



COMMUNITY CHEST

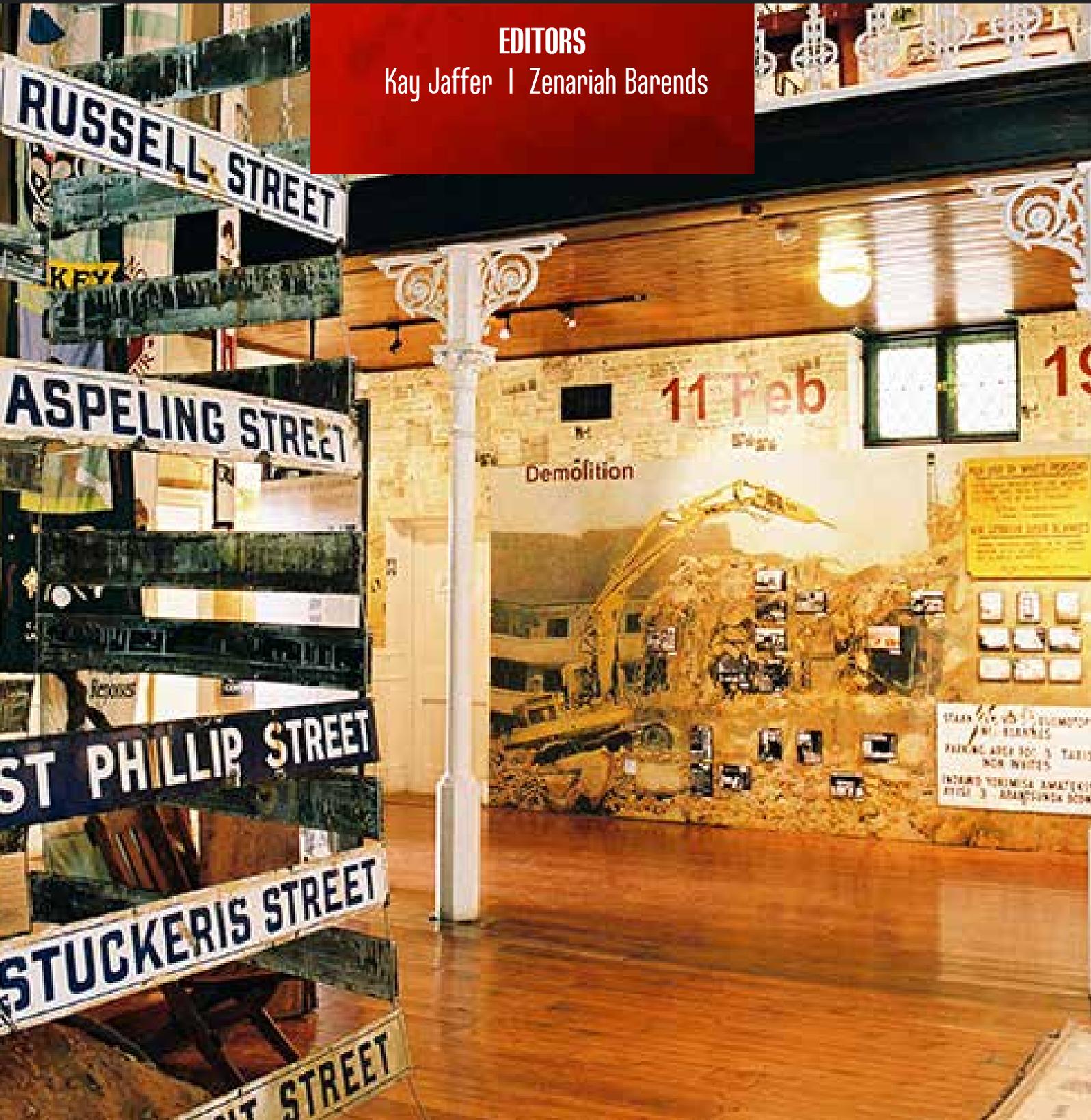


# HERITAGE IN A TIME OF GLOBAL CRISIS

## Building Resilience and Pushing Boundaries

EDITORS

Kay Jaffer | Zenariah Barends



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FRONT COVER : District Six Museum – Photographer: Paul Grendon (1954– 2019) District Six Museum



PHOTO CREDIT : <https://blog.radissonblu.com/room-picture-perfect-streets-60-kaap/>



**KAY JAFFER**  
is a founder member of the Cape Cultural Collective with a background in social activism, education and media.



**ZENARIAH BAREND**  
is the Director of the Sediba Global Partnership Office at Community Chest.

Community Chest and the Cape Cultural Collective have partnered to produce *“Heritage in a Global Crisis: Building Resilience and Pushing Boundaries”* as we commemorate Heritage Day in South Africa on the 24 September 2020 during a national lockdown.

The COVID-19 pandemic has resulted in an unparalleled international health crisis resulting in the lockdown of life in South Africa and throughout the world. This has closed off access to unique heritage spaces such as museums and sites of cultural expression and performance such as theatres. At the end of April 2020, UNESCO data showed that 72 % of all World Heritage Sites were shut down with no public access allowed.

However, elements of heritage such as visual mediums like film, books, on-line galleries and virtual concerts have been amongst the tools many have turned to, in order to sustain themselves emotionally and spiritually during this crisis. Indeed, they have been sources of resilience and inspiration. Ironically, many in the heritage sector, including artists, have lost their livelihoods, exacerbating the economic fallout caused by the pandemic. At the time of publication, we find ourselves in Level 1 of the South African lockdown and these spaces are increasingly opening up. However, the devastating impact of lockdown will be felt for months to come. As a consequence, many of the heritage institutions are in crisis and have embarked on innovative campaigns to ensure their sustainability during and post COVID-19.

Heritage Day calls on South Africans to commemorate their traditions, and tell their stories. Indeed, the celebration of our heritage has been viewed as an important mechanism for nation building given our fractured history as a country. But what is heritage? One definition, according to the Centre for Heritage and Society at the University of Massachusetts, is that *“Heritage is the full range of our inherited traditions, monuments, objects, and culture. Most important, it is the range of contemporary activities, meanings, and behaviours that we draw from them.”*

The contributors to this publication offer us their insights on heritage. The contributions are diverse in range, subject matter, tone and interpretation. Included are pieces on the arts, identity, land, food and history. There are personal reflections, stories, poems, histories and analytical pieces. All try to find meaning in this cataclysmic period, reflecting on our divided past, our contested present and our hopeful future. They deliberate on what it is to push boundaries and build resilience, including their challenges and constraints, which have been aggravated by the pandemic.

**REGINA ISAACS**, representing the South African Heritage Resources Agency (SAHRA), opens the publication with an overview of the work undertaken by SAHRA in the last twenty years. She contends that heritage is a contested terrain. She states that the acknowledgement of our divided past and the work to recognise what has previously been marginalised is central to the work of the agency.

*“As community involvement is an integral part of protecting heritage resources, it was important to continue with the engagements through the well-established coordination and cooperation among community members. Given our oppressive past and our diversity, it is not surprising that our heritage is contested, with the legacy of that past reflected in its tangible representation.”*

In a personal and professional reflection, **MARLENE LE ROUX**, from Artscape, foregrounds *Ubuntu*, what it means, and the importance of celebrating our heritage, particularly during periods of collective trauma. She argues that these moments are catalytic for building social cohesion.

*“I cannot emphasise more the need for South Africans to celebrate their respective heritages and to understand what unity in diversity means – especially during these trying times of COVID-19. Through promoting social cohesion and inclusivity of our unique, colourful cultural heritage as a nation, we should always be focusing our efforts towards affording platforms to encourage dialogue about values, aspirations and visions as we work together towards a united, inclusive and dignified South Africa.”*

Resonating with the previous theme of *Ubuntu*, **AVIWE FUNANI**, of Waves for Change shares her contemplation during the enforced isolation during the early stages of the Level 5 lockdown. This period resulted in a deep reflection on heritage and aroused her curiosity. She proposes that disruptive periods like these can lead to ‘oneness’ while celebrating diversity.

*“My curiosity is a thirst that can never be quenched. In this time of crisis, we have an opportunity and a responsibility to return to our oneness, one with self and one with others. One with history so that as we produce the present and the future we create a world that values the power of unique heritage like the water from one well poured into different car radiators to keep them from overheating.”*

Wordsmith **KHADIJA TRACEY HEEGER** offers us two poems. The first is *Witness*, a searing commentary on the heritage of slaves, whose vital contribution to the development of the Cape is still marginalised. She affirms their profound influence and deep sense of place as she names their presence.

*“Not January, not February, not van de Caeb or van Bengal  
I will take my sinewy tongue and spell your true names on  
the rapture of my skin  
I will write you a proud voice in the hearts of babes,  
on the walls of caves  
I will name your presence.”*

Reinforcing the theme of the extraordinary influence of those who settled in the Cape, many unwillingly, **FAHIEM STELLENBOOM** of the Baxter Theatre, in one of two pieces submitted, tells us about the history of the kramats in the Cape. In an ode to Cape Town he speaks of the magnetism of the city, the belief in its location as a spiritual centre and the rich heritage which it gave rise to as a result of those who settled here.

*“I had hoped that with COVID-19 ravaging South Africa and the world and lockdown incarcerating us in ways unimaginable, we would connect to this spirit source. Ignite compassion and care, to heal us. Table Mountain with its profound, intangible magic has always been a magnet for the dangerous and spiritual.”*

Historian and heritage scholar **CIRAJ RASSOOL**, from the University of the Western Cape, cautions against a simplistic and restrictive understanding of heritage, encouraging a consideration of heritage as a “domain of building critical citizenship”. As he traces how notions of heritage have been constructed throughout South Africa’s history, first to support apartheid narratives, then in support of often biographic narratives of the democratic nation and its triumphs, he cites the example of the District Six Museum as an innovative heritage and museum project.

*“... the work of the District Six Museum has shown how it is possible to reconceptualise museums and heritage away from the care of collections to an active process of social mobilisation.... As an activist memory project that emphasises land restitution as a project of active memory and memorialisation, and not as one of property, the District Six Museum has shown how it is possible to rethink what it means to be a museum.”*

Following on from the preceding piece, **CHRISCHENÉ JULIUS**, of the District Six Museum, while being upfront about the severe constraints being encountered currently, expands on the groundbreaking work of the museum and its history as a memory project. This memory work was intended to elevate the voices of those whose stories and histories had been erased. She argues for a nuanced view of what constitutes memory.

*“The Museum specifically tasked itself with the notion of ‘memory work’ – counteracting the official colonial and Apartheid-era record by illuminating those voices that had been erased, and building a new record that reflected the everyday experience of Apartheid. This retrieval of memory sought to foreground the contested meanings around District Six, arguing that the way in which people remembered was as important as what they remembered.”*

**VALMONT LAYNE**, from the Centre for Humanities Research at the University of the Western Cape, argues that while heritage is sometimes merely regarded as stories we tell each other of the past, the past matters. And when we need to, we activate these from their dormant state, shaping them as we need to in the present.

*“It may feel as if we passively inherit our past, but I want to remind us that we also make the past anew all the time. One can imagine uncountable stories South Africans have yet to share with each other, let alone the world. We have the*

*opportunity to revitalise our sense of the past, to enjoy the sense of belonging it offers us, and to do so in the spirit of solidarity, across the boundaries that separate us....”*

**RUDI BUYS** from Cornerstone Institute, problematises the description of South Africa as a Rainbow Nation. This term, popularised soon after the dawn of a democratic South Africa, glossed over our inherited divisions and tried to simplify our complicated past. However, he contends that the COVID-19 period, 26 years into our democracy, allows for the possibility for the rainbow nation to emerge again.

*“It is a world of crises that sees the return to boundaries and hierarchies, but also a resurgence of human togetherness – a return to rag blankets, but also the promise of rainbows. It is again time for a rainbow nation to emerge. That nation will rise because it is a constructed reality – a project of authorship. As authors of history and heritage, diverse communities write and rewrite their memory and narratives.”*

**MARCELLE MENTOR**, from the Sediba Global Partnership Office, continues the exploration of heritage and identity as a person from Cape Town, identified as Coloured during Apartheid. Now living in New York City, she reflects on how she drew on that heritage to sustain herself during the pandemic.

*“This pandemic has left so many of us in depressive and isolated aloneness and this small cyber space draws us together to a place that is uniquely ours – we hear the moppies and the ghoema drums in our head. We can taste the salomies, gatsbys and toasted masala steaks in our mouths – we are transported home.”*

In a stream of consciousness piece, **NCEBAKAZI MNUKWANA**, from the Music Department at Stellenbosch University, evokes the notion of round activities and the centrality of food in such activities during and post COVID-19. Reflecting on her heritage, she conjures up the sense of belonging, engendered by the narrative of *My Mommy’s Cooking*.

*“Life with COVID-19 or after COVID-19 is a food story that takes us back to round activities. Round activities are live events, small and big, that have a beginning, a middle and an ending. A vital round activity is the ritual of making and sharing food, especially during these times.”*

Continuing with the culinary theme, in her second poem ‘*Koesiester*’, **KHADIJA TRACEY HEEGER** graphically conjures up a typical Cape Town image, neighbours gossiping over the fence and the Sunday morning koesiester. This sweet, sticky delicacy is much more than a doughnut, however. It’s a symbol of our rich cultural heritage, on the one hand, but also of our painful past on the other:

*“It’s a love brewing itself across the timelines keeping memory  
300 years of unrecorded history  
Cultural castration  
It’s an innocence we need to save  
It means that they were here, we are here  
It is bibliography - when you tell me I have no culture.”*

**OMAR BADSHA** of South African History Online (SAHO), emphasises the devastating impact that COVID-19 has had on SAHO, as donor funds were diverted to emergency relief efforts. As the largest online history project on the continent, the pioneering work of SAHO has been acknowledged, yet its future is at a crossroads.



“SAHO is now the largest independent, online history project on the African continent. Our archive offers more than 50,000 documents, videos and images. Last year alone, 6.4 million people accessed our website. SAHO has changed how history is taught and all our articles are linked in real-time to journal articles, videos, archival material and newspaper coverage.”

In a second piece offered by SAHO, **ILSE BROOKES, AMBER FOX-MARTIN** and **SIMONE VON DER COLFF** consider how heritage institutions like museums can build their resilience through digitisation and collaboration. They consider SAHO’s future in this regard.

“Digitising ICH, and presenting it on internet technology platforms, negates the need for a physical space. By making online collections free, everyone can access the space, regardless of location. This has been SAHO’s primary objective; it has brought history and heritage to a freely accessible digital space since 1998.”

**FAHIEM STELLENBOOM**, of the Baxter Theatre, in his second offering, reflects on the history of the Baxter Theatre and the innovative steps it has taken to sustain itself and build resilience during the COVID-19 pandemic.

“...The Baxter remains resilient through the devastating impact of COVID-19 on theatre and the arts. The Baxter Theatre Centre’s very existence is based - and was founded on resistance, resilience and pushing boundaries.”

**MANSOOR JAFFER**, a founder member of the Cape Cultural Collective, considers how a set of values drawn from various strains of our cultural heritage, shapes and drives the organisation. He asserts that the arts is a critical and powerful motive force for the deep transformation of society. However, the COVID-19 pandemic has presented real challenges.

“Further, we are painfully aware that despite advances under democratic rule, we are presently stuck with a societal leadership that seems incapable of meeting the country’s critical challenges. The COVID-19 pandemic has deepened this crisis. ... The very basis of human interaction has changed dramatically. In these conditions, building resilience and pushing boundaries present themselves as almost insurmountable obstacles.”

