District Six Museum

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8000

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7905

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As the District Six Museum has grown in scale and complexity, its public programmes have become more varied. In order to fulfil its mission, the Museum has strengthened its governance and management, while becoming more attuned to the need for strengthening forums for democratic engagement. During 2008, this was accomplished by the appointment of a new Director, Bonita Bennett, who has brought strong leadership and new energy to the challenges faced by the Museum. The appointment of a new Board of Trustees, and a new executive heralded an exciting era in the Museum’s governance as one of the leading cultural institutions in South Africa.

As a forum of memory management, the new Board is committed to building on the Museum’s strong legacies of critical independence and championing democracy in the public sphere. The Digging Deeper exhibition continues to be the pivotal resource for public education about District Six, Cape Town and the politics of race and forced removals. The Museum is committed to working with its partners on the Prestwich Place Project Committee to explore memory methodologies that restore dignity and counteract paternalism. The Sacks Futeran building, which is undergoing major renovation, continues to hold the potential to emerge as a powerful heritage and memory centre in District Six.

The publication of City, Site, Museum: reviewing memory practices at the District Six Museum in 2008 ensured that debates and explanations of the memory methodologies developed through the Museum’s practice would be more widely accessible. The Sports Memory Project, which has only just begun to intensify its research phase, has thus far demonstrated that football history can be a serious means to explore patterns of removal and forms of community in Cape Town’s history.

The Museum has been enriched by the support of a number of founding trustees. In particular, this Annual Report is dedicated to the memory of Irwin Combrinck (7 December 1926 – 16 May 2005), who tirelessly contributed his time, guidance and rich political history to the Museum’s working life.
Overview

BONITA BENNETT, Director

As we approach the end of the Museum’s current strategic plan, so vibrantly framed by the “hands on District Six” lens, we will continue to draw on its focusing capacity. In fact, the ‘hands on’ approach takes us back to founding moments within the Museum when active involvement by its founders permeated all levels of its life and planning. Keeping our hands on an inspiring past has involved a conscious retention of its essence, spirit and intentions which have elements of nostalgia but is not restricted to it. The past continues to animate and inspire.

We continue to dedicate ourselves to varied legacies: on the Museum’s tenth birthday a few years ago we celebrated the collective and individual legacies of each of the founding trustees. This first annual report is dedicated to the memory of Dr Irwin Combrinck (7 December 1926–16 May 2005) who was one among those. It has been my joy to be part of programmes which have carried the stamp of approval from those who knew Dr Combrinck well by saying, ‘this would have made Irwin happy.’ His imprint on our existence is very clear.

We continue to draw our inspiration from many sources and will go on exploring ways of surfacing and combining the many elements that draw us forward.

The past two years in particular have seen the Museum being able to tap into and support the energetic engagement of an increased number of young people around a range of issues and through a number of modalities. They have infused the institution with new inspiration and potential for what is yet possible and achievable in our national future. The Zenit-Baluleka! and Heritage Ambassador Programme in particular has provided structure and focus to this work.

Our human rights work has grown substantially and has included a growing number of facilitated workshops with various groups and significantly, a six-month diversity training programme for 500 policemen and women with the South African Police Services and the Cape Town Holocaust Centre.

We have produced two companion publications during the past year. This has been a desire long in the making and signals a more concentrated and conscious re-entry into the arena of knowledge-making, public research and scholarship.

The research and development phases of the Sports Memory Project which focuses on soccer and displacement, has been one of our most concentrated engagements with issues of intangible heritage and knowledge ownership in recent years. Institutional
energies are now focused towards the opening of the exhibition in the latter half of 2008.

Music continues to be a medium which illuminates both past and present issues. We have re-introduced live music into the Museum’s front-of-house space, enhancing the visitor experience and inviting people to engage with home-grown musical heritage. The series of concerts started in 2006 has been re-launched. Local voices have been foregrounded through the launch of the music and poetry series on Human Rights Day of this year and this has grown into an eagerly anticipated monthly routine.

At the 2007 end-of-year review, the memory and legacy of slavery was identified as one of the key areas in which the Museum needed to increase its involvement. The main pathway through which it has found expression has been through playing a role in the Prestwich slave burial ground project and the development of an ossuary to house the remains uncovered in 2005.

