menzi, Thozamile Gxabela, Mlandeli Mibiko, Monica Ndamase, Butisa Mkunbuza, Gcubutu Kaketo, Sithile Mlanjeni, Chief Msuthwana, Chief Zanomthetho Ruba Gawulana, Chief Mfazwe, George Meyi, Nombuyiselo Nkonyane, Violet Gxilishe, Noel Settee, Audrey Wildman, and Achmat Kannemeyer.

**OSCAR MPETHA KASI HISTORY ROOM PROJECT**
As part of our work with the Nyanga Heritage Forum we were able to connect with Oscar Mpetha High School where we facilitated a

**August 2018**

- **04.08.18**  
  *Tell Your Story to a Born-Free*: photography and film review workshop

- **13.08.18**  
  Rojda Yildiz – intern from Hrant Dink Foundation, Turkey, arrives

- **18.08.18**  
  Disrupting Denial Book Launch

- **25.08.18**  
  Oscar Mpetha High School Workshop

- **28 August**  
  Kewpie: introductory workshop with Seven Steps members

- **30.08.18**  
  Supper Club: Pat Fahrenfort and Rachmat Fakir
series of oral history training workshops. Twelve Grade 11 learners remained committed to the process and continued to develop the idea of a Kasi History Room project where the story of South Africa’s history is told in an exhibition on the walls, doors and desks. They were assisted by Coordinator Ayanda Mpono, Facilitator Yusra Price, Education Assistant Aviwe Ndalanana, and interns Kirstie Pieters, Kelly-Lee Frieslaar, Cleo Frieslaar, Ntsika Kuhlane, Siyabulela Lengisi, Sibabalwe Nongqunga, and Mthobeli Mantanga.

Participants in this project were Asange Menzi, Nolwazi Mkwabane, Sive Matinyana, Sakhumzi Mayongo, Siyamthanda lwana, Anele Kondlo, Lobohang Honono, Bulelani Bini, Sinethemba Lupuwana, and Tania Menzes.

OTHER PARTNERSHIPS
We jointly hosted an interactive and intergenerational dialogue with the Council on International Educational Exchange (CIEE), a non-profit study abroad and intercultural exchange organisation, and Frederick Douglass Global Fellowship students. At the dialogue, the keynote address was given by granddaughter of Frederick Douglass, Nettie Washington Douglass. The dialogue included participants from various social justice struggles in the city, namely Bo-Kaap anti-gentrification activists, Fees-must-fall students, Reclaim the City, District Six Civic and many more.

As part of the Kewpie exhibition public programme we concluded the fifth in a series of Art in Public Places programmes with Johannesburg-based multimedia artist Andrew Whisper-Tsafendas, who mentored youth in a site-specific wheat pasting art project over two weeks.

Reclaiming Agency 2018 is an initiative of Cornerstone Institute in partnership with the Desmond & Leah Tutu Legacy Foundation, the Institute for Justice and Reconciliation, District Six Museum, Guga S’Thebe, Community Chest, and Catholic Welfare and Development. We brought together community-based organisations and individuals, NGOs, higher education institutions, artists, poets, researchers, authors and social activists under the theme of Reclaiming Agency. This was an opportunity to reflect on various sub-themes pertaining to the perceived and real loss of advocacy we have experienced in recent times. The focus was on how activists, artists, students, researchers and writers - advocates of social justice and human dignity - deal with crucial issues such as identity, the role of NGOs, and the importance of documenting and sharing our stories. Noel Daniels, Cornerstone Institute Chief Executive Officer best summed it up: “Reclaiming Agency 2018 is a deep reflection of who we are as a people, the journey we’ve travelled and the need to reclaim lost agency. We need to reinvest in agency as we seem to have divested, making the championing of causes someone else’s responsibility. How do we begin to reclaim lost spaces so that we can collectively create the world we want to be in?” The focus was on contemporary writing that reflected these themes through conversations, panel discussions, roundtables, talks, lectures, workshops, poetry readings and discussions.