**WAYNE ALEXANDER**, from the Land Claims Commission, offers a brief view into the land restitution landscape in the Western Cape. Restitution is aimed at the restoration of dignity and humanity with a strong notion of justice. Because place has such a critical meaning in our collective memory, all features making up that place are important considerations in the pursuit of justice.

“Land is about heritage, with sacred stories sometimes passed on from one generation to another and occasioned with memories of joy, happiness, sadness, pain, suffering and hardships. Enhancing relationships with museums, or the development of memorial spaces in restored areas for reflection on forced removals and dispossession, may find some measure of raising awareness of restitution marked by a process of healing, hope and social cohesion.”

Journalist and poet, **ZENZILE KHOISAN**, reflects on whose heritage and histories are foregrounded in contemporary South Africa. He writes with reference to the indigenous Khoi and San people in South Africa, reclaiming agency and the struggle for recognition as “first people”, which continues during a global crisis.

“There is without doubt a most brazen assault worldwide, and pertinently here in South Africa, on the quest of foundational peoples to be respected, to be recognised, to be restituted, restored and to be given their rightful place in a society which was authored on expediency, where the negotiations process excised the dispossession, disenfranchisement and historical trauma of Khoi and San descendants from the final agreement upon which the new South African state was constructed.”

**SHAUN VILJOEN** from the University of Stellenbosch, concludes this collection. He reflects on his own cultural heritage while walking his dog Pablo, relishing the freedom from severe lockdown restrictions. They pass an early twentieth-century graveyard being excavated to make way for development. Peering over the fence, there are no signs of the history of this place, and the people who were buried there... its past has to be imagined. He compares this to the hidden reality of our history and heritage.

“I would love to claim a past that opens to the very first inhabitants of the Cape. Does having been labelled coloured under colonial and apartheid rule allow me such a claim? Can I simply make such a claim out of ideological conviction, or do I need hard evidence of such a deep connection? In truth, I can only go as far back as the stories my parents and grandparents have told me.”

When reflecting on the range of contributions to this collection, we are reminded of the Sankofa bird, a metaphorical symbol from the Akan people of Ghana. The symbol is depicted as a bird with its head turned backwards, taking an egg from its back, while flying forward. It expresses the importance of reaching back to knowledge and experience gained in the past, bringing them to the present in order to make sense of it, to make positive progress.

Similarly, the writers delve into the past in order to make sense of the present especially when faced with the unique challenges of the global COVID-19 pandemic. We thank all of them for their contribution to this rich tapestry and reflection on what heritage means in the context of this pandemic.

We hope you engage critically with the content and that the individual and collective experiences shared help us to build resilience and push the boundaries we need to, in order to meet our current challenges and forge resolutely into the future.

**Zenariah Barends | Kay Jaffer**  
**Thursday, 24 September 2020**  
**Cape Town, South Africa**



The SANKOFA bird symbol is derived from an African proverb,  
*"Se wo were fi na wosankofa a yenkyi"*  
 which translates as  
*"It is not wrong to go back for that which you have forgotten"*



**REGINA ISAACS**

*Regina Isaacs is the Manager of the Heritage Objects Unit at the South African Heritage Resources Agency.*



## What Is Required To Develop Heritage As Spaces Of Resilience And Inclusion During And After A Global Crisis?

*"Our heritage is unique and precious, and it cannot be renewed. It helps us to define our cultural identity and therefore lies at the heart of our spiritual well-being and has the power to build our nation. It has the potential to affirm our diverse cultures, and in so doing shape our national character. Our heritage celebrates our achievements and contributes to redressing past inequities" (Preamble to the National Heritage Resources Act, no 25 of 1999).*

The South African Heritage Resources Agency (SAHRA) is the national body that is mandated to coordinate the identification and management of heritage resources at a national level and to set norms and standards according to which heritage resources must be protected for the benefit of all South Africans and for future generations.

A heritage resource is defined as any place or object of cultural significance that may be publicly or privately owned. Heritage management and conservation in South Africa dates to the Bushman-Relics Protection Act of 1911 and includes the National Monuments Act of 1969 that was replaced by the National Heritage Resources Act (NHRA) in 1999. 1st April 2020 marked twenty years of SAHRA's existence. This was within the same period that the lockdown to curb the spread of COVID-19 was pronounced. This thwarted plans for the heritage sector to reflect on the implementation of an un-costed legislation, identify and acknowledge gaps and challenges, as well as to celebrate achievements.

Instead, one of the first interventions SAHRA made was to advise the Minister of Sports, Arts and Culture of the known location of heritage sites, as the Disaster Management Act was invoked in March 2020. In addition, during this time, SAHRA conducted public participation with affected communities around sites like the Sibudu Cave in rural KwaZulu-Natal through online meetings. As community involvement is an integral part of protecting heritage resources, it was important to continue with the engagements through the well-established coordination and cooperation among community members.

Given our oppressive past and our diversity, it is not surprising that our heritage is contested, with the legacy of that past reflected in its tangible representation. However, in implementing the NHRA, SAHRA has transformed both the movable and immovable cultural landscape. There is inclusivity and representivity of the diverse South African communities in the sites and objects declared over the past 20 years, see [sahris.sahra.org.za](http://sahris.sahra.org.za).

The Mapungubwe Cultural Landscape and Makapans Cave in Limpopo were the first sites declared by SAHRA in the new dispensation. District Six in Cape Town, a place associated with Forced Removals, was one of the first sites graded as a Grade 1, nationally significant site. After years of engagement and consultation, sites within District Six are in the process of

being declared as national heritage sites. Similarly, 19 sites within Bo-Kaap were declared in 2019 and included mosques, schools, homesteads, and the Bo-Kaap Museum. SAHRA has also protected several sites directly related to the Liberation Struggle such as Robben Island, Sharpeville and the June 16 Route in Soweto. The South African Astronomical Observatory in Cape Town that turns 200 this year, is also a declared site.

In regulating the movement of heritage objects, SAHRA has refused export of objects that form part of the national estate. A defining moment for SAHRA was when the "Arab Priest", an artwork by Irma Stern, an iconic artist, whose gaze is not without critique, was prohibited from being exported in 2012. The NHRA was the instrument used to lend the artwork to the Qatar Museums Authority (QMA) for twenty years on condition that South Africans have access to it every five years at QMA's expense. As part of this loan agreement, the artwork was on display at the SA National Gallery and at the Javett Museum in Pretoria during 2019.

In 2017 SAHRA declared two known signed copies of the Freedom Charter as specifically declared heritage objects. The Freedom Charter is a significant document in the history of South Africa and it forms the basis of our Constitution. In 2010, SAHRA refused to export the first known signed copy intended for auction in London. Whilst conducting research, the second known signed copy emerged.

In 2017 it came to our attention that a letter written by Steve Biko, addressed to the Magistrates in East London, was going to be sold on an online auction. As a public record, this letter should have been archived in the East London Magistrate's Office. It illicitly found its way into private hands and overseas. The nature of the online sale protected the "owner" of the document and despite several interventions made by SAHRA, and the Biko Foundation, the auction went ahead. The letter was, however, not sold. The NHRA makes provision for State owned and State aided institutions to look after the heritage resources in their care. SAHRA is in the process of reviewing regulations in this regard.

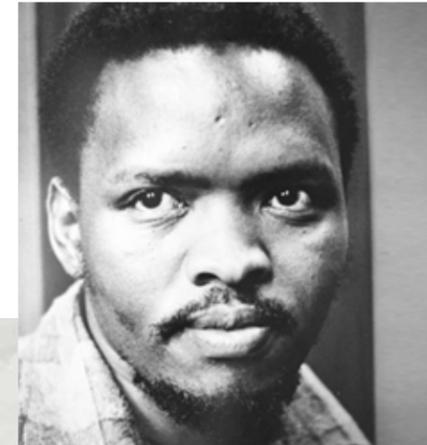
The grave of Magriet Jantjies in Upington, was memorialised in 2016, as she was one of the last people to speak the 'Nluu language. The inscription on her memorial plaque was inscribed in 'Nluu, the first time that it was used for official purposes.

Protection of heritage resources is not limited to land-based heritage but extends to the maritime history of South Africa where the wrecks and their contents are also protected. The Sao Jose Shipwreck in Cape Town and Lake Fundudzi, in the Vhembe District Municipality are specifically declared.

The physical site visits that form part of regular monitoring was impacted by lockdown restrictions. However, where objects and sites were accessible, monitoring continues while observing social distancing.

SAHRA shall continue to find ways and means of carrying out its mandate during and post the pandemic. The South African Heritage Resources Information System (SAHRIS), the tool used to manage and conserve South Africa's heritage resources, is freely accessible. Any member of the public may register by visiting the SAHRA website, [www.sahra.org.za](http://www.sahra.org.za), to use the tool to nominate heritage resources for declaration and apply for a permit. Museums can also use it to inventorise collections. Applications made through SAHRIS are accessible to the public. Therefore, anyone may see the work that SAHRA is doing with communities to protect our heritage resources.

It is imperative for heritage resources to be inventorised so that it is known what comprises the national estate for the benefit of this and future generations.



698 Leightonville,  
King William's Town.  
29th October, 1973.

The Chief Magistrate,  
Magistrate's Office,  
KING WILLIAM'S TOWN.

Dear Sir,

Following our discussion this morning, I would like to make a formal application to you to allow me to visit my wife at St. Matthew's Hospital just outside Keiskammahoek.

There is some very urgent family business which I would like to discuss with her if possible this evening. If this is granted I propose to go there by car in the late afternoon and hitch-hike or take a bus back in the morning.

For your information my wife is employed as a staff nurse by the said hospital.

Yours faithfully,

B.S. BIKO.



**MARLENE LE ROUX**

Marlene Le Roux is the Chief Executive Officer of the Artscape Theatre Centre.

## Bring Back The Wisdom of Ubuntu!

Imagine – a disabled little Coloured girl from a very segregated rural town in South Africa in the 1960s where words like “heritage” and “culture” did not even exist in my nomenclature. All we knew, growing up, was to be, to conform to the white “baas” and “nooi’s”<sup>[i]</sup> orders and expectations of us. Thinking back now, it feels like a strange mixture of confusion, safety and belonging.

Fast forward to 2020, with a pandemic where the world is at war with itself.

If I were now able to talk to my teenage self, I would probably say something like: “do not worry that you have to lower your gaze as you humbly accept left-over food and hand-me-down clothes from the “nooi.” One day, you will understand your purpose and you are going to dedicate your life to use arts and culture to empower and enable disadvantaged groups and to make a difference in another human being’s life.”

When I think back to my younger days in Cape Town, I also fondly remember Christmas choirs and Christmas bands, and how natural it was to play an instrument by just listening to music. And how the “Klopse”<sup>[ii]</sup> started to practice from September already for Tweede Nuwe Jaar<sup>[iii]</sup> (2 January) and the weekend of competitions and how Rosa<sup>[iv]</sup> and the Moppies<sup>[v]</sup> were practiced over and over and how that music still warm-heartedly rings in my ears. Then there were langarm (ballroom) dances on a Friday night where my mother (Tietie/Christie Girl, as she was known) would dress in her finest and go dancing. With a melting pot of cultures around me – we didn’t have a fancy word like “interfaith” for it – but our neighbours were Muslim and Christian alike who harmoniously lived together, respecting one another’s lifestyles, faiths and backgrounds.

It was a time when Labarang (Eid) was as important as Christmas and we would all celebrate both together. And I can go on and on telling you about my heritage or my culture. But, suffice to say, I was surrounded by heritage that, little did I know, was actually my education, my preparation for my future, simply because it helped me build resilience and it taught me to be analytical.

Remembering those days is what propels me today. It is what guides me today when I need to make many decisions that affect other people’s lives in a world that can be harsh and unforgiving. And you might ask yourself right now, but what does that have to do with heritage? For me, it has everything to do with it.

[i] Baas and Nooi – Boss and Madam  
[ii] Klopse - Minstrels  
[iii] Tweede Nuwe Jaar – Second New Year  
[iv] Rosa – an iconic song sung at Malay weddings and by choirs in the Cape  
[v] Moppies - tunes  
[vi] Ubuntu - humaneness, “I am because you are”

A dictionary definition might satisfy some, but there is a uniqueness to that word “heritage” that we, as South Africans, may find very difficult to elucidate. I cannot emphasise more the need for South Africans to celebrate their respective heritages and to understand what unity in diversity means – especially during these trying times of COVID-19. Through promoting social cohesion and inclusivity of our unique, colourful cultural heritage as a nation, we should always be focusing our efforts towards affording platforms to encourage dialogue about values, aspirations and visions as we work together towards a united, inclusive and dignified South Africa.

When COVID-19 hit, my focus, just as with everyone else’s, had to change to become even more resilient within the arts sector, to begin to see the arts, and my position at Artscape, as a vehicle to effect change overnight. And, this time, it is not, as some thought leaders might have blamed, the cruel legacy of Apartheid, or others would have blamed unemployment and/or poverty. This is an indiscriminate pandemic that took away livelihoods and dignity. I had to sit with my team and figure out ways that would benefit all role players and make decisions that affect a wide range of people and that was when my attitude towards what I sketched earlier: my background, my history and my surroundings as a young person growing up during Apartheid, kicked in.

Some say heritage is about your stories – your life growing up and the influences it had on you as you make choices as an adult. We are the only real storytellers of our lives. And by doing so, we not only open doors for others, we help build the strong nation we all so valiantly fought for. As Artscape is turning 50 this year, I had to also reflect on the importance of our building. We need to reflect whether all citizens, stories, cultural backgrounds, languages, faiths are being honoured in the building and on our stages. It is an ongoing journey. Culture is not static. It is organic and constantly evolving. Our communities have become more intertwined and fluid and hence our stories will become interwoven as our children will create new stories and nuances.

I realised that often we overlook interrogating whether it is just due to a lack of humanity or more precisely the erosion of the all-important practice of Ubuntu<sup>[vi]</sup> – the cultural quality that includes the essential human virtues; compassion and humanity passed on from generation to generation through antiquity. The structural implementation of capitalism over the years focusing on the “I” while Ubuntu focuses on the “we” could be fingered as the primary catalyst to the erosion of the values of Ubuntu. Now is the time for that wisdom to return.



The women in the picture are from Ceres. They are seasonal farm workers and the 9th August is their day off to sit on the steps of Artscape, previously denied to them. Every year on the 9th August, National Women’s Day, they have taken 4h00 train in the morning to come to Artscape, to do the Women/Humanity Walk and just to be.

PHOTO CREDIT : Image supplied by Artscape



**AVIWE FUNANI**

Aviwe Funani is the Programme Manager at Waves for Change.

## Oneness - The Heritage Thirst Quencher

The word heritage has a deep and diverse meaning for so many around the world. The complex nature of this one term has, in many cases, brought unfortunate division. At a time like the current COVID-19 crisis, where the common identity of us all is the value of life and how fickle that is, one can only wonder how we can use moments like this to start celebrating the nuances in our diverse heritage.

In this piece I seek to encourage the simple, yet seemingly uncommon act of embodying oneness and honoring the concept of heritage from the realisation of an all-inclusive bigger picture. Heritage is a layered concept and if we listen carefully, we will begin to understand that the treasure hidden beneath these layers is filled with gems that should spark curiosity, appreciation and celebration in all of us.

In the past few months, as I spent lengthy hours alone in my home in Cape Town, I was inspired by various thought leaders. One of those being Deepak Chopra who during an Instagram Live interview with US Women's National Team captain, Megan Rapinoe, said *"We need to use this time to keep coming back to our relationship with self and the world."* Deepak's words have fueled a fire in me, affirming what I have always believed, that 'Ubuntu - I am because we are' is the past, present and future of a healthy world. This statement emphasised the importance of using this moment for reflection and acknowledging the power of our oneness. We cannot speak on the topic of heritage without being intentional about recognising that regardless of our unique nuances, we are one. The atrocities of the past and present which have undermined and attempted to erase the heritage of many across the world are rooted in there not being a firm understanding of our oneness, regardless of nation, language or tradition.

