

DRAFT.

**THE KHOISAN INTERPRETATIVE
COMPLEX:
A HISTORICAL NARRATIVE,
PROJECT BRIEF AND
DEVELOPMENT IMPERATIVES**

**A Conceptual Framework for
the 'Sarah Bartmann Center of
Remembrance' National Architectural
Design Competition**



DEPARTMENT OF ARTS AND CULTURE
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PREAMBLE

"The story of Sarah Bartmann is the story of the African people of our country in all their echelons.... We need to cast our eyes back to a period less than ten years ago. Then the state ideology, whatever the garments in which it was clothed, was firmly based on the criminal notion that some had been called upon to enlighten and tame the hordes of barbarians, as Sarah Bartmann was enlightened and tamed. The legacy of those centuries remains.... This means that we still have an important task ahead of us – to carry out the historic mission of restoring human dignity of Sarah Bartmann, of transforming ours into a truly non racial, non racist and prosperous country, providing a better life for all our people. A troubled and painful history has presented us with the challenge and possibility to translate into reality the noble vision that South Africa belongs to all who live in it, black and white. When that is done, then it will be possible for us to say that Sarah Bartmann has truly come home. The changing times tell us that she did not suffer and die in vain. Our presence at her gravesite demands that we act to ensure that what happened to her should never be repeated"

President Thabo Mbeki, Second President of the democratic Republic of South Africa, excerpt from his, Speech at the interment ceremony of Sarah Bartmann, Hankey, 09 August 2002.

INTRODUCTION

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This document is informed by the Reference Group directive of the 23 June 2008 Meeting on the architectural brief for the Khoisan Interpretative Complex, which will integrate the Sarah Bartmann Centre of Reference Architectural Design Competition, which required the Department of Arts and Culture to formulate a discussion document and draft architectural brief for the competition.

Structurally, it is divided into two parts, Part I: A Historical Narrative identifies key aspects of Khoisan history that are expected to influence the concept design development with respect to intangible cultural symbolisms and their physical representation. This will not be limited to the structural design elements but also the spatial relational issues, the content and activities of the complex.

Part II: Project Brief and Development Imperatives. In drawing from Part I and other sources like consultative and Reference Group meetings, this section provides critical information that has relevance to the technical aspects of the information. These include the project vision and guiding principles, details on the site, issues requiring special attention, design features, etc. which provide a framework for the conceptual design process. In closing, it provides a seminal bibliography which it is hoped will provide direction and influence on literary material that can assist with Part I and Part II.

The purpose and circulation of this document is restrictively for the Reference Group discussion meetings. It is intended to be a master or base source document that will inform various other aspects or processes of project development and help establish a common understanding and consensus amongst all concerned with the project. Until the next Reference Group meeting, which is expected to authenticate and endorse the document after having made inputs, the document will remain organic in nature, thus being merely a discussion document.

→ Yes to start with SOE 5/10/14

What is the purpose

BACKGROUND

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Accounts on historical encounters between the European 'first travelers to the edges of the world' ¹ has always been from the perspective of the written word (an imagery) of the 'conquerors' as reinforced by the continual subjugation and taunt of indigenous oral tradition. This has had the resultant effect where historical distortions have over time been regurgitated and falsely endorsed to serve insidious political motives that ultimately shaped present day 'historical fact'. This is despite the innumerable valid research and archeological findings that reaffirmed the indigenous oral tradition and thus adding value to the noble quest to correct and tidy up history. The history of the Khoi and San was not spared in these historical distortions, which, based on "centuries old (ideological) biblical narrative" ² that lay claim that:

"(African people) are a people without a past, except a past of barbarism, ¹ who had no capacity to think, who had no culture, no value system to speak of and nothing to contribute to human civilization - people with no names and no identity, who had to be defined by he who was, 'man par excellence' and described by another thinker, Diderot, as 'always vicious... most inclined to lasciviousness, vengeance, theft...' " ³

This European depiction, although fiercely challenged over centuries, was aimed at reducing indigenous populations to mere 'hewers of wood' and servants to the anointed masters of the universe. It is this dehumanizing ethos that justified and sustained the atrocious slavery system and forced subjugation of indigenous populations worldwide. In the case of the Khoi and San, the effect was the ghastly treatment of Sarah Bartmann and the,