INTERNSHIPS
It was the 12th year that we hosted interns from Duke University in the DukeEngage studies abroad programme. Students spend roughly two
24.09.18  Kewpie Heritage Day walk through District Six

27.09.18  Supper Club: Dougie Oakes

26.09.18  ASRI Auwal Socio-Economic Research Institute: ‘Race’ dialogue

October 2018

17.10.18  18.10.18  Art In Public Places: Kewpie wheat pasting

Crossroads Oral History Project
months at the Museum, Sonke Gender Justice, Women’s Legal Centre and South African Clothing and Textile Workers Union, engaged in various research, education and workshop programmes. Tristan Malhotra and Olivia Pennoyer contributed toward various small departmental research projects as well as our Night at the Museum with primary school learners during the mid-year school break. Youth interns coordinated by Yusra Price facilitated the two day programme that took kids on a challenging learning journey through Apartheid, racism, injustice, imagined communities, and resistance, to the conclusion of celebrating democracy with music, dance, visual art, drama, and photography, but not forgetting the ongoing struggles we face about learning to live together with our differences while still facing inequality. The Junior Movie Club screened Black Panther as part of the Resistance to Apartheid session of the programme.

Rojda Yildiz, a Kurdish human rights activist and student from Turkey, joined us in August for two months as part of Beraberce Xchange Programme: Sites of Memory. In this role, she volunteered for 20 hours per week and learned about the work of the Museum. Rojda introduced us to the stories of female Kurdish human rights fighters, many imprisoned in Turkey because of their struggle for self-determination.

**HOLIDAY PROGRAMME – JUNE TO JULY 2019**

This year’s holiday programme was a streamlined version that was kicked off with a public programme to commemorate June 16 (Youth Day in South Africa). We screened the Anwar Omar film that featured the testimonies and accounts of former Salt River High School teachers and students who participated in the student revolt for equal education in 1976. For many in the world, June 16 has become synonymous with the Soweto uprising but Omar’s documentary sets out to contribute to correcting this historical account – the 1976 student uprising was a national uprising. Filmmaker, Maganthrie Pillay, ran a five-day filmmaking workshop with youth from our community library oral history project as well as the Museum’s Young Curators. The youth produced three short films based on a learning-by-doing methodology: Johnny Gomas through the eyes of daughter Victoreen Gilbert (now deceased and greatly missed); Bo-Kaap evictions with Bilqees Baker; and A Nyanga Journey with Mlandeli Mbiko.

**VISITOR ENGAGEMENT**

Visitor engagement programmes were enhanced by the participation of more storytellers, youth facilitators and the consolidation of our regular partnerships with the UCT Global Citizenship programme, CPUT Architecture and Design students, CPUT Diversity Management students and the Raymond Ackerman Academy students. All these programmes are intense one- or two-day programmes where students are required to think about the impact of colonialism, racial-capitalism, the Group Areas Act, amongst other segregation laws in the city, and the construction of race-based spaces, institutions, structures and cultures. They met and encountered versions of the recent past through the eyes of former residents of District Six who took them on a memory journey through the site and Museum. Participants concluded their engagement with us by presenting and addressing crucial issues of gentrification, inequality, racism, public transport, dignified housing, and unemployment with the eventualty of reversing the legacies of Apartheid as part of rethinking and re-imagining Cape Town as a city for people not races.

October 2018

- 25.10.18 Supper Club: Michael Weeder
- 27.10.18 District Six Museum Pop Up Bioscope: Lwandle

November 2018

- 02.11.18 Lydia Centre Hobby and Crafts group visit Huis Kombuis
- 03.11.18 Oscar Mpetha High School exhibition opening
17.11.18  
Kewpie Walkabout

22.11.18  
Cedric Nunn exhibition opening

24.11.18  
City of Cape Town, Ward 49 workshop

24.11.18  
Emancipation Day creative workshop

29.11.18  
Open Society Foundation Social Justice Bioscope

30.11.18  
Emancipation Day Walk
Reflecting on this year’s achievements we are encouraged by the successes and look forward to new projects, partnerships and the challenges that lie ahead.