It is one of my core beliefs that oneness is a character trait which not only encourages us to be proud of our own culture, traditions, teachings and lifestyle, it causes us to be cognisant of how our unique heritage plays a role in the bigger scheme of things. One of my favorite lines to explain the above is from the Lion King. Mufasa, while speaking to young Simba, explains the 'Circle of Life' and says *"Everything you see exists in a delicate balance. As a king, you need to understand that balance and respect all creatures from the crawling ant to the leaping antelope."*

Surely this statement is more than just a statement out of the mouth of an animated character but is the very essence of oneness. The challenges of this pandemic can be viewed as opportunities to come into a meditative state of introspecting what drives, inspires, challenges and builds us. If we do well in self-introspection a curiosity should be sparked within us, to

want to learn about others as well as embrace them. Curiosity is what gives us the lens of a child in life, a lens which gives us the perspective of humility and openness to that which is different from what we know. The thread which holds our heritage together is Ubuntu. Ubuntu gives us permission to harness the wind and live intentionally as those who are not only self-aware of our own heritage but are open to learning about the heritage of others.

I am a Xhosa woman, of the amaYirha tribe, my forefathers settled in the mountains of Emgchwangele, a village outside of kuTsolo. My consciousness and self-awareness about my forefathers, my tribe and their legacy is what drives me to firstly become curious about every detail of these amazing leaders which paved the way for me. Secondly, the more curious I become about amaYirha, the more I am curious about the world they lived in, their circumstances, their decisions, their habits and what made them tenacious through challenges.

The most interesting part of my search is that the more I know about myself and my people, the more curious I have become about the ecosystems in which they lived and has led me to a deep hunger to want to know the history, origins and culture of others.

Who were the Khoi, the Qriquas, the Zulus, the Pedis and the Shonaws? What drove them? What inspired them? When I see their descendants today my heart sees their kings, their chiefs, their wars, their battles, their victories. These incredible people at some point in history might have met with my ancestors, did they shake hands? Did they exchange robes? Did they teach each other their languages? Did they secretly marry and birth a new breed of people? I am curious. My curiosity is a thirst that can never be quenched. In this time of crisis, we have an opportunity and a responsibility to return to our oneness, one with self and one with others. One with history so that as we produce the present and the future we create a world that values the power of unique heritage like the water from one well poured into different car radiators to keep them from overheating. This water is our collective heritage ensuring the delicate balance to keep us all on the road smoothly as we journey to our diverse destinations.



PHOTO CREDIT : <https://www.timeslive.co.za/news/south-africa/2018-09-24-south-africans-celebrate-heritage-day/>



**KHADIJA TRACEY HEEGER**

*Khadija Heeger is a spoken word artist and performer from Cape Town.*



## Witness

When they come to ask me who these people are  
The ones whose roots lie fibrous and convoluted beneath the surface  
These people whose histories fall untidy onto pages  
These people whose histories fall off pages out of memory into ectoplasm  
I will tell them your name, and your name and yours  
I will say your name so loud the earth will split her tidy lips  
And the sky will fracture her seams  
I will scream you up into each crevice so blush of you falls on all that is breathing  
On all that is holy  
I will say he was here, and she was here, and he was here  
Not January, not February, not van de Caeb or van Bengal  
I will take my sinewy tongue and spell your true names on the rapture of my skin  
I will write you a proud voice in the hearts of babes, on the walls of caves  
I will name your presence  
Speak the music of your births, your deaths, your desires  
I will play it out across the arteries of time and make you a monument beyond  
any stone or wood  
When they come to ask me who these people are I will say,  
These people are my people  
They are your people  
They are all people  
In One people  
This is my blood narrative to you.

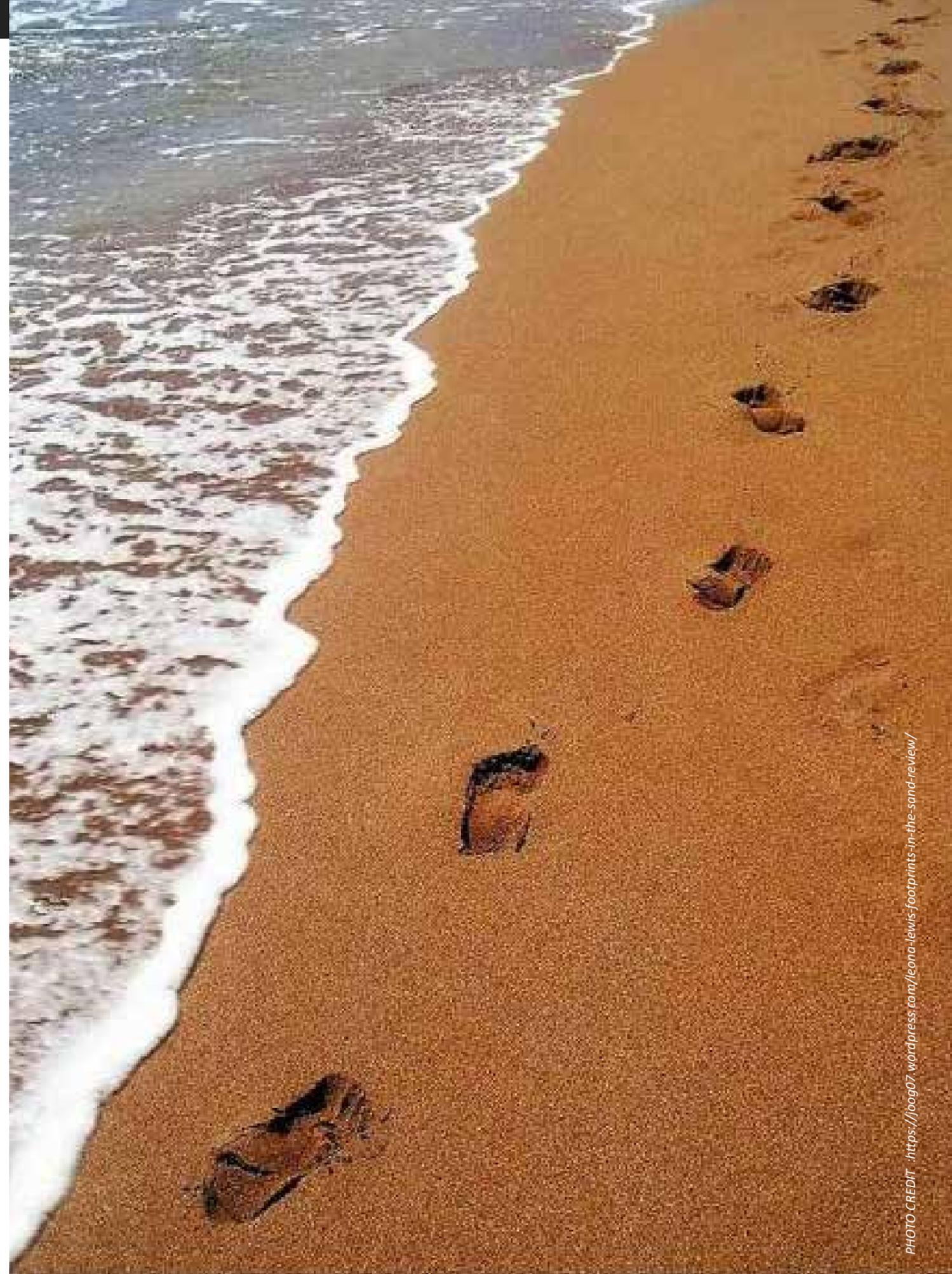


PHOTO CREDIT - <https://joog07.wordpress.com/leona-lewis-footprints-in-the-sand-review/>



**FAHIEM STELLENBOOM**

*Fahiem Stellenboom is the Marketing Manager at the Baxter Theatre Centre.*

## The Foundations Of Islam In Cape Town And South Africa Are Deeply Intertwined With The Rich Heritage Of Slavery, Political Exiles And Cultural Tolerance

I have always felt that Cape Town, with all its glory and faults, is different. We have the mountain to ground us and the sea to cleanse us. Spectacular natural beauty, a rich and diverse heritage, cultures and history, deeply rooted in colonialism and slavery. Sadly, polarised with antithetical socio-economic extremes. Yet, the city sits at the heart and foundation of a majestic spiritual source. But are we listening, are we connecting?

Table Mountain Aerial Cableway company, on its website, explains this hidden gem: "In recent years, people of different spiritual persuasions have come to believe that Table Mountain is one of the planet's 12 main energy centres that radiate magnetic, electric or spiritual energy. Each of the main centres (or "spinner wheels") are believed to have special properties representing the four elements vital to the earth's wellbeing. Table Mountain is believed to be the earth wheel, sending out nurturing energy and pulsing forth light. Many people also believe that thinking positively while in a place of earth energy helps the overall power and health of the planet."

Cape Town, through an invisible network of ley lines (alignments of ancient monuments and prehistoric sites in straight lines, carrying paths of positive energy inherent in the Earth), is connected to energies all over the world.

I had hoped that with COVID-19 ravaging South Africa and the world and lockdown incarcerating us in ways unimaginable, we would connect to this spirit source. Ignite compassion and care, to heal us. Table Mountain with its profound, intangible magic has always been a magnet for the dangerous and spiritual. Cabo da Boa Esperança (what the Portuguese colonists named the Cape of Good Hope in the 1400s), has always had that dichotomous combination of beauty and peril.

The city, the gateway to the African continent, has always possessed the charm to draw many intrepid travelers, whether for imperial greed or against their will. Islam in South Africa was birthed here. Holy men who were brought to our shores as political exiles, prisoners and slaves in the 1600s, from Malaysia, Java, Bali, India, Indonesia and other places, by Dutch colonialists. Perhaps they were drawn to the tip of Africa for a higher cosmic purpose.

Today there are over 30 kramats (Mazaars) located in the city - holy shrines and burial sites of these forefathers of Islam. About 20 of these kramats form an arc around the

Cape Peninsula stretching from Robben Island, Oudekraal, Camps Bay, Bo-Kaap, Vredehoek, Devils Peak, Signal Hill to Constantia and Macassar. There are at least another three in the outlying districts of Caledon, Rawsonville and Bains Kloof. Legend goes that it is this circle that protects Cape Town from earthquakes and natural disasters. The positioning of the kramats is said to fulfil a 250-year-old prophecy that a "circle of Islam" will be formed around Cape Town. Several of the slaves brought to the Cape were leaders of resistance against the Dutch colonialists and exploiters in the Far East. These political exiles were Muslim men of wealth and influence who were banished to the Cape because the Dutch feared them as a threat to their political and economic hegemony.

These Auliyah (friends of Allah or Saints) taught unity and peace amongst the different faiths. Muslims visit the shrines to show their respect and gratitude. Pilgrims who embark on the haj to Mecca, visit these kramats before heading off to fulfil the five pillars of Islam.

This rich cultural heritage is still evident and richly present today. For example, there are 17 fully functioning mosques - Bo-Kaap, District Six, CBD, Woodstock, Walmer Estate and Salt River servicing the communities within a 6km radius of Cape Town's city centre alone. Many of these have been declared heritage sites. The forced removals by the apartheid government some 50 years ago, tried to destroy a richly textured and integrated community, but they could never break the spirit of these communities. These people and communities may well have been uprooted and scattered (or rather dumped) all over the Cape Flats, the religion and the unique cultures created, have survived and continue to thrive. With lockdown this year, Ramadan, Eid-ul-Fitr, Eid-ul-Adha and the pilgrimage to Mecca - were different, unlike any experienced before in over 200 years. The many mosques (masjids) throughout the Western Cape and South Africa, usually filled to the brim during this time were closed, complying with the national state of disaster regulations. They are testament to the long and rich history of Muslims, dating back to the 17th century, despite apartheid and gentrification.

In recent months, complaints about the 'inconvenience' and 'nuisance' caused by the signature Athan (call to prayer for Muslims, five times a day) have brought a newfound intolerance. Gentrification of neighbourhoods reintroducing a divide, with little respect for cultural diversity and an illustrious history steeped in the foundations of the Cape landscape.

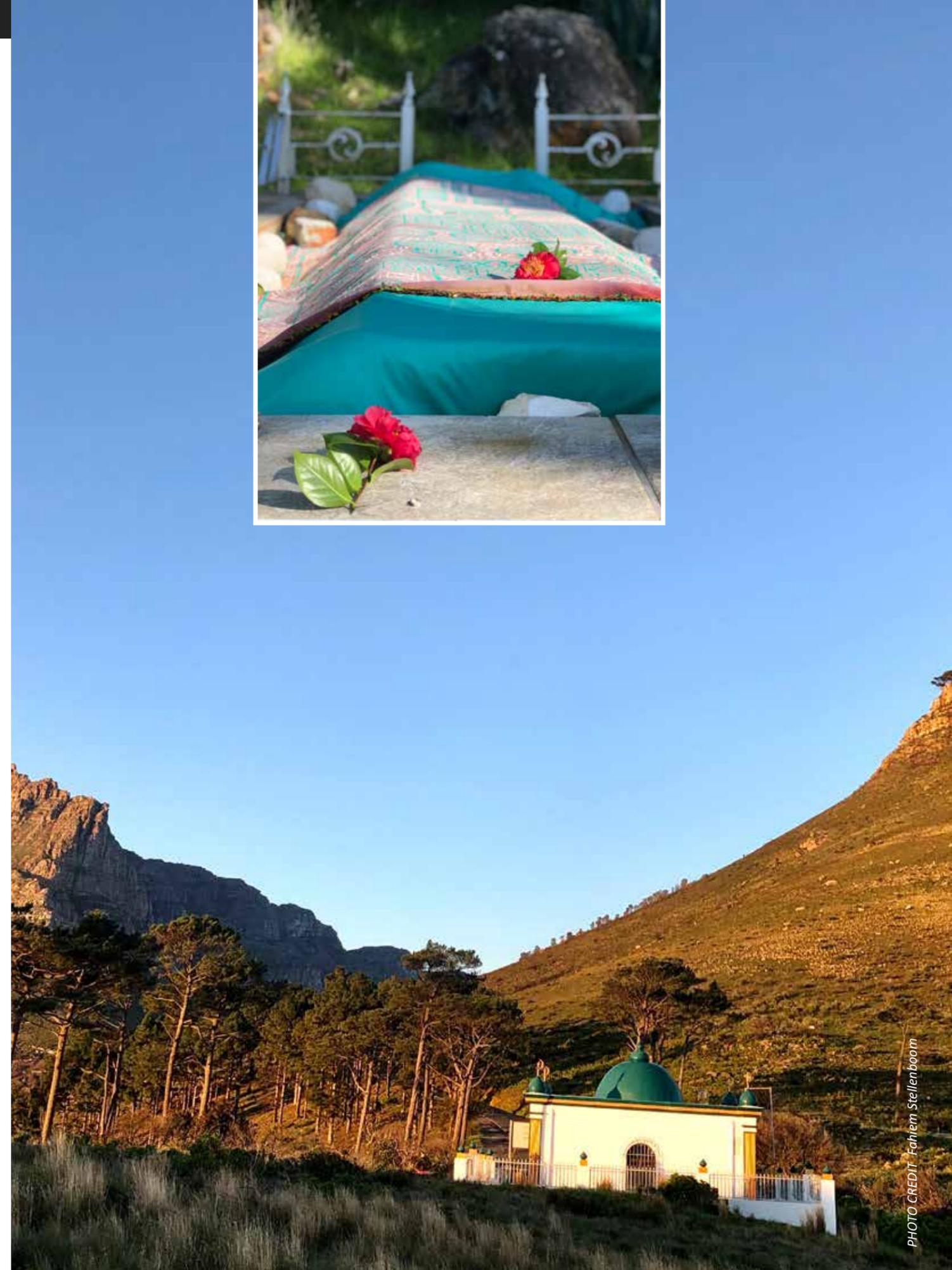


PHOTO CREDIT: Fahiem Stellenboom



**CIRAJ RASSOOL**

*Ciraj Rassool is Professor of History at the University of the Western Cape.*

## Building Critical Heritage As A Means Of Enhancing Resilience

As we develop our critique of simplistic understandings of heritage as tradition and cultural inheritance and as a medium of celebration and nation-building, let us take this opportunity to think about the value of more radical approaches to heritage as a domain of building critical citizenship. Most conceptions of heritage emphasise the duty of preservation and stewardship of artefacts, collections, sites and practices for future generations as a supposedly benign process. However, these actually install and extend forms of governance over things, places and practices, through the application of policies, bureaucracies and professional systems. But more than merely the government of things and persons, heritage also entails the construction and governance of stories and images of society and its past, in the creation of dominant narratives through which the society is made knowable. But there is also space for narratives and images that challenge this dominance, that project other ways of knowing the society.