The declaration of District Six as a National Heritage Site is still pending and we await the formal processes linked to gazetting that is being led by the South African Heritage Resources Agency. The Museum continues its related public work despite these delays.

The International Coalition remains an important part of our institutional life, and participation on this level is being broadened internally while we continue to forge important links with sites of conscience nationally and in the rest of Africa.

Even though the Sacks Futeran building project has been delayed by a number of factors beyond our control, we have managed to make small yet significant strides by employing a phased approach to this significant development in the East precinct of the City.

At the same time, the Board has gone through a process of internal restructuring, preparing to more effectively face the growing challenges ahead of us. Newly constituted sub-committees have helped to focus energies and attention, and have given some shape and form to discussions on the nature of the Museum going forward.

In August of 2007 we said goodbye to Valmont Layne who had been the director of the Museum since 2003. We wish him well as he explores other areas of work and study.

During the same period we also took leave of Atsho Madubula (PA to the director) and Megan Parenzee (development and liaison officer). At the beginning of 2008 Nomawetu Nobaza (head of administration) and Nompendulo Gosa (finance officer) also left to take up employment positions elsewhere. Our good wishes go with them.

At the October 2007 board meeting it was also the occasion to bid farewell to Terence Fredericks, a founding member who had also served as chair for a number of years. We wish him well as he joins his family in New Zealand for an extended visit.

With a full and exciting year behind us, we look forward to the challenges ahead.
Michael Polanyi’s (1967) expression ‘we can know more than we can tell’ beautifully crystallises the idea that knowledge and culture is often passed on by non-explicit means. Passions rather than objective facts are what often motivate exploratory engagements and the imagination – things that are vital to the practice of democratic citizenship and central to how we embrace public participation in the life of the Museum.

Public programming in the Museum was built on the increased and diversified involvement of youth in the 2005/6 period. This gained momentum in 2007 and rested on strategic partnerships with community-based organisations that were held together by a shared approach to learning in action and social justice. During this time, the Homecoming Centre in the Sacks Futeran complex became an important youth networking, planning and workshop space.

**Baluleka! Wees belangrik! Be important!: promoting youth participation and social justice work.**

The Museum’s youth programme was developed to help young people to understand how apartheid in its many forms and particularly through forced removals dehumanised people - robbing them of their self esteem and livelihoods. It was also conceived to help youth to make links between a range of historical cases of social trauma and contemporary forms of displacement and marginalisation. In this respect the exchanges between youth from Sweden (Malmö and Stockholm) and Cape Town were incredibly insightful. Zenit is a Swedish global forum for young people and part of the Swedish International Development Agency’s (Sida) programme for youth involved in issues like human rights, gender, health, education, the environment, poverty reduction, fair trade and democracy.

The Zenit-Baluleka l’café at the Homecoming Centre was established in 2006 to support the cultural youth exchanges between Malmö and District Six Museums and became an important space in 2007 for youth from our partner programmes to gather and share experiences, music, art and poetry. It enabled many young people from marginalised communities in Cape Town to complete research for their community-based and school projects and to collaborate with each other.

A key element of Baluleka! is our partnership with PeaceJam, a youth organisation that works with 23 schools in Cape Town and is based at the Homecoming Centre. Together with Nadel (National Association of Democratic Lawyers) we hosted Shirin Ebadi, the Iranian Nobel Peace Laureate (2003) who spent three days with 100 youth at a conference at Trafalgar High School in District Six. The conference was driven by schools sharing their community plans to create bridges for diversity and peace as a means to reverse the legacy of apartheid.
The Return: re-imagining the city workshops, a role play developed in 2006 for primary school children, is a work in progress. In 2007 we piloted the programme for adults as part of the South African Police Service’s (SAPS) Diversity programme run in partnership with the Holocaust Centre. We completed 16 workshops which involved 500 policemen, women and SAPS administrative staff. Participants were taken on an interactive journey of discovery by exploring the history of forced removals in the city and the creation of a racially and economically divided city.