**LIONEL DAVIS RETROSPECTIVE IN GRAHAMSTOWN**

It was an eventful year for the Exhibitions Department, in which many achievements can be celebrated. Following the opening of the much-acclaimed Lionel Davis Retrospective Exhibition, Gathering Strands, in June 2017 at the Iziko South African National Gallery, the exhibition travelled to the Nationals Arts Festival in Makhanda (Grahamstown) in July 2018. The exhibition was nominated as a featured visual art exhibition at the Festival, which was installed at the Albany Museum. It was a fitting tribute to a living legend and was well-received by the public especially the youth. 83-year old Lionel Davis continues to be a tireless ambassador of the Museum and its work, and we salute him for his camaraderie and for affording us the privilege of sharing in his story and curating this special exhibition.

**KEWPIE: DAUGHTER OF DISTRICT SIX**

Another landmark exhibition at the Museum’s Homecoming Centre followed soon after. Kewpie: Daughter of District Six opened in September 2018 and proved to be another highlight. We believed it to be one of the most exceptional exhibition projects that the Museum has seen since the Digging Deeper Exhibition opened in 2000. The keepers of the collection associated with this exhibition, GALA (Gay and Lesbian Memory in Action), approached the Museum to partner and co-curate this exhibition project.

The Kewpie Photographic Collection consists of approximately 700 photographic prints and negatives spanning the period between 1950 to the early 1980s. What makes it so special is...
that it documents the private and social life of Kewpie and her friends working, performing, partying and relaxing at a range of locations in District Six and beyond. More significantly, it gives visibility to the little-known queer culture in the District while reinforcing our understandings of the District as a close-knit community that embraced diversity. It is an important resource that can contribute to historical understandings of LGBTQI+ community’s lives under Apartheid.

The curatorial process provided a multi-dimensional space for participatory memory work to evolve. These included oral histories with Kewpie’s friends, family and former residents as well as site visits to various locations associated with Kewpie’s life.

A memory route in honour of Kewpie’s life, Reclaiming with Pride, was developed for a Heritage Day Parade on 24 September 2018. In preparation, five creative workshops facilitated by artists brought together ex-residents, members of Sistaazhood, Death of Glitter, Diskotekah, youth and community groups. The participants created colourfully designed flags, costumes and hats, and transformed their personas into the many characters derived from their impressions drawn from Kewpie’s extraordinary collection. A site-specific art intervention curated by Burning Museum with participants from the District Six Museum’s Young Curator’s project prepared a selection of images from the collection and signposted five locations on the memory route.

Ex-residents Mogamat Benjamin and Amelia Brinkhuis were the on-site storytellers, giving visitors to the exhibition a personal account of Kewpie’s life.

Educational programmes were co-facilitated by the Museum and GALA, which included creative workshops, a workshop on Diversity, curators’ walk-throughs, and a closing event on Human Rights Day, 21 March 2019.

A project of this magnitude cannot be realised without the invested support and valued commitment of individuals, community and partner organisations. We would like to extend our gratitude to Kewpie’s family and especially his sister, Ursula Hansby, as well as Gordon Adams, Sandra Fourie, Gasierodien Samuels, Sowda Osman, Ismail “Bolla” Buffkins, Stanford Adams, Sandra Dee, Ebrahim Faro, Mogamat Benjamin and the Seven Steps members who contributed to the exhibition research programme at various levels. In addition, a huge thank you to the artists Ayesha Price, Micah Chisholm, Heath Nash and Jarrett Erasmus who facilitated the creative workshops and site-specific art installations. A special acknowledgement to GALA, Keval Harie, Genevieve Louw, Linda Chernis and the curatorial team of Jenny Marsden and Karin Tan. It has been an exceptional partnership and journey. Also to Paul Grendon who has done amazing photographic documentation of this project, Graeme Arendse for his design input, Faizel van Oudshoorn and his printing team at XXL Solutions, and to the Lydia Williams Centre of Memory for the workshop venue.