From about the turn of the 20th Century, one of the domains through which South Africa was turned into a settler nation, was heritage in which South Africa was constructed through a narrative of discovery, civilisation and backwardness, and through an ideology of care. South Africa was divided into people with history and those who were locked into a state of stagnation, and this division was taken into museums, universities and knowledge systems. In this colonial order, white settlers localised themselves through a duty of preservation and care over the land and indigenous people. South Africa became the home of the fossil complex, marked especially by the living fossils of cycad, coelacanth and 'Bushmen' which were deemed to be in danger of disappearing.

South Africa's first law on heritage, the Bushman Relics Act of 1911 came into existence not only to protect rock art, but to regulate the trade in human remains that were of interest to scientists interested in racial studies. This fossil complex has been enduring and difficult to shake off after the end of apartheid, as ideas of 'first people' have sometimes proven hard to distinguish from colonial notions of 'ancient races'. Nevertheless, the transformation of colonial museum collections, previously divided between 'Cultural History' and 'Ethnology/Anthropology' saw the dismantling of this division at Iziko Museums of South Africa, and the creation of a new division of social history, perhaps one of South Africa's greatest contributions to world heritage. The return of the remains of Klaas and Trooi Pienaar from Austria to the Kuruman district in the Northern Cape from where they had been illegally disinterred ushered in a new era of museum restitution, with the potential to shift the work of museums away from care to social engagement.

The democratisation of South Africa since the mid-1990s also saw the installation of new narratives of the democratic nation through the transformation of museums and heritage. In new national history museums and at new heritage sites, South Africa was turned into a biographic order. The biographies of liberation movement leaders, especially those who had been released from political imprisonment, became the cornerstone for a new national story of the triumph of the human spirit over adversity, and where resistance had shifted over into reconciliation. Robben Island was turned into the birthplace of the new nation. Sometimes this narration was contested through a shift in emphasis to the prison experience of ordinary political prisoners.

This biographic order became increasingly connected to an emerging commemorative state, in which national heritage has often taken the form of a convened citizenship by instruction into the central stories of the nation. Heritage resources management has also failed to move beyond a framework of mitigation of development, resulting in acute contestation in District Six, Bo-Kaap, at Princess Vlei and the River Club.

And yet, the work of the District Six Museum in Cape Town has shown how it is possible to reconceptualise museums and heritage away from the care for collections to an active process of social mobilisation of a movement of landscape and memory. As an activist memory project that emphasises land restitution as a project of active memory and memorialisation, and not as one of property, the District Six Museum has shown how it is possible to rethink what it means to be a museum. Indeed, through the beauty and power of its cultural and memory work, the District Six Museum has intervened in the meaning of citizenship. This is a concept of public culture that emphasises announcement, inscription and social criticism, and encourages forms of engagement and participation that represent a new critical citizenship. These values and methods of the District Six Museum are the cornerstone of its resilience, and this is what we should defend and celebrate in these times of pandemic and financial crisis.



*The Walk of Remembrance, 11 February 2017. This commemorates the 11 February 1996, the day on which the then Apartheid Government declared District Six a Whites-only area in terms of the Group Areas Act.*

PHOTO CREDIT: Photograph: Paul Grendon (1954-2019), District Six Museum



**CHRISCHENÉ JULIUS**

*Chrischené Julius is the Acting Director of the District Six Museum.*

## Resilience Through Memory

As I write this, the District Six Museum's doors are in danger of closing. The impact of the COVID-19 pandemic has been far reaching – the loss of international tourists and the restrictions on movement has had a dire impact on the Museum's visitor numbers. As an independent museum, sustainability will always have to be managed – we will always need to balance the income derived from feet through the door, with other forms of income generation. The pandemic has made these challenges even more urgent, but the question of resilience is also one about methodology.

The District Six Museum was first established as a memory project in 1989, when a range of ex-residents, academics, clerics and community leaders saw the need to prevent the redevelopment of the area by the Apartheid state. Their intention was to keep the memory of District Six alive through a series of interventions: discussions, slideshows, exhibitions and performances.

The idea of having a permanent museum space only reached fruition in 1992. Throughout that period, the aim was to mobilise former residents and to bring about the return of the community to District Six through a land restitution process. The Museum specifically tasked itself with the notion of 'memory work' – counteracting the official colonial and Apartheid-era record by illuminating those voices that had been erased, and building a new record that reflected the everyday experience of Apartheid.

This retrieval of memory sought to foreground the contested meanings around District Six, arguing that the way in which people remembered was as important as what they remembered. The Museum argued that an aesthetic, creative framework provided a necessary forum in which traumatic pasts could be shared and made visible, and where identities could be negotiated beyond that of victim or perpetrator. It argued that to bear witness to Apartheid was an ongoing process of meaning making that was both public and personal. While the Museum could produce exhibitions, publications and programmes, what was equally important was the relationship between community members and their past, and their ability to make sense of this in ways which could not be quantified or consumed by a museum-going public.

Taking this methodology forward after 25 years is an act of resilience.

There is a danger that working within the framework of memory, one can produce a myopic view of the past - where nostalgia about 'the way things were' simply reproduces a one-sided narrative of a community's experience. The artist and curator Fred Wilson, whose artistic practice centres on challenging the collecting and display histories of traditional museum spaces, notes that the intention of his work is to "push the outer edges of what it means to be in any particular community, to challenge stereotypes and to explore issues that might not immediately seem relevant to the community in question, but that engage identity from multiple perspectives."<sup>[1]</sup>

Wilson's reflection touches on the intricacies of memory work which are not always visible to the public eye: the debates, arguments and confrontations that emerge during workshop processes; the desire to make sense of the past not only through storytelling, but also through creative acts that reflect both the joy and trauma of one's experience. Challenging the nostalgia around District Six oftentimes places the museum in opposition to community members.

It requires moving away from a static picture of the District Six 'ex-resident' who was a 'victim' of forced removal, to a picture that is more nuanced and flawed. It requires us to reflect more holistically on the lasting impact of Apartheid-era racial classification and legislation, and how these have fed into current debates and public opinion about the meaning of District Six.

The pandemic has forced us to explore innovative, digital platforms to create community spaces and reach younger, different audiences. While this is crucial, the resilience that is borne out of working 'in community' should not be lost.

[1] Janet Marstine, "Museologically Speaking: An Interview with Fred Wilson," in *Museums, Equality and Social Justice*, eds. Richard Sandell and Eithne Nightingale (New York: Routledge, 2012), 38 – 44. Wilson's curatorial and artistic practice



PHOTO CREDIT : Paul Grendon, (1954-2019), District Six Museum



## VALMONT LAYNE

Valmont Layne is a Next Generation Research Scholar at the Centre for Humanities Research, University of the Western Cape.

# Heritage Month: Enjoy Responsibly

One of my favourite memories of Heritage Day is a recording of children's games we made at the District Six Museum of a girls skipping song which goes: "My sister's getting married, married, married ....". To which the other side replies, "Can we come to the wedding, the wedding, the wedding ...". And finally, the first group delivers a stinging reply: "Nee, julle stink na ou vis, na our vis, na ou vis." [Loosely meaning "no you can't come. You stink of rotten fish"]. Perhaps games such as these help children make their own sense of the painful realities of the adult world. Poverty and exclusion have real consequences for these kids. They may also help us laugh at ourselves.

During Heritage Month, South Africans celebrate heritage as representing the best of where the past has brought us; the things we ought to aspire to. At least that may be the silent 'script' that we follow as citizens of a democracy. In fact, few would disagree that we are living in times that mark history. The world will look back on COVID-19 as a moment in public memory. The controversies that have erupted around the world around decolonisation and around statues, all point to the tendency of heritage to lie dormant as stories about the past, until they matter in the present. We are not only living through such times; we are contesting the past as we go - statues being among the most recent arena of global struggles against racism. These moments and their concerns are perhaps not all that new. There have been moments in the past when heritage took centre stage with the repatriation of Sara Baartman's remains and a dignified reacquaintance with the home she left so long ago.

I believe heritage should encourage the social mores and ethics we wish to honour in our memories - as South Africans we have a fairly good idea of the past we wanted to leave behind. It should not, in my view, offer a shield behind which we hide racism, xenophobia, sexism or exploitation of other vulnerable people. Heritage should never be an excuse for chauvinism. I need that reminder because everywhere it seems normal that heritage is in its worst moments, capable of being mobilised in the name of hatred.

It may feel as if we passively inherit our past, but I want to remind us that we also make the past anew all the time. One can imagine uncountable stories South Africans have yet to share with each other, let alone the world. We have the opportunity to revitalise our sense of the past, to enjoy the sense of belonging it offers us, and to do so in a spirit of solidarity across boundaries that separate us — be they languages, oceans, highways or railway lines. We are going to need a lot of it.



This is the grave of Sara Baartman. Her remains were repatriated from France in March 2002. She was buried on National Women's Day, 9 August 2002, in the Gamtoos River Valley, Eastern Cape.

PHOTO CREDIT : <https://abcusek2.com/ij-sara>



**RUDI BUYS**

*Rudi Buys is the Executive Dean at Cornerstone Institute.*



## Return Of The Rainbow Nation? Transitional Heritage In A New Global Reality

Originally, we loved it when Archbishop Desmond Tutu referred to a new South Africa as the “Rainbow nation”. When the father of the nation, Nelson Mandela, used the term, it became a rallying cry to symbolise the shared future with which we would overcome our fractured past. It represented a new togetherness of diverse communities each with a unique sense of history and heritage – together in our diversity, we would break down boundaries, build resilience and triumph over the traumas of the centuries-old colonial project to entrench distances among us.

However, we grew uncomfortable with the term for its potential to gloss over legacies of injustice and some read it as a declaration that a new nationhood was easily achieved. For many, who we were rather represented a rag blanket, a “lappieskometers”, of different rags sewn together – together but yet with clear boundaries that divide each piece from the others; a nation of fragile togetherness. We did not believe that the fluid boundaries of the colours of a rainbow that flow one into the other, was a true representation of our new democracy. It seemed more precise to hold on to the belief that the differences between us that apartheid wanted to convince us were real, were in actual fact, somehow true.

Without realising it, one could argue, we inadvertently continued with the colonial project that taught us that to be separated, even when becoming neighbours, was a matter of fact, rather than fiction. Without meaning to do so, we replicated its reduction of the history, culture and heritage of each unique community to a single storyline, and of the ecology of communities of a country to one grand narrative of who matters and not. Communities enact cultural reduction when they adopt a dominant set of depictions of its heritage and traditions. We reduce our heritage when we pursue one definitive list of characteristics to determine who may belong to and represent the community, especially when our narratives, depictions and judgements of belonging leads a community to regard some of us as purer than others in identity, culture and heritage – some of us then for example are regarded as purer black or white than others, or purer Kaaps, Afrikaaner or Griekwa, or purer Christian or Muslim, and even more liberated or not, than others. This is a ‘lappieskometers’ that on the face of it shows a new togetherness of diverse cultures and heritage, but in reality, reproduces the distances and hierarchies of the past we work to disrupt. It seems a far better marker of our hopes to nurture the notion of a rainbow nation to maturity.

However, a nuance we seem to still neglect is the understanding that the image of the rainbow not only counts for the broader view of different cultures in one nation. It also counts for the fluidity of diverse identities and performances of a culture within itself – the flowing colours of many vocabularies and varieties of each cultural community.

What does cultural fluidity mean? It means that as much as different cultural communities have unique recipes for mieliepap, as a cultural performance, eating mieliepap represents a shared tradition that transcends distances of culture, heritage and race. It means that in-between the performances, encounters, depictions and representations of diverse cultures, histories and heritage there are shared spaces – spaces where mieliepap represents transitional heritage. In-between spaces do not reject unique identity and heritage but intersects and grows with others to become a third way, an inclusive community that celebrates sameness along with uniqueness.

Fluidity, in-betweenness and transitionality today also define our world – a humanity reduced by the global pandemic to communities of crisis, rather than communities of resilience. Therein, what at the dawn of our democracy was the outcome of a history of injustice, today is the outcome of the threat and trauma of COVID-19, namely a transitional society that must overcome crisis and construct a new future. It is a world of crises that sees the return to boundaries and hierarchies, but also a resurgence of human togetherness – a return to rag blankets, but also the promise of rainbows.

It is again time for a rainbow nation to emerge. That nation will rise because it is a constructed reality – a project of authorship. As authors of history and heritage, diverse communities write and rewrite their memory and narratives. They select and then edit the characters, narrative plots, main events and catharsis of their stories, and thereby curate identities, knowledge and collective and individual performances. This is the work of a transitional society, today, as it was when the notion of a rainbow nation was little more than a fragile hope. However, when communities take hold of their authorship, the legacies of the colonial project advances a next lie, namely that the best writing we are capable of is possible when we do so only within our in-group, and only when the purest of the group become the authors of its heritage – a falsehood hidden in the folds of the rag blanket.

Co-authorship is the cultural performance that counters lies and makes new truths possible. Writing and reading together are the performances that mark resilience and disrupt boundaries in a rainbow nation – intentional attempts at co-authorship to reveal, celebrate and embolden both unique and shared memory and history, and to do so in conversation with those most different from us.

It is a struggle for the shared spaces of transitional heritage in significant moments of human history that makes the impossible, possible, such as for an Afrikaaner with Nama roots, a Xhosa with Griekwa heritage, and even for the settler of the past to be regarded as a native today.



PHOTO CREDIT : <https://www.estate-living.co.za/news/catering-for-the-rainbow-nation/>



**MARCELLE MENTOR**

Marcelle Mentor is the Chairperson of the Board of the Sediba Global Partnership Office.



## Waars't Lekker? Hiers't Lekker:<sup>[i]</sup> An Exploration Of What Heritage Looks Like Virtually For Persons "Vannie Kaap"<sup>[ii]</sup> Living Abroad.

A popular South African clothing brand from the Western Cape that espouses the promotion of Coloured <sup>[iii]</sup> Culture created a Facebook group for South Africans living outside the borders. I was so excited to be a part of the group and every morning I would wake up and check what my brasse <sup>[iv]</sup> were doing across the globe. There are people from all over the world, some in the most obscure places; it has 1.3K members. All of us living outside of the borders of the Western Cape where we were born and bred. All of us connecting on this Facebook page; looking for a piece of home: a joke, a meme, a recipe, a "spoekstorie"<sup>[v]</sup>.