The Heritage Ambassador Programme with Lwandle Migrant Labour Museum and PeaceJam aimed to introduce a group of high school youth (15–18 years) to our museum practices, organisational skills and community leadership. The idea behind this particular programme was to introduce Lwandle Migrant Labour Museum to the approach and process we use to work with youth and to strengthen the working relationship between these two important memorial sites. Youth explored forced removals and migrant labour as two key forces that shaped the urban Cape landscape. The results of these explorations were translated into written, visual and performance elements to be exhibited in April and May 2008.

Four young people from our Heritage Ambassador Programme with Lwandle Migrant Labour Museum participated in a week long leadership exchange with youth from all nine provinces, in Qunu, in the Eastern Cape. Khoi Khonnexion, a group of performance poets, artists and musicians helped to prepare the Cape Town youth through a series of indigenous music workshops that highlighted the common historical roots of traditional Khoi and Xhosa Hlubi music and instrument making.

Open days
We had public programmes on key national public holidays: 21 March; 27 April; 16 June; 24 September as well as on 10 December, the Museum’s birthday. One of the open day programmes for the year included the Right to Music project talent showcase on Human Rights Day (21 March). Youth performers were drawn from partners such as COMART (Elsies River Community Arts Project) and from the Museum’s Baluleka! youth project. The workshop series included sessions on approaches to instrument making and playing (including indigenous instruments); general music theory in historical, first-nation and contemporary contexts; activities on mouth-bow, shakers, flutes as well as trance drumming.

Other open day programmes included a tribute to Ocean View-based artist Peter Clarke on Freedom Day (27 April), acknowledging his contribution to our work and exhibitions; an inter-generational poetry exchange with Africa Unite involving established poets like James Matthews, Kelwyn Sole and high school learners – the culmination of the Poetry and Politics series of workshops at Maitland High School.
The primary focus of our exhibitionary work at the beginning of 2007 was to streamline and consolidate project work that had been held over from 2006 in preparation for the Sports Memory Project.

In May we received a grant from the Kellogg Foundation to organise and facilitate a series of six consecutive Huis Kombuis craft workshops which had come to an end in November 2007. This gave us an opportunity to deepen the scope of the Huis Kombuis memory methodology practices on a more ambitious level. The introduction and interpretation of personal biographies framed the underlying concept for a new theme – Memory Aprons.

These workshops ran concurrently with the documentation process in preparation for the development of a Digging Deeper maintenance manual. The manual is intended to incorporate practical guidelines for ensuring the ongoing conservation of materials on display and will also provide curatorial frameworks for identifying areas within Digging Deeper which will further stimulate ongoing interpretation and dialogue.

In the latter half of the year we began to operationalise the Sports Memory Project by staffing the research team and starting the process of putting together the conceptual and management framework to support the Sport Memory Project’s curatorial and research work. The intense research programme involved archival and desktop research together with an examination of our existing sports collection, focusing in particular on collating all the football material as well as donor information on record.

In August 2007 a detailed project implementation plan was carried out which included organising regular sports reference group and donor meetings to build support for the project. An intense oral history research programme was launched in October. This included interviews with over one hundred ex-players, administrators, referees, spectators and sports journalists.

Most of the energy and focus of the Exhibitions Department in 2008 will be driven towards completing the final stages of delivery for this project.
The work of collecting and archiving occurs in all areas of the Museum’s work, but is given coherence within the Collections, Research and Documentation department. This includes ensuring that material is well-organised and accessible; sourcing material for presentations, programmes and reports; undertaking conservation work; growing the collection and maintaining donor relations.

For a large part of the year both the collections manager and audiovisual archivist positions were vacant and these responsibilities were shared between existing staff and some part-time appointments. Despite this and other resource challenges during the 2007/8 year a number of achievements can be reported.

Great strides have been made in documenting one of the largest collections – the sports collection. This relates to the existing material generated during the earlier sports exhibition – Displaying the Game (1997) – as well as material collected during the research being conducted for the current Sports Memory Project exhibition.

Follow-up to the photographic conservation workshops which were supported by the Royal Netherlands Embassy early in 2007 continues into the current period. This involves exploratory research into the significance of the Van Kalker Collection of photographic negatives and developing a broad conceptual plan for this potential engagement.