HUISKOMBUIJS
The District Six Huiskombuis Food and Memory Cookbook went into its second print run in June 2018. The overwhelming demand for the publication is a wonderful testament to its value. We would like to thank Anita Nonneman for her ongoing support and generosity to this project.
Beside the regular workshops, Huiskombuis continues to be a hive of activity for the participants. The Freedom Day Food and Heritage workshop, a partnership with the Department of Arts and Culture, set the scene for an interactive food and memory “performance”. Huiskombuis members led traditional recipe demonstrations alongside storytelling. The workshop opened opportunities to further nurture intergenerational pedagogical exchange between youth and elders. We are particularly excited about the developing relationship we have with the CPUT (Cape Peninsula University of Technology) Surface Design students who, through the creative guidance of Micah Chisholm, are exploring textile design and memory. In August 2018, we welcomed Nomathemba Ngoqo, a new intern from the College of Cape Town to the Department. She forms part of our internal skills development programme and assists on the Huiskombuis and product development projects. Nomathemba has brought a refreshing energy to the Department which has already translated into many creative endeavors. We are looking forward to seeing her progress during the rest of her stay.

Faigah Abrahams, a textile artist, facilitated a scarf or doekie painting workshop. The participants enjoyed the challenge of producing beautiful designs. As we congratulate the Huiskombuis participants for a fruitful year, it was also a year marked with sadness when we had to say our goodbyes to Vicky Gilbert, a vibrant and spirited member of the project who passed away in November 2018.

**PRODUCT DEVELOPMENT**

In November 2018, we introduced a product range which had emerged from the Huiskombuis project. Memory Threads is the tagline of the products, and a growing selection is available at the Museum Shop.

These bespoke designs are developed through a creative process enabling participants to pave pathways to reflect, interpret and heal. Memories of place and belonging are central to triggering stories about cultural life and relationship to “home”. Fabric designs depict hand-drawn images such as kitchen utensils, spices, willow pattern shards and doilies. Other images are sourced from the Museum’s archive collection. They include iconic images of Hanover Street and famous street signs of the District. Beautifully printed fabrics make up a range of home and kitchenware products which include aprons, table runners, tablemats, oven mittens, tote and stationery bags, cushion covers, and tea cloths amongst others. The shop has given visibility to the product range and has stimulated conversations about the Museum’s memory work and the further possibilities that design and memory has creatively opened. This project has been in incubation and to see it finally come to fruition has been a remarkable journey. We want to express our appreciation to Andrew Lane who has been instrumental in delivering support around the back-end work which offers employment especially to a network of women who run cut, make-up and trim home industries on the Cape Flats. Their collective service has been invaluable. Also to Micah Chisholm for volunteering his creative design skills and ideas. We are much indebted.

For the Department, these projects provided the opportunity to intensify our memory methodology processes and assert the purposefulness of our heritage practice through exhibition making, product development, intergenerational exchange and fostering partnerships.
This exhibition explores the life of Kewpie (1941–2012), a celebrated queer figure and hairdresser in Cape Town's District Six. Kewpie was part of a queer community that was highly visible and integrated into the broader community, playing an important role in the fabric and culture of District Six.

Members of this queer community sometimes identified as gay men and sometimes identified as women. From what we know, Kewpie’s gender identity was fluid, and she did not strictly identify as either male or female. Kewpie and her friends generally used feminine pronouns, and would refer to each other as ‘sisters’ and ‘girls’. They were sometimes known as ‘moffies’, which can be an offensive term, but in District Six its use was not necessarily derogatory. However, many people objected to being called ‘moffie’, preferring ‘queer’. Kewpie herself recalled that “we weren’t called as gays, we were called as moffies then. But it was beautifully said, not abruptly.”