Social media platforms are sometimes surprising spaces and I don't think that anyone could have imagined the impact this group would have on us. It became a home base. We realised that some of us were from the same neighborhoods, or went to the same schools, or dated each other at some point; we found family members and made new brasse. It is not unusual on the weekend to wake up in New York to someone in New Zealand having posted a picture of their very traditional Capetonian "Sunday Lunch" asking: "Wat iet julle vandag?" And then to have a stream of over 100 pictures of malva puddings, and trifles and braais, and curries on display – koesiesters on Sunday mornings and potjies in the varying degrees of winter across the world.

Some of us are married or partnered with folk from other nations and have inter-national children; we gripe about how our kids don't appreciate the culture of eating pickled fish on Good Friday or how they will never know what it means when the matriarch in the family says: "Oh djy wil afshow nou?!" We have deep discussions educating each other on our sêgoedjies; and why using the term "die Kaap is nou weer Hollands" is such a loaded term.

We unfold our culture - exploring and learning more about ourselves and we lovingly hold it in a place of reverence. It is a nostalgic dwelling, this cyberspace. We know we will never really be able to go back to the time of sitting around our grandmother's kitchen table, the oil lamp burning; waiting for our turn to take in the spoon of castor oil she administers to everyone on a Friday night... We laugh and we cry and try to hold onto this space that is as unique as we are. The women laugh and share stories of how our husbands know we are REALLY angry when we start scolding LOUDLY in Afrikaans

or we drop an expletive they cannot quite grasp even though we have told them the English translation – because the very palpable meaning is lost in translation. It is the space that has held us together during this pandemic.

On Friday afternoons there is a bra in Dubai who is a DJ and plays us lekker jôl numbers and we dance together in our respective homes across the planet... we laugh and we skud.<sup>[vi]</sup>

This pandemic has left so many of us in depressive and isolated aloneness and this small cyber space draws us together to a place that is uniquely ours – we hear the moppies<sup>[vii]</sup> and the ghoema<sup>[viii]</sup> drums in our head. We can taste the salomies, gatsbys and toasted masala steaks in our mouths – we are transported home. We excitedly talk about Marc Lottering's shows we can all watch live together now. This space is a heritage site without the traditional walls, brick and mortar – it is built from the people born of the soil of the Kaap; built from their memories and lived experiences; from their collective sorrow or heimwee<sup>[ix]</sup> of being far away from home and loved ones.

At the end of August, we were awakened to an announcement from the company that initially started the site – they were going to shut it down. The pandemic had caused them to down-size and they had to let some people go. Terrible news on all accounts. Across the globe we have seen the economic effects of the pandemic. I have been working from home since March, but I am fortunate –my work just shifted online. For too many others, the pandemic has meant a loss of income and stimulation from a job they enjoyed and needed. For me this online group was a balm to the soul – a piece of home when anxiety and depression and worry were knocking at the door. We shared news from home as the virus spread and held space for each other in our collective sorrow and grief.

I wonder what they thought would happen to us, but by the time I awoke in New York City my brasse in New Zealand, Australia and Europe had already started another group for us – it was already populated with pictures of Table Mountain and some fabulous graphic design illustrating the many capitals of the world overlaid onto our gorgeous wonder of the world. My invitation was there just for me to click on. We are a wondrous group – resilient, strong: we are from the Kaap and we carry our heritage proudly.

<sup>[i]</sup> Waars't Lekker? Hiers't Lekker: A colloquial call and response popular in the Cape loosely translated to: Where is it nice/sweet? Here it is sweet/nice.  
<sup>[ii]</sup> Vannie Kaap: From Cape Town and the surrounds  
<sup>[iii]</sup> Coloured: It should be noted that there is considerable debate about the validity of the term "Coloured". Some have suggested the term to connote its artificiality as an Apartheid creation. Others insist on using a small "c" at the beginning of the word to indicate the absence of full cultural authenticity; finally, some like to employ the term "so-called" as a prefix to the label  
<sup>[iv]</sup> Bra/Brasse: literally brothers... but more brethren; without a gender lineation  
<sup>[v]</sup> Spoekstorie: Ghost story  
<sup>[vi]</sup> Jôl /Skud : dance  
<sup>[vii]</sup> Moppies: A street song of the Cape Malay and Cape Coloured people, usually of a teasing nature.  
<sup>[viii]</sup> Ghoema: A drum made from a small wooden barrel or vat, and is small enough to be carried and played while walking. It is possible the word originated from "ngoma", which means drum in Swahili, a word that slaves from Zanzibar and Madagascar (who found themselves at the Cape) would have used.  
<sup>[ix]</sup> Heimwee (Dutch/Afrikaans) : longing for home



PHOTO CREDIT : <https://www.eatout.co.za/article/21-1-comic-south-african-foods-ultimate-guide-visit-to-s/>



**NCEBAKAZI MNUKWANA**

*Ncebakazi Mnukwana is a Music Education and African Music lecturer at Stellenbosch University.*

## Food: Our Intangible Heritage

Life with COVID-19 or after COVID-19 is a food story that takes us back to round activities. Round activities are live events, small and big, that have a beginning, a middle and an ending. A vital round activity is the ritual of making and sharing food, especially during these times.

The ecosystem of the Colony, what I call the Frontier Passage, like the Middle Passage of the Atlantic Slave Trade, means that production and consumption of resources of the Mother Earth extend to a remittance economy that has a violent class stratification. It is the back and forth movement of people within the Colony; how money moves in current South Africa, though it is embedded in the poll tax of Bambatha, the Municipal Act of 1882 and nailed to the coffin with the Glen Grey Act of 1894 of Cecil John Rhodes. It is embedded in the installation of magistrates that were meant to undermine the traditional leadership of African indigenous persons and dispossess him or her of land, a primary and tragic loss.

The beauty of the land is objectified. The Frontier Passage is romanticised by helicopter rides from the Tugela River over *Intaba Zokhahlamba* - Drakensberg Mountains, straight into the Colony. Such is the heritage we experience with eco-tourism – are we the game in the reserve?

Whether land is barren, arid or fertile, it has use. The fynbos and Cape Dutch medicines continue to flourish and produce tinctures in arid land situated beyond the lash of the fertile land of Mpumalanga - the land of the Rising Sun. The land remains worked on, and works for the people. During this subsistence livelihood, the African indigenous person practices his or her ancestral worship and channels it through the kraal in the home that is surrounded by the veld, rivers and forest. Offspring and seeds are nourished and germinated as the human value or the sum total of life. Austere, but delicate. The treasured ox or goat can shed its blood, intercedes for the African indigenous living clan and cry for *iCamagu!* to be accepted by the clan's ancestors. Such round activities matter.

Symbiotic round activities emerge where ritual enactment requires the full use of the sacrificial beast that falls in the kraal of the home means more than the feast of meat accompanied by a gluten-free with sorghum - *amabele* as the staple and dairy-free. The hide of the sacrificial beast is skin for musical drums and clothing. This may all sound abstract and romanticised, but it is all true. The making of traditional women's skirts from cowhide is a vernacular craft that teaches women to upskill the remains of the slaughtered ox.

Parallel to the symbiotic round activities is the activity of breaking bread, where we sit around a table. This is a family and peer activity that we all long for, as it is transparent and is a good bonding exercise. I can say this round activity centres around the episodic memory and narrative of *My Mommy's Cooking* – memories that are spoken about in relation to the food prepared, the feeling of the company we keep, and the favourite food dishes we share together. These activities are valuable human rituals, but we can't reify it because it is an intangible heritage.

However intangible, we are constantly drawn to it. We courier spices to each other because we respect it, despite the class stratification your family or friends may find themselves in. In *My Mommy's Cooking* is a human ritual of fragranced meats, full bellies and calmed spirits, a gathering of holding space.

Holding space is about the will to learn so that I know you for you. It is something families share. *My Mommy's Cooking* is about the garden harvest from the back of the house: spring onions, carrots, potatoes and experimental tomatoes.

A lesson learned – one time we burnt my father's lemon tree while we were braaing. The leaves never grew back, a permanent reminder of our lack of understanding at the time.

I was fortunate that the land could also feed me and this I wish for many South Africans, even though it has been over 20 years since my mother left this world.



PHOTO CREDIT : Photograph by Ncebakazi Mnukwana. Location: Café Zör, Bo-Kaap



**KHADIJA TRACEY HEEGER**

*Khadija Heeger is a spoken word artist and performer from Cape Town.*



## Koesiester

A koesiester<sup>[i]</sup> is a Sunday morning church choir  
 motjie<sup>[ii]</sup> in her slippers and her doek<sup>[iii]</sup>  
 It's Aunty Waydi and Marion's mother skinnering<sup>[iv]</sup> at the fence about Toya's daughter who's  
 "...pregnant!"  
 these whispers gravitate across wire fences and dahlias puckering their ears  
 "God we're not even awake yet and the gossip tongues are wagging"  
 all rollers and gowns in the pre-church sun  
 Koesiester is sweet affection, Daddy asking, "How many do you want?"  
 and pots of bean curry playing musical bang-clang  
 a koesiester is an entire neighbourhood  
 a love affair with colour and code, smell and sound  
 It is language written on tar and gravel driveways of 8 blocks and light-foot little girl feet  
 marking time on the street till the call of two koesiesters and tea, condensed milk tea  
 It's a community's heart on a tray floral with doily  
 a vein to the past  
 nappies changing, hearts breaking  
 a lino floor and kitchen table  
 It's a love brewing itself across timelines keeping memory  
 300 years of unrecorded history  
 cultural castration  
 It's an innocence we need to save  
 It means they were here, we are here  
 It is bibliography - when you tell me I have no culture

<sup>[i]</sup> An eastern donut like sweet with spices, dipped in syrup and rolled in coconut

<sup>[ii]</sup> Wife/ woman

<sup>[iii]</sup> headscarf

<sup>[iv]</sup> gossiping



PHOTO CREDIT : <https://www.timeslive.co.za/sunday-times/lifestyle/food/2019-09-22-what-is-the-difference-between-a-koesiester-a-koesister/>



**OMAR BADSHA**

*Omar Badsha is the founder and CEO of South African History Online.*



## Holding On To History: SA History Online Under Threat As COVID-19 Diverts Funding

As a small boy growing up in a Gujarati Muslim family, whose grandparents had immigrated to South Africa from India in the late 1890s, I spent many hours listening to the stories of my grandmother in our home in Durban, Natal (now KwaZulu-Natal). Bedridden, but with a glow of recollection in her eyes, she would relate tales of her early life in that western Indian state, with its seaports and ancient dynasties.

Later in the 1970s, I began working with the General Factory Workers Benefit Fund, the Institute of Industrial Education and trade unions. We ran evening classes for the new union leadership on topics such as working-class struggles and worker rights. Of course, we turned to history to explain segregation and inequality and so we developed an alternative history curriculum to what was being presented by the apartheid state. More than two decades ago, the same challenges we faced then led me to establish the South African History Online (SAHO) project. We set this up with our own resources in 1998 and registered it as a non-profit Section 21 company in June 2000. Our mission was to address the biased way in which the historical and cultural heritage of South Africa and the continent had been represented to date. We were committed to reaching out to academic, heritage and community groups in our own country and the rest of Africa to compile a new people's history.

From the outset, we wanted to promote history among young people and to support the learning and teaching of the subject at schools and universities. We were the first in South Africa to offer, online, the new history curriculum. We were also aware that many young people were not studying history and the humanities. We realised that we needed to work closely with the Department of Basic Education (DBE) and our higher education institutions to promote history. We were also mindful that unless people understood this, the country would find it very difficult to train a new generation that wanted to implement a developmental state. With minimal resources, we initially began working from home and then in a space that the University of South Africa (Unisa) provided free. We drew on the expertise of young students and Information Technology specialists for assistance. Many, who joined us as researchers, have gone on to obtain their PhDs, becoming senior researchers, archivists and lecturers. One of the most successful programmes we run is the Partnership and Student Internship Programme. Since 2012, SAHO has taken on over 160 PhD, masters and undergraduate students, local and international, as interns.

SAHO is now the largest independent, online history project on the African continent. Our archive offers more than 50,000 documents, videos and images. Last year alone, 6.4 million people accessed our website. SAHO has changed how history is taught and all our articles are linked in real-time

to journal articles, videos, archival material and newspaper coverage. Material from the SAHO site is quoted in academic and journal articles. When the newly established Sol Plaatje University opened in Kimberley (Northern Cape), their history and heritage courses were run using the SAHO website. Much of our work has been supported by funders — initially BP South Africa and later by organisations such as the National Lotteries Commission, the Ford Foundation and the Charles Stewart Mott Foundation. We cannot thank them enough.

However, funding is drying up due to the COVID-19 pandemic. Several supporters are re-allocating funding that was earmarked for our projects, to humanitarian relief work. We now find ourselves in a terribly precarious situation, paying half-salaries to our staff. We are considering closing our offices and moving to smaller premises and are now working on a month-to-month basis. We have had a long-standing relationship with South African and international universities, and we have initiated a dialogue with the university management of the Universities of Cape Town, Johannesburg, Pretoria and other universities to work on partnership agreements where we undertake joint research, and also to approach funders. This initiative will take some time to put into operation, but in the short term, we need the support of the government, foundations, business and the public to help us continue with our work.

The SAHO project offers much and has also provided personal lessons. Not least, I have come to appreciate the depth of the emotional scars that apartheid has left us with. Daily, we have people who have lost family members come to us as they try to find out what happened to parents and siblings in the liberation Struggle. For example, I was recently contacted by a young woman born in Zambia; her mother was Zambian, her father a South African exile who died when she was six. She wanted to meet his family and to find out more about his role in the liberation Struggle. SAHO has inherited the work of the Truth and Reconciliation Commission and we need support to continue the unfinished work of the commission.

SAHO has had so much support over the years, from funders and those who have freely given of their time. We are now reaching out again for assistance to continue offering our services at no charge. More than ever, we need to be able to understand our past if we are to make sense of the present.

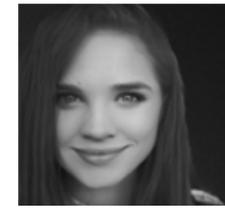
*The original version of this article was first published on The Daily Maverick on 13th July, 2020. Available at: <https://www.dailymaverick.co.za/opinionista/2020-07-13-holding-on-to-history-sa-history-online-under-threat-as-covid-19-diverts-funding/>*



PHOTO CREDIT : Ghttps://www.sahistory.org.za/sites/default/files/field/archivesimages/the\_way\_history\_is\_taught\_1.jpg



## Preserving Heritage And History In A Technological Age A World Beyond COVID-19



### ILSE BROOKES

Ilse Brookes is a historian, researcher and content creator for SAHO.



### SIMONE VAN DER COLFF

Simone van der Colff is a historian, content creator and researcher at SAHO.



### AMBER FOX-MARTIN

Amber Fox-Martin is a historian and project coordinator for SAHO.

As the COVID-19 pandemic spread across the world, heritage sectors experienced a deep crisis. The effect of the pandemic on South African heritage was twofold: first, the government diverted funding to COVID-19 relief efforts<sup>1</sup>, and second, all lockdowns prohibited public access to heritage spaces.<sup>2</sup>

The face of heritage needs to adapt so that it can be resilient during, and after, the current global crisis. This article seeks to address the ways in which South African heritage organisations can equip themselves to be resilient, while still catering to the demand for decolonised heritage conservation, racial inclusion and collaboration with marginalised communities.

#### CULTURAL HERITAGE IN SOUTH AFRICA

In the early 2000s, UNESCO member states voted for the new Convention for the Safeguarding of the Intangible Cultural Heritage (ICH).<sup>3</sup> Intangible Cultural Heritage includes, but is not limited to, “belief systems, cultural festivals, popular memory, skills and techniques, art performances and creative arts, rituals and cultural performances, oral history and traditions, indigenous knowledge systems”<sup>4</sup>.