A project entitled Rebuilding the City which flowed from the National Heritage Site research was another of the departmental projects undertaken. It involved young people currently living in District Six in working with archival material to develop a visual art product which depicted their vision for the new District Six.

The resource centre continues to serve as a point of public access to the collection, and although it continues to be a well-used space, we have recorded a decline in school users during the past year. Some of the reasons may be that more schools have access to online resources while others have not opted to select District Six as an area of focus. The number of tertiary-level student users, though, has remained relatively constant. The number of publishers, film-makers and others who call upon the archive for support has increased. The plan for the coming year includes developing a user survey and increasing the profile of the resource centre in different ways. It will include closer collaboration with the programming component of the Museum’s education department and supporting the development of the youth Digital Arts Clubhouse. It will also tie in with the research and preparatory work being done by the department into the area of digital archiving and the development of online and web-based resources.
Reflections on the Conference, Hands on District Six: Landscapes of Postcolonial Memorialisation provides a comprehensive overview of the key issues raised during presentations and discussions at the District Six Museum’s 2005 Conference. It presents the reader with a visual and textual journey through the four-day Conference, ending with a section which points to a following publication which will reflect different responses to the range of challenges surfaced.

A vital strength of the Conference was that it invited participation from people involved in a diverse range of fields, locally, nationally and internationally. Various platforms were created from which themes relating to memory, heritage, community and site, among other things, were explored from theoretical as well as from practice-based perspectives. The notion of site as both a geographical location and a framing concept emerged strongly throughout, and further focus will be given to this.

The District Six Museum would like to thank the Ford Foundation, the Rockefeller Foundation and the British Council for making it possible for us to translate the idea of the Conference into an actualised event. Thanks also to our partners and the Conference delegates whose vigorous engagement with the planning and activation of the programme contributed immensely to its vitality. We are grateful to the Ford Foundation for sponsoring this publication.

Cape Town, 25 – 28 May 2005
Engaging in projects that strive to be collaborative and are driven by a range of stakeholders underpins the Museum’s understanding of its research processes. Often termed as ‘history from below’ in the past, our challenge is to move beyond this and to jointly conceptualise research programmes, not on behalf of others, but through community participation. In the past year, our research focus was characterised by an intensive oral history programme for the Sports Memory Project as well as the culmination of a research engagement that started with the Hands on District Six conference of 2005.

The Sports Memory Project foregrounded the local histories of football in Cape Town from the game’s first moments on the Green Point Common in 1862 until the 1960s. Over a period of ten months, oral history interviews were conducted with football players, administrators and associations whose fields of play were firmly located in the city and its surrounds. The aim of this engagement was to understand the impact of forced removals on these role players and to articulate the ways in which social, personal and club identities were formed and later fragmented by the consequences of the Group Areas Act. Oral histories were the primary sources used to develop an exhibition narrative. Interviewees, in themselves collectors and archivists of their personal and club histories, helped to shape the research project thus contributing significantly to the making of public memory around local football.

City, Site, Museum: reviewing memory practices at the District Six Museum (2008) is the result of a two year long critical engagement with those areas of work that define the Museum’s memory methodology. Envisioned at the conference of 2005, it is a companion publication to the reflections and debates of this conference captured in Reflections on the Conference, Hands on District Six: landscapes of post-colonial memorialisation (2007). Through sustained engagement between Museum trustees and staff, and a museum community which includes District Six ex-residents, those affected by forced removals beyond District Six, students, social justice activists as well as public history scholars, City, Site, Museum is not only an account of the Museum’s educational, exhibitionary and research work, but is a blueprint for how we wish to engage with the redeveloped District Six site in the future. The publication traces the organic movement between the conceptual, as well as the physical spaces represented by the Museum as it simultaneously occupies the areas of the city in which it is situated, the site which it represents, and the contested field of being a museum in which it is firmly located.
Located just a block away from the Museum is the landmark Sacks Futeran building. In 2002 we became the owners of these premises, made possible by a grant from Atlantic Philanthropies and a substantial reduction in the selling price by the then owners, the Futeran family.