Oh it was gorgeous glorious times
Kewpie themed workshops for Heritage Day at the Lydia Williams Centre for Memory. Photographer: Paul Grendon
Heritage Day walk commemorating Kewpie’s birthplace in Osborne Street, District Six. Photographer: Paul Grendon
Heritage Day celebrations. Clockwise: Keval Harie (Director, GALA), Ayanda Denge (trans activist), Miss Inappropriate. Photographer: Paul Grendon
Heritage Day celebrations. Clockwise: Miss Inappropriate; friends of Kewpie; Ursula Hansby (Kewpie’s sister) and Sandra Dee (Sandra Lentoor); Terry Fortune. Photographer: Paul Grendon.
Women’s Day launch of Huiskombuis ‘Memory Threads’ product range, Huiskombuis workshop process. Photographer: Paul Grendon
The Collections, Research and Documentation Department’s focus moves between core archival work, supporting Museum projects, and managing archival project work. In 2018/19 the focus has largely been on the first two areas, allowing us to build a firm foundation for creating access to the different communities we engage with across these areas.

ARCHIVAL SYSTEMS AND PROCEDURES
With the departure of Heather Jackson, Wilton Schereka took up the role of Collections Assistant and his focus has been on creating a master list of all our audio-visual and audio material. This has required digging deeper into this formative collection by listening and detailing content, which has resulted in a master list that details our research around music, other areas of forced removals, as well as recordings of discussions and planning sessions about the Museum’s methodology. This process has reminded us of the need to focus on creating archival systems that facilitates clear and easy access.

As part of our focus on creating efficient systems, Dean Jates, the Museum’s Sound Archivist, has ensured that procedures around the accessioning and storage of AV material are made more explicit through our procedural manual. In addition, having taken full inventory of equipment used for events, projects and archival work, our Technical Assistant, Ivor Solomons, has introduced a more systematic way of working. The Sound Archive is on a secure footing with committed staff who are ensuring that no “tape” is left behind!

In order to ensure that any procedures or lists we create can speak to more universal archival
systems, we began to familiarise ourselves with Dublin Core terminology and have introduced this system of archival descriptions into our work. This is the first step in standardising descriptions, and toward creating a comprehensive database for our collection. Chanté Groenewald, a student employed on a casual basis, has provided additional support throughout the year.

PROJECT WORK AND SUPPORT
A former District Six resident Jasmina Salie’s focus on coordinating and conducting interviews for our Oral History Campaign continued. Seven additional interviews featuring Gordon Adams, Gasierodien Samuels, Sowda Osman, Ismail “Bolla” Buffkins, Stanford Adams, Sandra Dee, Ebrahim Faro and Mogamat Benjamin were added to our collection, as well as images from their personal archives. This research fed into the planned exhibition about Kewpie (see the Exhibitions Department report) and as a result we have developed a comprehensive catalogue of existing and new LGBTQI+ material in the Museum’s collection. In addition, the department supported the Kewpie exhibition by editing and producing the AV installation for the exhibition and assisting with a technical sound installation.

The video installation for the Peninsula Maternity Hospital Memory Project was completed in time for the opening of the new District Six Community Day Centre in July 2018. The video is currently playing in the waiting area of the new day hospital and features interviews with midwives and project participants, as well as the rich archive of images that can be found in the Museum’s collection. Midwives Marina Brinkhuis, Patience Watlington, Harriet Arendse, Georgina Blaauw and Dr Mike Wright represented project participants at the opening. However, Marina and another beloved project member, Rachel Lakay, have passed away since then. We remember their contribution with great fondness and respect.

In October, the Sound Archive hosted another round of Pop-Up Bioscopes. These were scheduled for community spaces in Valhalla Park, Elsies River and Lwandle. Unfortunately, due to escalating gang violence in Valhalla Park and Elsies River, the first two screenings were cancelled. In Lwandle we were hosted by the Lwandle Migrant Labour Museum and screened the documentary Mama Goema: The Cape Town Beat in Five Movements (2011). Following the screening was a discussion led by musician and music educator, Ncebakazi Mnukwana.