The question one could now ask is, “How heritage, both tangible and intangible, can endure a global crisis, especially in South Africa?” Museums, galleries, libraries and archives reopened in August this year, but still have to follow protocols laid out in The Disaster Management Act 57 of 2002.<sup>5</sup> In theory, South Africa has multiple acts in place to ensure that heritage is protected.<sup>6</sup> Some of which include: The Constitution of the RSA of 1996, The National Heritage Council Act of 1999, The Cultural Institutions Act of 1998, The National Heritage Resources Act of 1999, and The Revised White Paper on Arts, Culture and Heritage, Third draft 2017. However, it is evident that these provisions were not prioritised during the pandemic.<sup>7</sup>

#### DEVELOPING HERITAGE AS RESILIENT SPACES DURING AND AFTER COVID-19

In some ways, COVID-19 has exacerbated the need to connect to one’s heritage. Sadia Al-Said, International Peace Institute Programs Manager, believes that in a time of crisis, heritage serves as a point of “*inspiration, resilience, courage and artistic innovation*” to mobilise community efforts and solidarity.<sup>8</sup> Arguments suggest that heritage organisations need to move beyond ‘physical evidence and artefacts’.<sup>9</sup> There needs to be extensive dialogue between heritage spaces and people whose heritage is being conserved and exhibited.<sup>10</sup> South African History Online’s (SAHO’s) collaboration with the Simonstown Museum’s Phoenix Project is an example of this. Both SAHO and the Simonstown Museum curators aim to equip young people with the skills to capture and curate their own history, so that the heritage space accurately reflects their lived experience of formalised discrimination.<sup>11</sup> This type of Intangible Cultural Heritage site is known as a ‘community-based’ museum.<sup>12</sup>

Once the heritage has been captured, it requires an appropriate means of presentation. In light of the restrictions posed by the Disaster Management Act<sup>13</sup>, physical spaces are no longer viable options. A top-to-bottom approach would involve combining heritage with modern technology.<sup>14</sup> Digitising ICH, and presenting it on internet technology platforms, negates the need for a physical space. By making online collections free, everyone can access the space, regardless of location. This has been SAHO’s primary objective; it has brought history and heritage to a freely accessible digital space since 1998.<sup>15</sup>

In conclusion, South African heritage organisations can equip themselves to be resilient during the COVID-19 global crisis, while still catering to the demand for inclusion and equitable representation. ICH, heritage digitisation and presentation on internet platforms are key factors that can be incorporated now and maintained in a post-COVID world.

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**FAHIEM STELLENBOOM**

*Fahiem Stellenboom is the Marketing Manager at the Baxter Theatre Centre.*

## Cape Town's Iconic Baxter Theatre Centre: Still Pushing Boundaries And Reflecting The Injustices In South Africa On Its Stages

Soon after the lockdown and national state of disaster were first announced in South Africa, in March this year, the Baxter Theatre Centre embarked on an innovative financial sustainability campaign, called Baxter Coffee Angels. The request was simply for patrons, theatre and arts lovers to donate as little as R30 a month (the price of a cup of coffee), or more (where possible), to ensure the iconic theatre's financial sustainability during this time and into the future.

The Department of Sport, Arts and Culture declined The Baxter's application for COVID-19 Relief Funding. Furthermore, current restrictions stipulate that no more than 50 people per venue are allowed, which is financially prohibitive and makes little economic sense for any theatre. The 10pm curfew, public confidence to return to the spaces and additional costs for PPE and regular sanitation present further challenges to the economic viability and enjoyment of opening the theatre to audiences. Delays in documenting patrons' details to comply with the tracking and tracing requirement, will have to be considered and planned for. These factors continue to be restrictive for theatres to currently operate optimally, but The Baxter remains resilient through the devastating impact of COVID-19 on theatre and the arts.

The Baxter Theatre Centre's very existence is based - and was founded on resistance, resilience and pushing boundaries. It is the only remaining, operational theatre in the Western Cape - and one of about two, possibly more, in South Africa - whose doors have always been open to all who visited the complex.

The iconic, multi-award-winning theatre continues that legacy today, through its programming and its commitment to creating and producing new South African work. Social justice content, tackled head-on, has earned the theatre much respect, garnering several accolades, locally and internationally.

Through William Duncan Baxter's vision, leadership and passion, alongside some like minded-friends, the Baxter Theatre Centre opened to all on 1 August 1977.

Designed by the award-winning architect Jack Barnett, it came into being as the result of a bequest from the late Dr William Duncan Baxter. In his will he bequeathed R553 866 to the University of Cape Town, for the purpose of establishing a theatre, which would - in his words - "develop and cultivate the arts in Cape Town and the adjacent districts for all artists". This bequest was split between building the premises and establishing a permanent endowment fund for The Baxter's activities.

Dr Barnett wanted to design a theatre that embodied the South African spirit and culture, at a time when South Africa was much divided. A theatre like The Baxter could not just cater for 'whites only', it had to embrace all the people of Cape Town, made difficult due to the laws that were enforced. The Entertainment Act of 1931 introduced legal censorship and the Publication and Entertainment Act of 1963, segregated black and white audiences unless under special licenses. To build The Baxter in the city centre meant that black people could not access it and that is why the University of Cape Town in Rondebosch, became a strategic location and venue for a theatre for all.

Dr Baxter's will stipulated, "For all the people of Cape Town ... utilise this bequest for the purpose of developing and cultivating the arts. This could, I am satisfied, best be done by establishing a theatre in Cape Town in which plays, operas, ballets, concerts and other forms of entertainment can be given."

This is fundamental to, and is lived daily, through The Baxter's ethos, vision, mission and operations. In 2017, to celebrate its 40th birthday, The Baxter achieved the rare distinction of taking six award-winning productions to the Edinburgh Fringe Festival, led by CEO, artistic director and producer, Lara Foot. Many of the productions staged over the years and those produced in recent years are further testament to its history of pushing boundaries and resistance. Some of these productions include *The Island*, *Sizwe Banzi is Dead*, *Woza Albert* and *Miss Julie*. In 1985 *Miss Julie* caused uproar with the nationalist apartheid government as it was the first kiss on stage between a black man (played by John Kani) and a white woman (played by Sandra Prinsloo) in South Africa. In more recent years productions such as *The Fall*, *Tshepang* and many of the offerings at The Baxter's hugely successful annual Zabalaza Theatre Festival continue that tradition.

The Baxter does not receive any funding from the national government nor from the National Lotteries Commission. UCT covers approximately one-third of its annual operational expenses and the theatre has raised the remainder themselves. The rest of its expenses are paid from annual income, which includes ticket sales, donations, theatre rentals and interest on the Permanent Endowment Fund.

Despite its funding challenges, The Baxter continues to thrive, win awards for its productions, create meaningful, cutting-edge new South African work and remain resilient in the face of adversity so that the arts and artists can flourish. After all, art is the soul of society.

*To donate to the Baxter Coffee Angels campaign, visit [www.baxter.co.za](http://www.baxter.co.za).*

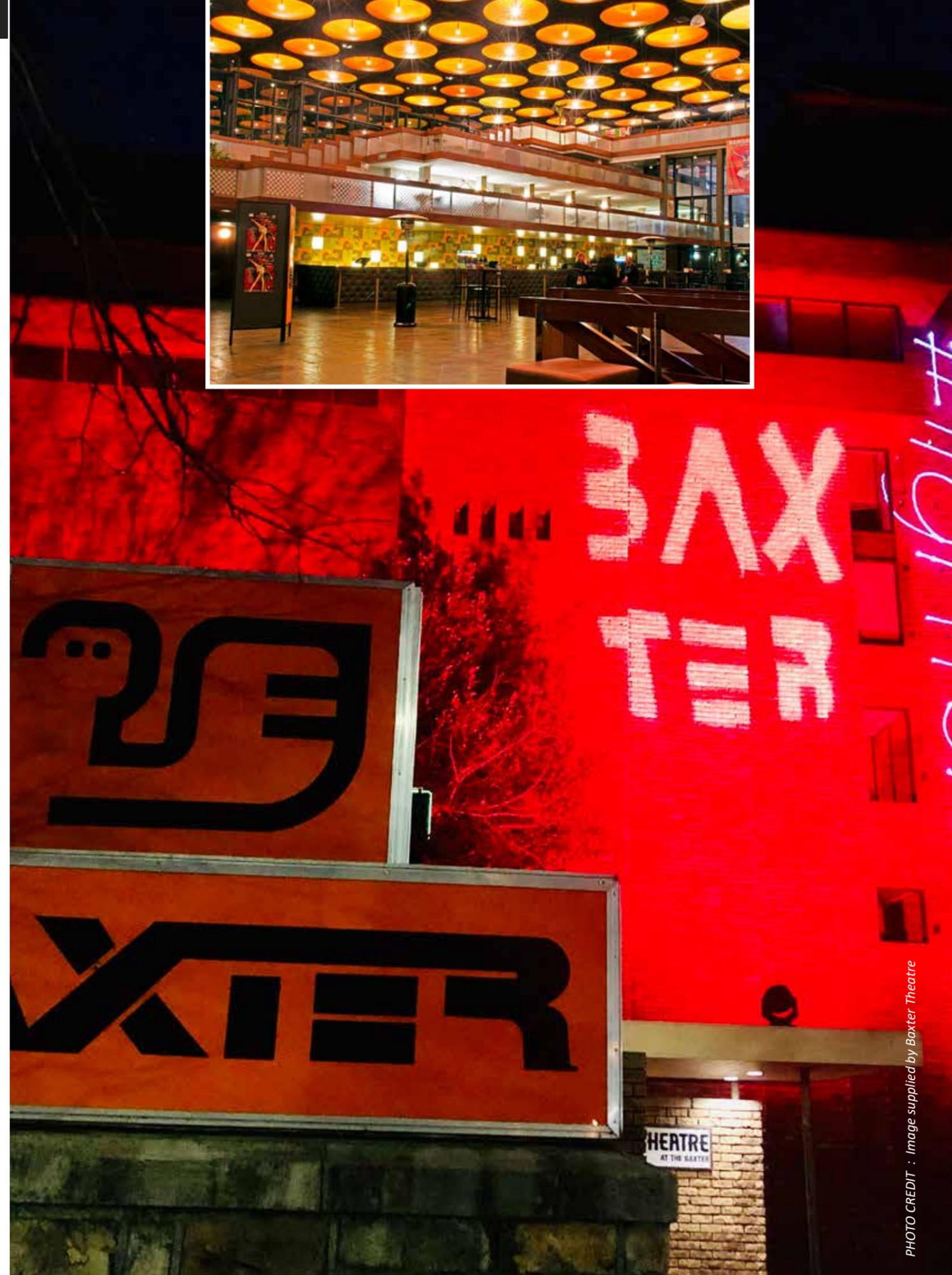


PHOTO CREDIT : Image supplied by Baxter Theatre



**MANSOOR JAFFER**

*Mansoor Jaffer is a member of the Steering Committee of the Cape Cultural Collective.*

## Forging Ahead In New Terrain

*“We sing today with respect and tolerance  
Siyacula namhlanje sine ntlonipho nomonde  
Ons sing vandag met respek en verdraagsaamheid.”*

These lines introduce the English, Xhosa and Afrikaans segments of a declaration performed with music by the Cape Cultural Collective’s Rosa Choir.

*The full declaration continues:  
We sing today with respect and tolerance  
To express our common humanity  
Connecting with our roots  
Forging bonds of friendship  
And affirming the value of each person*

The declaration expresses some of the core values underpinning the work of the Cape Cultural Collective (CCC). These are understood within the paradigms of the philosophy of Ubuntu that Archbishop Tutu once described as the “the essence of being human”. It asserts that the humanity of each of us is inextricably bound to that of others.

Since inception in 2007, our programmes and projects have advanced these values – all drawn from our rich cultural heritage - bringing together artists and communities across the artificial divides created by political, economic and social systems. The values of the CCC are also rooted in the experiences of many of its founder members who were activists against apartheid and for a non-racial, non-sexist, democratic and shared South Africa. Activists used the arts as a potent weapon against the crime of apartheid. Its enormous power can thus be unleashed to transform society, even in a time of a pandemic.

The arts develop critical thinking, build self-esteem and connect people at a deep level.

It stimulates the imagination, boosts self-esteem, improves your cognitive abilities and general health, enhances problem-solving skills and improves the overall performance of learners.

We have experienced and witnessed many of these benefits. We encourage a culture where each has to learn regardless of their class position, ethnicity or gender. We actively discourage saviour or victim syndromes. Each participant has either something to give or something to receive.

The systems and structures built during colonialism and apartheid are still with us. Further, we are painfully aware that despite advances under democratic rule, we are presently stuck with a societal leadership that seems incapable of meeting the country’s critical challenges.

The COVID-19 pandemic has deepened this crisis. More people are out of work and hunger depressingly gnaws at growing numbers of households in the country. The very basis of human interaction has changed dramatically.

In these conditions, building resilience and pushing boundaries present themselves as almost insurmountable obstacles. Obstacles we have consciously tried to overcome. Four weeks into the pandemic, we hosted an online fundraiser that generated income for the organisation and for a host of artists. It provided a glimmer of hope and prompted us to explore further the art of the possible.

In May, we drew on a powerful value rooted in our cultural heritage – that of solidarity. It found expression during the 1980s with the powerful struggle slogan, An Injury to One is An Injury to All. We launched a food drive to support the families of young choir members. The aim to raise R10 000 in order to support 30 families once-off grew into a five-month programme that generated more than R50 000 from the public and fed both families and struggling artists throughout the Cape.

That same month, momentum built when we launched a campaign to expand our Circle of Culture platform. We developed this financial model five years ago to avoid the perils of dependence on government or private sector funding – a few individuals making small monthly or annual contributions to the CCC. We grew the platform from 60 to 96 contributors, increasing the annual income from this platform by 65%. Zero resources go towards offices, expensive equipment, furniture and highly paid staff. This financial model means that the CCC will emerge from the period of the pandemic financially stronger, bucking the trend in the NPO sector.

The limitations imposed by COVID-19 have severely affected the functioning of our choirs. The energy and adrenalin that accompany physical practices and big performances are absent. The Rosa Choir has opted for weekly online practices for learning and keeping the choristers connected. The children’s choir has not met for five months. The junior choir team has engaged the young folk through the food drives as well as art projects and audio and written essay assignments. Our online cultural programmes are no substitute for live performances but they have allowed us to connect with broader audiences. In July, a Rosa Choir video clip featured in a global rally against racism. Early in the pandemic, CCC musicians met in a studio to record original music for ADDRESS UNKNOWN, a short film set in the time of the District Six forced removals. The film premiered in the US and is featured at the 2020 Durban International Film Festival.

In order to strengthen our overall resilience and plans for long-term sustainability, we have used some of our time to strengthen our financial, resource, governance, communication and administrative systems. We are hoping that when we can resume our usual programme of community concerts, choral and cultural events and theatre productions, our organisational vehicle will be a lot stronger than it was six months back.

We certainly do not want to tempt the unpredictable virus that is capable of inflicting much damage but perhaps we may be able to show it the proverbial middle finger a few months from now.



PHOTO CREDIT : Image supplied Cape Cultural Collective



**WAYNE ALEXANDER**

Wayne Alexander is the Chief Director, Western Cape for the Land Claims Commission.

## Land Our Heritage: Restoring Humanity And Dignity

Currently, the COVID-19 pandemic colours our environment and has had a profound effect on all aspects of society, and in turn the threat impacts on the physical, spiritual, mental health and economic status of people. The quest for land to accommodate people during the lockdown sometimes emerged as a socio-political issue, however what was sought was the demonstration of support towards the well-being of people.