The potential unlocked by this space has taken the Museum into the new terrain of overseeing a major renovation and restoration project in the city. The plans involve expanding the building as a centre for the Museum’s programmes - which have long ago outgrown the current space that houses our permanent exhibition - and as a community centre to support the ongoing work relating to the return of former residents to the District.

The building has a long history within the city. As a textile and soft goods supplier, it was frequented by generations of District Six seamstresses and tailors as well as by other members of the general public. As it now stands, the complex consists of five interconnected buildings - nineteenth and early twentieth century warehouses with a remnant portion of an old Gothic-style church at its centre.

The various components to be accommodated within these premises will include office areas for Museum staff; a centre for the District Six Beneficiary and Redevelopment Trust; a conservation centre for our archival collection; rental space particularly for non-profit organisations; a digital arts clubhouse for youth; a multi-use theatre and spaces for exhibitions, conferences, meetings, workshops and training.

A phased approach has been adopted, both for budgetary reasons and because we need to remain functional in the midst of the building work. The staff who are located in the building continue to endure a fair amount of dust, noise and general inconvenience as different stages of the renovation unfold around them.

The current phase is directed at renovating the ground-floor section of the warehouse (on the corner of Buitenkant and Caledon Streets) in preparation for the installation of the *Sports Memory Project* exhibition. The ground floor of the Homecoming Centre will serve as the front-of-house reception area while it continues to provide office space for the Beneficiary Trust, and some cosmetic work is being undertaken here.

The next phases will include the development of the staff work areas, the digital arts clubhouse and the theatre development. It will be supported by a fundraising campaign and an invitation to local businesses and organisations to be involved in the development of the different project components.
REPORT OF THE INDEPENDENT AUDITOR ON THE SUMMARISED FINANCIAL STATEMENTS TO THE TRUSTEES OF DISTRICT SIX MUSEUM FOUNDATION

The accompanying summarised financial statements, which comprise the summarised balance sheet as at 31 March 2008 and summarised income statement for the year then ended, have been derived from the financial statements of District Six Museum Foundation for the year ended 31 March 2008. We expressed a qualified opinion on those financial statements in our report dated 1 September 2008.

The summarised financial statements do not contain all the disclosures required by South African Statements of Generally Accepted Accounting Practice. Reading the summarised financial statements, therefore, is not a substitute for reading the audited financial statements of District Six Museum Foundation.

Trustees Responsibility for the Summarised Financial Statements

The Trustees are responsible for preparing and presenting a summary of the audited financial statements in accordance with South African Statements of Generally Accepted Accounting Practice.

Auditor’s Responsibility

Our responsibility is to express an opinion on whether the summarised financial statements are consistent, in all material respects, with the financial statements from which they were derived.

Basis for Qualified Opinion

We have audited the financial statements of District Six Museum Foundation for the year ended 31 March 2008, from which the summarised financial statements,
set out on pages 22 to 23, were derived, in accordance with International Standards on Auditing. In our report dated 1 September 2008, we expressed an opinion that the financial statements from which the summarised financial statements were derived, were prepared in all material respects in accordance with South African Statements of Generally Accepted Accounting Practice, except that:

- as is common with similar organisations, it is not feasible for the organisation to institute accounting controls over cash collections from donations, fund raising functions and bequests prior to the initial entry of the collections in the accounting records and accordingly, it is impracticable for us to extend our examination beyond the receipts actually recorded.

- as discussed in accounting policy note 1.1 to the financial statements, assets are written off in the year of acquisition and as a result no depreciation has been provided in the financial statements. This practice is not in accordance with South African Generally Accepted Accounting Practice, AC 123 Property, Plant and Equipment (IAS 16) that requires property, plant and equipment to be depreciated to their residual value over their useful lives. The trust's records did not permit the application of alternative auditing procedures regarding the recalculation of depreciation of buildings, other equipment and motor vehicles. Consequently, we were unable to satisfy ourselves as to the accuracy of the depreciation charge and book values of these fixed assets.

Qualified Opinion

In our opinion, the accompanying summarised financial statements are consistent, in all material respects, with the financial statements from which they were derived and on which we expressed a qualified opinion, except for the effects on the financial statements of the matters referred to in the preceding paragraph.