The theme of our Emancipation Day walk centred on how the diverse cultures and influences during the period of slavery, including earlier indigenous musical expressions, have contributed to what we today consider a Cape music tradition. The energy of planning the event was met only by the spirit of participation and commitment by speakers and performers who lend their creativity to the programme. This year we were supported by Boeta Gee (Graeme Arendse), Jason Jacobs, Deirdré Jantjies Kaapse Klopse Karnival Assosiasie, Bo-Kaap residents, Toni Stuart, Diana Ferrus, Krystal Block and Babalwa Makwethu, Seven Steps Members, and Dean Michael Weeder. Prestwich Place Project Committee continued to be the long-term partner on this project. Thank you to St George’s Cathedral and their staff for providing a welcoming and warm space in which to conclude the programme. A special thanks goes to Eddie Esau, the Cathedral verger.

Qanita Lilla provided research and writing support around the restitution process, in preparation for updating the Digging Deeper exhibition.
In April, I undertook a Graduate School of History Fellowship at the University of Basel in Switzerland. The focus of the fellowship was a seminar presentation on the evolution of memory and nostalgia in the Museum’s methodology. In addition, I conducted workshops on public and oral history with students. I was hosted by the Centre for African Studies at the University.

REQUESTS
The following requests were received in the past year.

<table>
<thead>
<tr>
<th>Request type</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>University-based scholars</td>
<td>37</td>
</tr>
<tr>
<td>School</td>
<td>3</td>
</tr>
<tr>
<td>Independent/Family researchers</td>
<td>18</td>
</tr>
<tr>
<td>Media/Marketing</td>
<td>9</td>
</tr>
<tr>
<td>Galleries/Museums/Heritage/ Human Rights organisations/ Non-governmental organisations</td>
<td>14</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>81</strong></td>
</tr>
</tbody>
</table>

University-based scholars remain the largest group accessing the archive for material. While we have tried to balance this access with the ethics of working with such a sensitive collection, it is becoming increasingly clear that we need to review our approach and determine who access is for.

As we move forward into the next year, our focus remains on understanding how digital archiving will impact on the resources for and care of the Museum’s collections. There is much potential in providing online access to images and documents. In meeting this potential we will be tested on how we define access and promote critical engagement with the District Six archive.
### District Six Museum Foundation (Registration number T2939/94)
#### Summary Financial Statements for the year ended 31 March 2019

#### Summary Statement of Financial Position as at 31 March 2019

<table>
<thead>
<tr>
<th>Assets</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inventories</td>
<td>195,287</td>
<td>135,855</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>41,180</td>
<td>103,250</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>1,837,968</td>
<td>787,741</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>2,122,054</td>
<td>1,074,465</td>
</tr>
</tbody>
</table>

| **Non-Current Assets**  |         |         |
| Property, plant and equipment | 192,311 | 229,025 |
| Investment property on the cost model | 11,564,420 | 11,564,420 |
| Intangible assets        | 3,880   | 5,213   |
| Operating lease asset    | 6       | -       |
|                        | 480,159 | 527,778 |
| **Total Assets**         | 12,240,776 | 12,326,436 |

| Equity and Liabilities  |         |         |
| **Liabilities**         |         |         |
| **Current Liabilities** |         |         |
| Trade and other payables | 192,365 | 331,242 |
| Deferred Income         | 3,106,675 | 1,089,641 |
|                        | 3,299,040 | 1,420,883 |

| **Equity**              |         |         |
| Grant from donor        | 100     | 100     |
| Accumulated surplus     | 11,063,690 | 11,979,918 |
| **Total Equity and Liabilities** | 11,063,790 | 11,980,018 |
|                         | 14,362,830 | 13,400,901 |