While mindful of the complexities of the struggle for land in South Africa, the pain and inhumanity of forced removals by the apartheid regime propelled the democratic government to work towards moving from a culture of human wrongs to a culture of human rights and social justice. This was underscored by the Land Rights Act 22 of 1994 as amended, which recognizes the need for the restitution of land rights in land to the victims of forced removals also expressed in the Constitution of the Republic of South Africa (1996).

Every person, family, community, society has a history marked with experiences that come from relations that exist between people and place. Restitution is both about people and place that advances a decent quality of life for people. So, the economic, social, natural and heritage features that make up a region or place are important considerations in the pursuit for social justice.

Land has a critical meaning in our collective memory and therefore is of importance to the history and heritage of our country. People have been dispossessed and forcibly removed and have since become disconnected from the sites from which they were displaced.

In the field of restitution, a community is defined as “any group of persons whose rights in land are derived from share rules determining access to land held in common by such group and includes part of any such group”, Restitution of Land Rights Act, No.22 of 1994 as amended. So, this may involve cultural expressions developed by a community and passed on from one generation, including practices, artistic forms and values in many ways resonating with the concept of heritage.

Land has both economic and cultural significance to the people dispossessed, as expressed by a community claimant.

*“Ons is vandag weer die eienaars van hierdie land en plase, en ons dank die Here vir ons voorvaders en moeders ... ons is dankbaar”*

*“We are today again the owners of this land and farms, and we thank the Lord for our forefathers and mothers ...we are thankful”*

The quote further points to the spiritual, sacred and ancestral interconnectivity to land and heritage. Land, like culture, language, religion, shapes our being over generations.

### RESTORATION AND HERITAGE

Exploring just and equitable restoration is an integral role of the Commission, noting the complexities of injustices and inequality that we witness daily. So while the Commission seeks restorative action, it needs to expedite the settlement of claims for land, and continuously reflect on the nature of support to be offered in the process of rebuilding communities so that the quality of life of the people would improve.

As we think about the notion of redress and work towards making good in order to restore all of humanity, we also take time to reflect on the impact of COVID-19 on society and the workplace. We have witnessed the inequalities and the disparities but have also seen how it impacted our work-performance.

Many were not geared to work remotely despite their importance in the value chain, lacking the relevant tools to ensure a collective work response towards restoration. Further, while we endeavoured to engage communities in the spirit of restitution, it became abundantly clear that access to mechanisation and technology becomes a needed necessity, with the majority denied this form of interaction during these trying times. So, as we work tirelessly towards the development of a vaccine for the dreaded disease, a “vaccine” for the inequalities that continue to hamper interaction, growth and the quality of life is sorely also required.

Land is about heritage, with sacred stories sometimes passed on from one generation to another and occasioned with memories of joy, happiness, sadness, pain, suffering and hardships. Enhancing relationships with museums, or the development of memorial spaces in restored areas for reflection on forced removals and dispossession, may find some measure of raising awareness of restitution marked by a process of healing, hope and social cohesion.

Amidst the kaleidoscope of challenges and successes and particularly during the pandemic, one is reminded that restitution is therefore more than mere tangible reparation, it is also about human dignity, caring for others and showing respect for heritage which points to a whole society approach to dealing with past pain and inhumanity. Land is interconnected with access and benefits to improve the quality and livelihoods of people.

Land, as a social, economic, political, cultural and heritage resource, whilst viewed through the lens of dispossession, restitution and restoration, cannot omit the varied dualities and interconnectivities of race, gender, culture, class, privilege, power, urban, townships, and human interactions which also mark the contested land issue in South Africa – which requires ongoing conversations and debate.



PHOTO CREDIT : <https://www.dailymaverick.co.za/article/2017-03-27-analysis-land-real-problem-great-political-tool/>



**ZENZILE KHOISAN**

*Zenzile Khoisan is a journalist, radio producer and published author and poet.*



## Reclaiming Agency: Building Sustainable Heritage In Contemporary South Africa

In understanding the intensity of the moment in time that we are all gripped with and how art, memory activism and cultural praxis help us navigate confounding conditions to produce resilience, it is sometimes necessary to draw on inspirational figures who, through words or actions, have offered their fellow humans hope in the face of what could be an abyss.

One such inspirational figure is Chilean poet, Pablo Neruda, who captured the purgatory of unprocessed pain and the need to reconcile taking action, taking agency, despite the paralysis brought on by what could be the enormity of the task. In his poem *There Is No Clear Light*, Neruda writes:

*Yesterday's hours, stitched by life  
threaded on a bloodstained needle  
between decisions endlessly unfulfilled ...*

Notably, we are in a period where there is growing disillusionment that local or international state or official institutions can be trusted to right historical wrongs, to shift unjust paradigms. This leaves social justice movements either gridlocked in bureaucratic official processes, or just taking cultural agency to effect an objective.

This type of action is required because there is an urgency related to the vanishing borderlands of sentinel points of memory where critical heritage landmarks are disappearing, removed from the narrative of our contemporary world by discriminatory cultural, political, social and economic frameworks driven by mercenary ideologies that damn the narratives and cultural belongings of foundational indigenous peoples to invisibility or evisceration.

There is without doubt a most brazen assault worldwide, and pertinently here in South Africa, on the quest of foundational peoples to be respected, to be recognised, to be restituted, restored and to be given their rightful place in a society which was authored on expediency, where the negotiations process excised the dispossession, disenfranchisement and historical trauma of Khoi and San descendants from the final agreement upon which the new South African state was constructed.

It was the correction of this deep injustice that underwrote the collective position unanimously adopted by more than three hundred leaders of South Africa's indigenous Khoi and San peoples from all across the country when they gathered on 28 February 2010, in the main hall at Oude Molen, under full cultural protocol and ceremony. This event was to mark the quin-centennial (500 years) of the Battle of Gorinhaiqua, who led the battle in which the feared Portuguese militarist Francisco D'Almeida and his assault troops were defeated at Salt River, in the most successful anti-colonial battle in our country.

This gathering called into existence Die KhoiSan Noodsein or the KhoiSan Emergency Action Committee which organised a march on 24 September 2010 of almost twenty thousand Khoi and San descendants, who marched from numerous points across the CBD, culminating in a mass rally in front of parliament.

What is significant about these events, captured for posterity on film, in pictures and in print is that numerous demands were made to the South African government and all related local and international institutions over a long period of time.

Deeply embedded into the core demands by indigenous leaders and cultural activists was that central to the cause of recognition, restitution and restoration of Khoi and San descendants is the clarion call that sentinel heritage points be properly protected, made accessible to descendants of the foundational peoples, authentically manifesting the narratives and events with which the sites are associated and integrated into the contemporary cultural life of the first nation descendants and the broader society within which they exist.

What then has this history of engaging official institutions to do with reclaiming agency? My contention is that discovery and exercise of cultural agency is a necessary condition for self-determination, a universally held principle that is premised on sovereignty, acting in their own interest.

This "taking of agency" and refusal to be railroaded in a bureaucratic process, is what drove the First Nations Collective (comprised of leaders who had led the resurgence over many decades) to directly engage the legal owner of the River Club, located on territory significant to Cape Peninsula Khoi and San peoples, particularly the Gorinhaiqua, which were the historical custodians of the area. This direct engagement, based on indigenous cultural agency has produced a redevelopment plan that establishes a heritage centre, an international indigenous media centre, an indigenous garden and an amphitheatre where First Nation artists can practice and reveal their craft, culture and history to the world.

Our view is that it seizes victory from the jaws of defeat, prevents perpetual dithering and provides a strong launch pad from which other, more intense struggles for self-determination can be fought.

Through this action, the long fight for recognition, restitution and restoration is given a space, from which generational trauma can be healed through resilient and sustainable cultural and heritage praxis, authoring a song of hope in the valley of despair that threatens to rob us and our progeny of a future.



PHOTO CREDIT : <https://img.co.za/article/2015-01-09-sas-first-sas-first-peoples-demand-their-place-in-the-sun/> <https://images.app.goo.gl/1b9DnSPp9j9LCEI5>



**SHAUN VILJOEN**

*Shaun Viljoen is an Associate Professor in the English Department at Stellenbosch University.*

## Heritage Is A Story That Ends In A Question

We are allowed to walk the streets again. I relish being able to resume walking the dog twice a day, or rather, he walks with me in tow, most of the time. The click of the lead signals we are ready and he decides which way to turn as we leave the grounds of my ancestral home on the Cape Flats. The driveway gate slides shut behind us, the green metal portal to our suburban house my parents built more than 60 years ago, and in which I have lived most of my 64 years. Despite threats in the early 1960s of forced removal to the other side of the Cape Flats railway line, these mysteriously never materialised. Plans to emigrate are put on hold. How different would my life have been in Toronto?

The route today takes Pablo and I past the disused early twentieth-century Anglican graveyard which has recently been up for sale, and graves are being excavated behind high opaque shade-cloth fences by eager university archaeologists and their students. Slogans have been spray painted on the cloth—The Church Is Greedy! What About Our Heritage? Is this a ruse by neighbours really worried about the development of low-cost housing on the site, bringing down the value of their property? Or is this protest part of a wider “first-peoples” movement that has taken hold in the country, and especially in the Cape, where narrow identity politics disguise vested interests? Or is this a genuine attempt to foreground, in public discourse, our connection to Khoisan forebears who inhabited this place for eons?

Pablo anticipates I want to stop here to peer over the barrier and see what progress has been made by the students and labourers digging the site. The waterlogged sand of the Flats lies in huge mounds revealing coffin-sized holes half-filled with black watery muck seeping from the Black River nearby. Hard as I try, I see no bits of bone, no skulls. Just gaping holes. But there are no clues here about the past of this place that I can read, so a past has to be imagined. I guess many buried here fell to the 1918 Spanish Flu. Granny Lottie talked about so often and which killed many thousands in the city, including some in the family. I would love to claim a past that opens to the very first inhabitants of the Cape. Does having been labelled coloured under colonial and apartheid rule allow me such a claim? Can I simply make such a claim out of ideological conviction, or do I need hard evidence of such a deep connection? In truth, I can only go as far back as the stories my grandparents and parents have told me.

Granny Lottie was about twenty at the time of the great flu, and lived in Rondebosch near the Common where she remembers colonial troops were encamped. She also told me of the time before that, when she grew up in Johannesburg. There, her father was involved in the movement against segregation on the busses. She and her other dark-skinned sibling walked home from school while the two fairer ones rode the whites-only bus. Her father gave refuge to Gandhi for a short while when he was living in safe houses after coming out of prison.

She was tasked with taking him his evening meal in the shed behind their house where he was hiding. She had a long plait and was not yet a teenager. Gandhi said he liked her and asked “Will you come to India with me?” I once planned to write a short story of her encounter with the man. I taped her story just before she had a stroke, causing her tongue to hang out of her mouth, mute and useless. I asked a friend to transcribe the tape but she mistakenly erased it. I got no further than the title: “Granny and Gandhi”. If we do not tell our stories, whose stories will prevail? Granny Lottie looked Indian, so maybe I also have an Indian past? My surname suggests a Dutch or French past, and my politics wants to find an African past, or assert a common human past.

The dog tugs at the lead reminding me we need to walk on. As I watch him lead the way to the next smell that captures his retriever fancy, I admire his animal instinct and his golden coat of curls and hairy upright tail that catches the morning light and glows with pride. My beautiful boy. And I am reminded of that human/animal, no human/animal/vegetable/mineral past that is our common heritage on this living, ever turning earth.

We reach home and I close the automated gate behind us just as one of the local homeless women approaches the gate as she regularly does, to ask for food. She sleeps not far from the graveyard, next to the highway. What is heritage to her?

I turn to look at her. She smiles and greets me with “Môre pa”. “Môre” I return, more loudly than is really necessary. Do I give?



PHOTO CREDIT : <https://www.change.org/p/heritage-western-cape-south-africa-keep-our-buried-heritage-sacred>

## EDITORS

### KAY JAFFER

Kay Jaffer has spent most of her career in education, first as a high school teacher, then as an academic at the University of the Western Cape. Her areas of interest have been cultural and media studies, language and communication, and organisational development and change. Later she joined UWC's executive team as Director of Public Affairs. More recently she has worked as an NGO project manager, and media and communications consultant. She is founder member of the Cape Cultural Collective and the Rosa Choir.

### ZENARIAH BARENDSE

Zenariah Barendse is currently at the Community Chest, where she is responsible for driving the establishment of the Sediba: Global Partnership Office. Historically, Zenariah was the Chief of Staff at Independent Media. She has also served as the head of investigations at the Truth and Reconciliation Commission (TRC) in the Western Cape, as well as a researcher at the Education Policy Unit (EPU) at the University of the Western Cape. Zenariah served as the Chief Secretariat of the BRICS Business Council South Africa for two years. She has a passion for the arts and is a founder member of the Cape Cultural Collective. She has served on both corporate and non-profit boards including The South African Institute for Advancement (Inyathelo) and the Cape Cultural Collective, where she currently serves as board chairperson. Zenariah has a BA (Honours) from the University of the Western Cape.

## CONTRIBUTORS

### REGINA ISAACS

Regina Isaacs is the Manager of the Heritage Objects Unit at the South African Heritage Resources Agency where she has been working for more than 20 years. Her responsibilities include regulating the movement of heritage objects, policy development and declaration of objects. She has presented at conferences, including the 5th Meeting of States Parties to the Convention of the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property of 1970.

### MARLENE LE ROUX

Marlene Le Roux is the current Artscape CEO. Her passion is to use Arts and Culture to empower and enable disadvantaged groups and to make a difference in another human being's life. She is a driven person who obtained a Master of Philosophy in Disability Studies from UCT and an Honorary Doctorate in Education from CPUT. She graduated with a Bachelor of Music and Bachelor of Education and a Higher Diploma in Education at the University of the Western Cape (UWC) and has a Diploma in Senior Management from the University of Stellenbosch. Professional associations and involvement are too numerous to mention but include the following: UCT Council Member, Chairperson of the Afrikaanse Taal en Kultuur Vereniging (ATKV); Chairperson of the Desmond and Leah Tutu Legacy Foundation (until 2019); Chairperson of Chrysalis Youth Academy (2014 – current); Chairperson for the Foundation for the Empowerment through Afrikaans (SBA) – (current) and Member of the Presidential Working Group on Disability. *Publications includes: Conceptualising and editing a book on women with disability titled "Look at Me". Compiled a book called "Place in the Sun" about the icons of Mitchell's Plain and conceptualised and edited a book titled "Wellington se Klopse".*

### AVIWE FUNANI

Aviwe Funani is the current Programme Manager for Waves for Change. She is passionate about innovative and disruptive leadership geared at building Pan-African communities. She is a partner of a sports for development project. Here she annually hosts a workshop aimed at exposing young girls from at-risk communities to career opportunities in order to decrease the school dropout rate.

Aviwe has a successful history of developing, running, and overseeing technological and economic development projects such as the Google and USAID project, Emergent Coding Academy for empowering underprivileged young women in Cape Town in coding, entrepreneurship and problem solving while employed at the Dream Factory Foundation. She has been acknowledged for her active citizenship which in 2020 include being nominated for the *Global 100 List: Most Influential People of African Descent Under 40* and being featured as *Friday Activist* in Daily Maverick in May 2020. In 2019 she was an awardee at the *#Inspiring FiftySA Awards*.