PricewaterhouseCoopers Inc
Director: E Carelse
Registered Auditor
Cape Town
Date: 1 September 2008
District Six Museum Foundation  
Registration no. T2939/94

Balance Sheet  
AS AT 31 MARCH 2008

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>Notes</th>
<th>2008 R</th>
<th>2007 R</th>
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<td><strong>ASSETS</strong></td>
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<tr>
<td>Non-current assets</td>
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<tr>
<td>Property, plant and equipment</td>
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<td>–</td>
<td>–</td>
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<tr>
<td>Current assets</td>
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<tr>
<td>Inventory</td>
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<td>193 653</td>
<td>117 259</td>
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<tr>
<td>Receivables and prepayments</td>
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<td>88 750</td>
<td>1 61 262</td>
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<tr>
<td>Cash and cash equivalents</td>
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<td>1 576 593</td>
<td>2 387 904</td>
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<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>1 858 996</td>
<td>2 666 425</td>
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</tbody>
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| EQUITY AND LIABILITIES | | | |
| Capital and reserves | | (43 109) | 169 635 |
| Grant from donor | | 100 | 100 |
| Accumulated funds | | (43 209) | 169 535 |
| Current liabilities | | | |
| Trade and other payables | 6 | 696 528 | 762 165 |
| Deferred income | 7 | 1 205 577 | 1 734 625 |
| **Total equity and liabilities** | | 1 858 996 | 2 666 425 |
## Income Statement

FOR THE YEAR ENDED 31 MARCH 2008

<table>
<thead>
<tr>
<th>Notes</th>
<th>2008</th>
<th>2007</th>
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<tr>
<td></td>
<td>R</td>
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<tr>
<td><strong>Revenue</strong></td>
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<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Other donations</td>
<td>2 462 068</td>
<td>3 768 936</td>
</tr>
<tr>
<td>Gross profit on sales</td>
<td>179 274</td>
<td>211 411</td>
</tr>
<tr>
<td>Sundry income</td>
<td>1 285 900</td>
<td>1 188 383</td>
</tr>
<tr>
<td><strong>Less Operating expenses</strong></td>
<td>4 139 986</td>
<td>5 564 495</td>
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<tr>
<td>Administration expenses</td>
<td>3 388 459</td>
<td>3 672 788</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>751 527</td>
<td>1 891 707</td>
</tr>
<tr>
<td><strong>Deficit for the year</strong></td>
<td>(212 744)</td>
<td>(395 765)</td>
</tr>
</tbody>
</table>
An internal culture of learning

BONITA BENNETT, Director

The Museum staff are among the organisation’s most valuable resources. Much is expected of staff who both lead and support the public work of the Museum, and the behind-the-scenes nurturing of this engagement is crucial to sustaining energy as well as commitment and ownership from within.

A changing operating environment demands a dynamic approach to work, to job profiles and to formal contracts in ways which respect the rights and responsibilities of an engaged team of people who are also employees. Also required is an organisational structure which is flexible enough to be moulded by external circumstances, while being firm enough to support a fair employer-employee relationship. Coupled with this is the Museum’s commitment to personal and institutional change, to growth and development, and to developing a healthy internal culture of fair practice.

For the past three years the Museum has started an in-house programme which has become known as the ‘Monday sessions’. The doors close two hours earlier than usual every Monday, enabling staff to gather in a relatively un-pressured way, to embark on a process of learning in its broadest sense. The ‘Monday sessions’ have become one of the organisation’s most valuable internal routines and have provided a safe space for staff to interact with each other. It has evolved into a space for resolving tensions, for sharing information, and resuscitating personal and organisational energies depleted during work which has often taken its toll on those expected to keep the organisation functioning optimally.

Sessions are structured to include opportunities for sharing information about activities and events, for learning about a new area of work or a new approach to a familiar area, for visiting other museums, projects or sites, and for team-building. They have also provided an equalising space, where attempts have been made to approach the sessions with the “each one, teach one” philosophy which guided the student movement of the 1980s.