#### Summary Statement of Changes in Equity

<table>
<thead>
<tr>
<th>Balance at 01 April 2017</th>
<th>Grant from donor</th>
<th>Accumulated surplus</th>
<th>Total Equity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>100</td>
<td>11,793,121</td>
<td>11,793,221</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>-</td>
<td>186,797</td>
<td>186,797</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td>-</td>
<td>186,797</td>
<td>186,797</td>
</tr>
<tr>
<td>Balance at 01 April 2018</td>
<td>100</td>
<td>11,979,918</td>
<td>11,980,018</td>
</tr>
<tr>
<td>(Deficit)/surplus for the year</td>
<td>-</td>
<td>-916,228</td>
<td>-916,228</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total comprehensive deficit for the year</td>
<td>-</td>
<td>-916,228</td>
<td>-916,228</td>
</tr>
<tr>
<td>Balance at 31 March 2019</td>
<td>100</td>
<td>11,063,690</td>
<td>11,063,790</td>
</tr>
</tbody>
</table>
District Six Museum Foundation (Registration number T2939/94)
Summary Financial Statements for the year ended 31 March 2019

### Summary Statement of Comprehensive Income

<table>
<thead>
<tr>
<th></th>
<th>2019 R</th>
<th>2018 R</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>3,546,996</td>
<td>3,782,607</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>-315,875</td>
<td>-545,769</td>
</tr>
<tr>
<td><strong>Gross Surplus</strong></td>
<td>3,231,121</td>
<td>3,236,838</td>
</tr>
<tr>
<td>Donation Income</td>
<td>3,574,939</td>
<td>3,415,783</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>-7,754,970</td>
<td>-7,411,348</td>
</tr>
<tr>
<td>Other Income</td>
<td>-</td>
<td>865,495</td>
</tr>
<tr>
<td><strong>Operating (deficit) surplus</strong></td>
<td>-948,910</td>
<td>106,768</td>
</tr>
<tr>
<td>Finance Income</td>
<td>32,682</td>
<td>80,029</td>
</tr>
<tr>
<td><strong>(Deficit)/surplus before taxation</strong></td>
<td>-916,228</td>
<td>186,797</td>
</tr>
<tr>
<td>Taxation</td>
<td>-</td>
<td>865,495</td>
</tr>
<tr>
<td><strong>(Deficit)/surplus for the year</strong></td>
<td>-916,228</td>
<td>186,797</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total comprehensive income (loss) for the year</strong></td>
<td>-916,228</td>
<td>186,797</td>
</tr>
</tbody>
</table>

### Summary Statement of Cash Flows

<table>
<thead>
<tr>
<th>Cash flows from operating activities</th>
<th>2019 R</th>
<th>2018 R</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash (used in) generated from operations</td>
<td>1,001,295</td>
<td>-2,691,600</td>
</tr>
<tr>
<td>Finance Income</td>
<td>32,682</td>
<td>80,029</td>
</tr>
<tr>
<td><strong>Net cash from (used in) operating activities</strong></td>
<td>1,033,977</td>
<td>-2,611,571</td>
</tr>
<tr>
<td>Cash flows from investing activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchase of property, plant and equipment</td>
<td>-31,363</td>
<td>-140,205</td>
</tr>
<tr>
<td>Operating lease incentive received</td>
<td>-</td>
<td>-2,075</td>
</tr>
<tr>
<td>Movement in shares</td>
<td>-6</td>
<td>-</td>
</tr>
<tr>
<td>Operating lease incentive received</td>
<td>47,619</td>
<td>47,619</td>
</tr>
<tr>
<td><strong>Net cash from (used in) investing activities</strong></td>
<td>16,250</td>
<td>-94,661</td>
</tr>
<tr>
<td><strong>Net increase/(decrease) in cash and cash equivalents</strong></td>
<td>1,050,227</td>
<td>-2,706,232</td>
</tr>
<tr>
<td>Opening balance of cash and cash equivalents</td>
<td>787,741</td>
<td>3,493,973</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at the end of the year</strong></td>
<td>1,837,968</td>
<td>787,741</td>
</tr>
</tbody>
</table>