### KHADIJA TRACEY HEEGER

Khadija Tracey Heeger is a spoken word artist and performer from Cape Town. Her first poetry collection *Beyond the Delivery Room* was published in 2013. Her second poetry manuscript is currently in the editing process. Tracey's work focuses on naming the erased, overshadowed or forgotten; those peoples who are erased from history, the present and those who remain voiceless in systems of oppression. She is also a youth development facilitator and materials developer, tackling issues surrounding social cohesion and multiculturalism through art. Khadija has worked extensively with Jazzart dance drama company. They have woven her poetry into their dance pieces to enhance the story. She continues to do commissioned poetry work, dubbing for foreign TV soapies and has recently stepped into acting. In 2019 she secured a lead acting role in a still to be released art film. She now appears in popular telenovela *Arendsvlei* in a featured role as Mayor Cloete of *Arendsvlei*. *Instagram @Khadijatracey; https://www.facebook.com/khadija.heeger*

### FAHIEM STELLENBOOM

Fahiem Stellenboom is the marketing manager at Cape Town's iconic Baxter Theatre Centre. He is committed to and passionate about the arts. Fahiem studied dance at the University of Cape Town and went on to pursue a full-time freelance career as a dancer, choreographer and director. After studying public relations, he worked for many different companies, including a stint abroad for 7 years. He took on the role of chief of staff in the office of the then Western Cape Minister of Cultural Affairs and Sports, Patrick McKenzie, when the ANC was still in power in the Western Cape province. The Baxter approached him to become marketing manager, a position he has held for the past 17 years. This meant that he could combine his creative and commercial skills and experience.

### CIRAJ RASSOOL

Ciraj Rassool is Professor of History at the University of the Western Cape (UWC) and directs the Remaking Societies, Remaking Persons Supranational Forum. He directed the African Programme in Museum and Heritage Studies at UWC for 15 years. His recent collaborative publications are *The Politics of Heritage in Africa: Economies, Histories and Infrastructures* (New York, 2015), *Rethinking Empire in Southern Africa* (published as *Journal of Southern African Studies*, 41, 3, June 2015), *Unsettled History: Making South African Public Pasts* (Ann Arbor, 2017), written with Leslie Witz and Gary Minkley; and *Missing and Missed: Subject, Politics, Memorialisation* (published as *Kronos: southern african histories*, 44, 2018), co-edited with Nicky Rousseau and Riedwaan Moosage. He served on the boards of the District Six Museum and Iziko Museums of South Africa.

### CHRISCHENÉ JULIUS

Chrischené Julius is currently Acting Director of the District Six Museum, and heads the Collections, Research and Documentation department. She has been involved in several exhibition and research projects, with a particular focus on oral history research and the evolution of this methodology as part of the ethos of a community museum. She manages and conducts interviews for oral history projects alongside museum staff. Her general focus has been on the use of oral histories as a tool for community histories, but also critiquing the ways in which oral history has at times been used to exclude voices and build meta-narratives of apartheid experiences. She is a history and museum studies graduate of the University of the Western Cape and the University of Cape Town.

### VALMONT LAYNE

Valmont Layne is an artist and cultural activist and a Next Generation Research Scholar at the Centre for Humanities Research, University of the Western Cape. He has worked on arts and heritage development through most of his career, notably at the District Six Museum, the Klein Karoo Arts Festival and others. He recently completed a PhD thesis on the politics and aesthetics of ghoema and Cape jazz.

### MARCELLE MENTOR

Dr. Marcelle Mentor is the chairperson of the Sediba Global Partnership Office. She is also a lecturer in the English Education Department at Teachers College, Columbia University. Her academic interest focuses on Critical Race Theory, with an emphasis on Black Masculinity. As a South African native her teaching philosophy is based on the concept of Ubuntu, which is a Southern African ethic or humanistic approach that focuses on the fact that we are people through the existence and interaction with and from other people. She is an activist, a mother of two sons, a wife, a researcher, a scholar, and teller of stories. She believes in equality in access of education for all.

### NCEBAKAZI MNUKWANA

Ncebakazi Mnukwana is a lecturer of Music Education at the University of Stellenbosch Music Department where she also teaches African Music Practical Studies, Ethnomusicology and Musicology. Currently she is reading for her PhD at the University of Cape Town with a special focus in umngqokolo, the overtone singing of Xhosa-speaking adolescent girls. She is an active member of the Cape Cultural Collective, where she has sung in the multi-lingual choir Rosa since 2012. In April 2018, produced the first solo album of Mantombi Matotiyana Songs of Greeting, Healing and Heritage at the South African College of Music in Cape Town. In June 2019, Mnukwana was commissioned as African indigenous musician for Baqamile by Buhlebezwe Siwani for the Bolwerk Festival in Fribourg, Switzerland. Mnukwana She serves on the boards of the Cape Town Festival, One City Many Cultures, the Cornerstone Institute, and the Cape Cultural Collective.

### OMAR BADSHA

Omar Badsha is a historian, documentary photographer, artist, and trade union activist. He is the founder of South African History Online. Omar's work has been exhibited locally and internationally. In 2015, Omar was awarded the Arts & Culture Lifetime Achievement Award for Visual Art. Omar received an honorary doctorate (DPhil) for his groundbreaking work in the field of photography in South Africa. He also received The Order of the Ikhamanga in Silver for "his commitment to the preservation of our country's history through groundbreaking and well-balanced research, and collection of profiles and events of the struggle for liberation."

## ILSE BROOKES

Ilse Brookes is a historian, researcher and content creator for SAHO. She completed her undergraduate degree cum laude in Afrikaans and Dutch, Applied English Studies and History at Stellenbosch University (SU). In 2018, Ilse was awarded the Johan Bergh prize for best third year history student and earned an Honours degree in History, cum laude. Ilse worked with the SU Economic and History Department on the Biography of an Uncharted People's Project, which focused on transcribing, digitising and using quantitative historical records. In 2020 she continued as an external research assistant at SU and is a content creator for South African History Online.

## SIMONE VAN DER COLFF

Simone van der Colff is a historian, content creator and researcher. Simone studied at Stellenbosch University, where she majored in History, Geography and Psychology. She furthered her studies by completing her Honours in History and focusing on film history. She is an alumni and was a Vice-Primaria at one of SU's Women's Residences, Lydia. Simone played for SU's Women's First Hockey Team and the Western Province u/21A Women's Team. Simone is currently busy with her Master's degree at SU. Apart from her studies, Simone is working at South African History Online and is co-developing one of their main projects.

## AMBER FOX-MARTIN

Amber Fox-Martin is a historian, project coordinator, and stage manager. She studied at Stellenbosch University, where she graduated cum laude in 2018 with a Bachelor of Arts in Drama and History. In 2019, Amber graduated cum laude with an Honours in History. For her thesis, she created a documentary film, A Feast in Time of Plague, which recently had a world premiere at the 22nd Encounters South African International Documentary Film Festival. Amber is currently busy with her Master's degree, works as a part-time lecturer at the SU Drama Department, and is a project coordinator for South African History Online.

## MANSOOR JAFFER

Mansoor Jaffer is a journalist, communication practitioner, musician and activist. He began his career in journalism at The Argus in 1980 before joining anti-apartheid newspapers Grassroots, Saamstaan and South from 1983 to 1994. He has worked for a trade union, the Truth and Reconciliation Commission, commercial community media and government communications. Mansoor is a founder member of the Cape Cultural Collective (CCC). Here he has spearheaded the formation of the popular Rosa Choir, project managed theatre productions and has worked with a team of musicians to provide music for a short film set in District Six during the forced removals. He was active in the anti-apartheid struggle and was detained without trial twice in the 1980s.

## WAYNE ALEXANDER

Wayne Alexander is currently Chief Director in Land Restitution in the Western Cape. Previously he worked as Education and Public Programmes Director of the Iziko Museums. He has a PhD in Education, with a focus on diversity and social justice. He has also served on NGO boards. Married with two sons, he grew up in Silvertown on the Cape Flats.

## ZENZILE KHOISAN

Zenzile Khoisan is a journalist, author, radio producer, poet and author of, There are no more Words, his recently published collection of poems. He is an internationally recognised cultural activist and has served the South African indigenous resurgence movement in several capacities, including as a fully initiated chief of the Gorinhaiqua Cultural Council.

Khoisan currently serves as spokesperson of the First Nations Collective, comprising structures that have been at the coal-face of South Africa's Khoi and San resurgence. Khoisan also served in the Investigative Unit of South Africa's Truth and Reconciliation Commission which successfully probed many cases of gross violations of human rights. He authored Jakaranda Time at the conclusion of his tenure which revealed the unit's inner workings. His articles on arts, culture, heritage and music have been widely published and he is also a regular commentator on several media platforms.

## SHAUN VILJOEN

Shaun Viljoen teaches South African and African literature. He has a particular interest in queer biography and memoir, and is author of the book Richard Rive: A Partial Biography (Johannesburg: Wits Press, 2013), shortlisted for the Alan Paton prize for non-fiction. He is associate professor in the English Department at Stellenbosch University.



## COMMUNITY CHEST

The Community Chest is one of the oldest, philanthropic organisations in South Africa. Founded in Cape Town in 1928 by business, the Anglican Church and Rotary International, "the Chest," as it is fondly known, has evolved through generational transition and transformation into a leading centre of philanthropy in the country.

Its core objective is to 'Inspire a Nation of Active Citizens' and it espouses values, which are crucial to achieve transformation. The leadership of the Community Chest, always on the forefront of the pulse of development, fully embraced the mandate to transform to address changing societal needs in the post-1994 period. Today the Community Chest stands at the forefront of philanthropy as the leading donor management agent in South Africa. With its mission, vision and operations firmly based in support of National Government's Vision 2030 via the National Development Plan (NDP), as well as supporting and impacting the global Sustainable Development Goals, Community Chest aims to strategically make an impactful difference in the areas of Education, Health, Income Generation and Community Development.

<https://comchest.org.za/>



## CAPE CULTURAL COLLECTIVE

Since 2007, the Cape Cultural Collective has grown into a powerful arts movement. The CCC uses arts and culture as tools to build a shared citizenship and humanity, bringing individuals and communities together across the many barriers which divide them. Through its work it vigorously promotes the values of respect and tolerance, inclusion and dignity. The organisation runs regular cultural programmes and concerts; has three choirs with about 100 singers; has published a poetry anthology; and does theatre productions and human rights programmes. Find out more by visiting our website at

[www.capeculturalcollective.org.za](http://www.capeculturalcollective.org.za)



## SOUTH AFRICAN HERITAGE RESOURCES AGENCY

SAHRA is a statutory organisation established under the National Heritage Resources Act, No 25 of 1999, as the national administrative body responsible for the protection of South Africa's cultural heritage.

SAHRA is mandated to coordinate the identification and management of the national estate. The aims are to introduce an integrated system for the identification, assessment, and management of the heritage resources and to enable provincial and local authorities to adopt powers to protect and manage them.

The role of the SAHRA includes the coordination, the identification, recording and management of South Africa's heritage resources. Its role includes the promotion and encouragement of public awareness about the national estate and to assist, advise and provide professional expertise to any authority responsible for the management of the national estate, provincial or local level.

<https://www.sahra.org.za/>



## ARTSCAPE THEATRE CENTRE

Artscape Theatre Centre, which belongs to the Provincial Government of the Western Cape, was opened on 19 May 1971 as the Nico Malan Theatre Centre. Historically the Cape Performing Arts Board (CAPAB) was instituted in the early sixties of the twentieth century. The aim was to promote the performing arts. The arts councils received sufficient government subsidies to fund various art forms as well as the operational requirements of the theatre facilities. Since 1994 government policy changed dramatically. All performing arts boards were transformed to playhouses and the various arts companies had to become independent. Artscape was launched on 27 March 1999 to replace CAPAB. The emphasis is on sustainable theatre practice, education and development. Covering an area of some 14 000 square metres, the Artscape complex consists of a fully equipped Opera House, seating 1 487, a theatre seating 540, a smaller theatre seating 140, a piazza, gardens, rehearsal rooms and ample parking.

<http://www.artscape.co.za/>



## WAVES FOR CHANGE

Waves for Change (W4C) provides a child-friendly mental health service to vulnerable and differently abled young people living in unstable communities. Through connections to safe spaces, caring mentors, and a 12-month weekly Surf Therapy curriculum, W4C gives children and young people the skills to cope with stress, regulate behaviour, build healing relationships, and make positive life choices.

<https://www.waves-for-change.org/>



## THE BAXTER

### BAXTER THEATRE CENTRE

At the forefront of the performing arts, both as a popular venue and as a leading award-winning producer, the Baxter Theatre Centre presents ground-breaking, cutting-edge works and masterpieces from local and international repertoires. Since its inception in August 1977, the theatre has stayed true to its promise of always being open to everyone who visits it and to create work of the highest artistic quality. Well over 500 000 patrons attend over 2 700 performances annually, making it one of the busiest theatres in Southern Africa. The vision of The Baxter's CEO/Artistic Director, Lara Foot, is for it to be one of the top theatres in the world. It is this declaration of intent that drives the staff to excellence every day. The Baxter is surrounded by the talent, the motivation and the opportunity to make this vision a reality.

[www.baxter.co.za](http://www.baxter.co.za)



### DISTRICT SIX MUSEUM

The District Six Museum Foundation was established in 1989 and launched as a museum in 1994, to keep alive the memories of District Six and displaced people everywhere. It came into being as a vehicle for advocating social justice, as a space for reflection and contemplation, and as an institution for challenging the distortions and half-truths which propped up the history of Cape Town and South Africa.

As an independent space where the forgotten understandings of the past are resuscitated, where different interpretations of that past are facilitated through its collections, exhibitions and education programmes, the Museum is committed to telling stories of forced removals and assisting in the reconstitution of the community of District Six and Cape Town by drawing on a heritage of non-racialism, non-sexism, anti-class discrimination, and the encouragement of debate.

<https://www.districtsix.co.za/>



### SEDIBA GLOBAL PARTNERSHIP OFFICE

The Sediba Global Partnership Office (GPO) is an initiative of the Community Chest. Its primary objective is to mobilise resources as part of its global expansion strategy, in the USA for South African and Southern African civil society organisations, as well as pursuing partnerships with US based organisations interested in supporting the work of Community Chest. This is underpinned by an approach which embraces the notion of global citizenship and solidarity which collapses barriers to providing support across borders.



### SOUTH AFRICAN HISTORY ONLINE

South African History Online (SAHO) was established in 1998 and registered in June 2000 as a not for profit Section 21 organisation. SAHO has become a national cultural and heritage asset. SAHO has the largest and most comprehensive online website on South African and African history and culture. SAHO is a unique history project – its website, the organisation's flagship project, is linked to a partnership programme with universities, community-based history projects, educational and the cultural department of government. SAHO has become a national cultural and heritage asset. SAHO is also a winner of the National Institute of Humanities and Social Science Annual Award for digital Humanities. SAHO's mission is to break the silence on our past, and to address the biased way in which the historical and cultural heritage of South Africa and the continent has been represented in our educational and cultural institutions. It has committed itself to build partnerships with academic, heritage and community groups in South Africa and from the rest of the African continent in compiling a new history of the continent.

<https://www.sahistory.org.za/>



### CORNERSTONE INSTITUTE

Cornerstone Institute was founded in 1970 on the Cape Flats at a time when prospective black theologians were excluded from attending universities due to the oppressive laws of the former regime. As the Cape Evangelical Bible Institute, it provided theological education for unqualified pastors on the Cape Flats. The institute is historically grounded in a highly ethical ethos, emphasising the relationship between leadership and professional integrity. It embraces students from all walks of life, and focuses on the development of leaders. Cornerstone is a non-profit, fully accredited Private Higher Education Institution offering undergraduate programmes (certificates, short courses and degrees) and postgraduate programmes (higher certificate and honours degrees) across various disciplines in the Faculty of Humanities, and the Faculty of Entrepreneurship and Economic Transformation. Most of our programmes are offered online as well as on campus, making it easy for students to study from all over the world.

<https://cornerstone.ac.za/>



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[www.comchest.org.za](http://www.comchest.org.za)