"(their) imprisonment and extermination...." over the centuries resulting in "the destruction of their cooperate communities, oral tradition... their cultural modes of survival (and) masterly adaptation to the environment" ⁴

It is this centuries old destruction of a nation's cultural identity and heritage that the South African government driven projects like the Sarah Bartmann and Khoisan Legacy Projects intend on reversing and correcting. These efforts of redress are driven by the government's quest to "reaffirm South Africa's marginalized histories and thus redefine the national heritage

¹ Excerpt from a book by Christopher Heywood, titled: *A History of South African Literature*,

Cambridge University Press, 2005. See also article by JN Gerstner, titled '*The Reformed Church and*

Colonial Society under Dutch Rule, pages 22 - 23, in R Elphick's book, *Christianity in South Africa*.

⁴

landscape" ⁵). In this quest for redress, national imperatives like, national unity; social integration and intercultural dialogue therefore gave meaningful credence to the country's national philosophy or motto captured in the !Xam language on the National Coat of Arms, which reads, like e: //Xarra //KE, ("Unity in Diversity"), which understood in its literal context, instructively means, "Diverse People Unite" ⁶

It is these century old distortions and the destructions of a population's history that the need for a national heritage and cultural institution on the Khoi and San becomes significant. An institution that will not only limit itself to merely the reinterpretation of the history and experience of the Khoi and San in isolation, but within the broader context of recognizing that ours is a collective history of resistance, pain, suffering, healing, cleansing, reconciliation, celebration and commemoration as one South African Nation. The Reference Group presented a challenging question in one of the group's meeting, how through this project of redress and reclaiming of Khoisan cultural identity, "can we create the connectivity that recognizes that we all as South Africans went through the same pain and marginalization..(as) this recognition is important if we are to remain true to the objectives of nation building and reconciliation.... (and) ...social cohesion"⁷

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⁶ See the SA Government Communications and Information Systems (GCIS) website on the National Coat of Arms.

⁷ Minutes of the Reference Group Special Meeting on the Architectural Brief, dated 23 June 2008

PART 1: A HISTORICAL NARRATIVE



A. THE COMPETITION – A BACKGROUND

1. The Competition Name

The 'Sarah Bartmann Centre of Remembrance'⁸ Architectural Design National Competition is part of the Sarah Bartmann and Khoisan Legacy Project, both of which were conceived by the Department of Arts and Culture as part of its quest in the reaffirmation of the marginalized history of the Khoisan within the context of South Africa's nation building. The competition will be managed as part of the partnership between the Department and the Nelson Mandela Metro University (NMMU), School of Architecture.

The name Sarah Bartmann, her story and life experience, has become a mobilizing force and universal symbol of universal human equality, reaffirmation of human values, hope for the disappeared, women worldwide, and finally, nation building. Her story, stature and its profoundness, nationally and internationally, has become a historical hallmark in that it is only befitting that a national architectural design competition for the development of the Khoisan Interpretative Centre, South Africa's first national cultural institution to focus on the culture and heritage of the Khoisan. The Complex will integrate the Sarah Bartmann Centre of Remembrance, which will be a critical component to the project. The institution will be built within reasonable proximity, to her burial site, which is now called the Sarah Bartmann Declared National Heritage Site.

B. THE KHOISAN LEGACY PROJECT

The 1948 institutionalization of the insidious apartheid state policy in South Africa, with its repression of the black majority was coupled with "state eradication of the Khoisan identity...separating (them) from their heritage...and (through) the education system....and erase the memory of their Khoisan ancestry...."⁹ It was post 1994, in the new democratic South

⁸ Proposed in a submission by Dr Yvette Abrahams, email dated 24 June 2008

⁹ "Connection between archaeological treasures and the Khoisan people", article by Martin L Engelbrecht, page 242, in the book titled: The Dead and their Possessions: Repatriation, Policy and Practice, by C.Florde, J.Hubert, P.Tumbull, Routledge Taylor Francis Group, 2002.