### BASIS OF PREPARATION

The summary financial statements are prepared in accordance with criteria developed by management. Under management’s established criteria, management discloses the summary statement of financial position, summary statement of comprehensive income, statement of cash flows and other information which management determines are relevant. These summary financial statements are derived from the audited financial statements of District Six Museum Foundation for the year ended 31 March 2019, which were prepared in accordance with International Financial Reporting Standard for Small and Medium-sized Entities.
Museum staff, interns and Seven Steps members visit Lwandle Migrant Labour Museum.
STAFF

storytellers, volunteers, board, patrons:

**Staff**
Bonita Bennett  
Nicky Ewers  
Chrischené Julius  
Nwabisa Moshenyane  
Mandy Sanger  
Tina Smith  
Chantal Delilie  
Thobeka Hobe  
Dean Jates  
Frank McDillon  
Amina Parker  
Noor Ebrahim  
Joe Schaffers  
Ivor Solomons  
- Director  
- Operations Manager  
- Collections Manager  
- Finance Manager  
- Education Manager  
- Exhibitions Manager  
- Reception & bookings  
- Front of house reception  
- Sound Archivist  
- Exhibitions & general maintenance  
- Museum attendant  
- Education officer  
- Education officer  
- Technical assistant

**Board of trustees**
Judge Siraj Desai  
Nomvula Dlamini  
Nazier Banderker  
Ms Simone le Grange  
Mr Terence Parker  
Mr Fred Robertson  
- Chairperson  
- Deputy chairperson

**Honorary members**
Ruth Cookson  
Peggy Delport  
Terence Fredericks  
Sidney Kannemeyer  
Lucien le Grange  
Lalou Meltzer  
- Anwah Nagiah  
- Mathokoza Nhlapo  
- André Odendaal  
- Crain Soudien  
- Les van Breda

**Patrons**
Bishop Peter Storey  
Emeritus Archbishop Desmond Tutu

**Volunteers**
Shamila Rahim  
Nadine Christians  
Zahra Hendricks

**Contract and casual staff**
Micah Chisholm  
Samantha Frantz  
Paul Grendon  
Chanté Groenewald  
Ayanda Mpono  
Nomathemba Ngqo  
Jasmina Salie  
Matthew Nissen  
Priscilla Nitonze  
Yusra Price  
Wilton Schereka  
Andile Weeder  
Gloria Wilson

**Storytellers**
Aboubarker Brown  
Ruth Jeftha  
Susan Lewis  
Farahnaaz Gilfilleon  
Mogamat Benjamin  
Jasmina Salie
VISITOR NUMBERS

SELF-GUIDED VISITS
69,700

GUIDED VISITS
7,705

TOUR OPERATORS, ORGANISATIONS AND CORPORATES
3746

SA UNIVERSITIES
999

SA SCHOOLS
670

INTERNATIONAL UNIVERSITIES
1768

INTERNATIONAL SCHOOLS
386

SA PENSIONERS & NON-PAYING COMPS
136
WORKSHOPS
1053

COMMEMORATIONS
1001

PUBLIC EVENTS
AT THE MUSEUM
858

OFFSITE PUBLIC EVENTS
155

OTHER VISITOR ENGAGEMENT
3,067
Contact information
District Six Museum
25A Buitenkant Street
Cape Town
8001

District Six Museum Homecoming Centre
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8001

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7905

Tel: +27 21 466 7200
Email: info@districtsix.co.za

www.districtsix.co.za
Blog: http://d6whatson.wordpress.com

Facebook: District Six Museum
Twitter: @District6Museum

To support the declaration of District Six as National Heritage site, visit change.org and search for District Six Museum.
Heritage Day.
Photographer: Paul Grendon