The ‘Monday sessions’ have not always been easy terrain to navigate and the pressures of work sometimes left staff members overwhelmed. Yet, despite this the sessions have come to signify an important space of communication, of promoting democratic work practice, of storytelling, fun and laughter as well as of resolving conflict.

In its 2004/5 Annual Report the Community Development Resource Association (CDRA) refers to the importance of organisational learning routines. Reflecting on their monthly ‘home week’ practice, they say:

_The work we do at CDRA, largely responsive to requests and opportunities from outside our control, is essential, irregular and for this reason exhausting and stressful. Home weeks bring re-alignment and restoration to our work life, and to some extent our home lives, in their rhythmic regularity._ (CDRA 2004/5:3)

In the same way the ‘Monday sessions’ have provided the calming, centring and creative space needed by Museum staff.
2007/8 Staff
Wilma Adams – Receptionist
Bonita Bennett – Director
Margaux Bergman – Resource centre assistant
Edith Bulana – Museum attendant
Sicelo Bulana – Exhibitions maintenance assistant
Menisha Collins – Coffee shop assistant
Clayton de Wet – Front of house officer
Noor Ebrahim – Education officer
Maheerah Gamieldien-Mohamed – Development and liaison manager
Revina Gwayi – Exhibitions crafter
Tobeka Hobe – Museum attendant
Chrischené Julius – Exhibitions researcher
Priscilla Ntlonze – Museum attendant
Thulani Nxumalo – Audiovisual archivist
Mandy Sanger – Education manager
Joe Schaffers – Education officer
Tina Smith – Exhibitions manager
Valentine Williams – Driver/general assistant

Trustees
Crain Soudien – Chairperson
Jean September – Deputy chairperson
Karl Flowers – Finance sub-committee convenor
Roseline Nyman – Governance sub-committee convenor
Ciraj Rassool – Secretary/Heritage, curatorial and research committee convenor
Lionel Davis
Premesh Lalu
Gilbert Lawrence
Nombulelo Mkefa
Anwah Nagia
Brent Williams
**Honorary trustees (founding members)**

Stan Abrahams  
Ruth Cookson  
Peggy Delport  
Vincent Kolbe  
Lucien le Grange  
Lalou Meltzer  
Les van Breda

**Patrons**

Professor Kader Asmal  
Ms Nadine Gordimer  
Bishop Peter Storey  
Emeritus Archbishop Desmond Tutu

**Acknowledgements**

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nsd@iafrica.com

**Printing**

VRP PRINT  
25–27 Thor Circle, Viking Place,  
Thornton, 7460

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Funders
The following were the main funders for the 2007/8 period:

- CS Mott Foundation
- Department of Arts and Culture
- Department of Economic Development and Tourism, Provincial Government of the Western Cape
- Ford Foundation
- National Lotteries Distribution Trust Fund
- National Heritage Council
- South African Heritage and Resources Agency
Captions

1. District Six site.
2. Irwin Combrinck, (7 December 1926–16 May 2005). Detail taken from Peggy Delport’s mural, “No matter where we are, we are here.”
3. Concert series performers.
4. Concert series performers.
5. Prestwich tour conducted by Prestwich Place Project Committee member Michael Weeder.
6. Prestwich Ossuary Complex on Somerset Road, Green Point. Photograph by Paul Grendon
7. Heritage Ambassador Programme participants at work.
9. PeaceJam and Baluleka! youth visit the site of the battle of Cuito Cuanavale in Angola.
10. Baluleka! youth introduce Zenit members to their families and homes in Cape Town.
12. Prototype for a Memory Apron, created by Revina Gwayi.
13. Revina Gwayi poses with an apron and oven mitt created during the Huis Kombuis workshops.
14. Linda Fortune (left) and Menisha Collins (right) prepare tea tray cloths created during the Huis Kombuis workshops.
15. District Six floor map after cleaning.
17. District Six Museum interior.
18. Oral history interview with returnees Mrs Beatrice Davids and Mrs Maria Ndzabela.
22. Mr Bert Erickson being interviewed in the Bo-Kaap for the Sports Memory Project.
23. Contemporary view of the Sacks Futeran building.
24. Buitenkant Street panorama.
25–27. Monday staff sessions.
28. Museum staff.