Africa, that the Department of Arts, Culture, Science and Technology (DACST), conceived of the National Legacy Projects, aimed at redress in the sphere of marginalized histories, culture and heritage. The Khoisan Legacy Project was one of the national projects approved in 1998 by the south African National Cabinet as part of the aim of affirming the marginalized history of the Khoisan and thus reclaim their heritage and cultural identity. The initial phase of the project succeeded in identifying Khoisan interest groups and communities with the intention to acknowledge and strengthen their heritage and also achieved in identifying places of significance to be included in the Legacy Project. The Khoisan National Heritage Route was thus borne, which identified sites of cultural significance in South Africa's provinces like, the Western Cape, Free State, Eastern Cape, Griqualand East in Kwazulu Natal; Namaqualand and Richtersveld in the Northern Cape. The Route sites included, statues of patriots like Adam Kok, historical buildings, graves, caves of significance, San rock art, ancestral lands, etc. and thus marking nodal points of cultural significance¹⁰. The burial site of Sarah Bartmann in Hankey, which is now a Declared National Heritage Site: the planned Khoisan Interpretative Centre to be built adjacent to the Sarah Bartmann heritage site and the planned Sarah Bartmann Human Rights Memorial in the Western Cape¹¹ interlink to form significant landmarks to the Khoisan legacy in South Africa – thus establishing a series of important nodal points.

Another critical issue of Khoisan redress aimed at reclaiming their cultural identity and heritage, is the matter of language, which, when 'maintained' can serve as a valuable source of knowledge about a people's history and culture. The promulgation of the Pan South African Language Board (PANSALB) Act of 1995, provided for the recognition, implementation and furtherance of multilingualism and the development of historically marginalized languages. Section 6 (2) of the SA Constitution recognizes the historically diminished use and status of the indigenous languages of SA and compels the state to take practical steps and design mechanisms to elevate their status and advance their use¹².

The planned Khoisan Interpretative Centre, in this context, becomes well positioned to fulfill this constitutional imperative by becoming practically a coordinating and educative centre for efforts aimed at the preservation, research, development and promotion of the Khoisan languages within national context of intercultural dialogue and integration. A well resourced and structured language lab with research and educational facilities therefore becomes a need in this instance. As Brenzinger aptly puts it:

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¹¹ The SA negotiations with the French for the return of her remains, has from inception being classified as a human rights issue considering her dehumanization. Her return to her country of birth was described by the then Deputy Minister of DACST, Ms B Mabandla as a validation of human rights. The planning for the envisaged memorial is underway as part of the Sarah Bartmann Project.

¹² See the Republic of South Africa Constitution.

Her status - see why - redress!

Culture heritage

Her remains

has the same

"Languages, besides being part of a people's cultural heritage, constitute a complete and complex reflection of it"¹³, and therefore the Khoisan Interpretative Centre, in its affirmation of Khoisan cultural identity, must also place emphasis on the study of the languages of the Khoisan, as they reveal much on their history, intangible or living heritage and their world renowned relationship with the environment.

C. THE SARAH BARTMANN PROJECT

The repatriation and interment of Sarah Bartmann, a woman of Khoisan ancestry, on 09 August 2002, Women's Day in South Africa, marked a significant day in the nascent democratic history of South Africa and its commitment to the reaffirmation of marginalized histories, especially the Khoisan.

This monumental achievement was a culmination of,

'Eight years ...of complex negotiations...that began in 1995...between the French and South African governments. (The) French parliamentarians made the milestone decision earlier this week after South Africa initiated talks in 1995. The aim of the request for the French to return Bartmann was so that she could receive a proper and dignified burial in the country of her birth. Mabandla paid tribute to the French and called this action "a great act of solidarity, humanism and friendship."'¹⁴

The Reference Group, a broadly representative Ministerial advisory body that included representation from the Khoisan, academia, scientists, human rights, ensured that traditional Khoisan burial rites were respected in the whole process. The BBC News Africa reported, "The burial ceremony began with the burning of a traditional Khoisan herb 'boegoe' to purify her spirit ...Khoisan tribal chiefs broke a bow and arrows and scattered them into the grave in a traditional ceremony honouring their ancestors"¹⁵.

Her life experience, story and memory, has found varying interpretations and meanings both in South Africa and internationally. Some have presented what would be understood as distorted interpretations of her story¹⁶, with some critical reviews either challenging these distortions or further sustaining them¹⁷. Irrespective, her return, and,

¹³ 'Documenting Endangered Languages and Language Maintenance' article by M Brenzinger.

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"... her symbolic enrobement in early August and her eventual burial in the warm dark earth, the womb of Africa from whence she came, has been an unprecedented international success in a re-examination by both the formerly oppressive power and the oppressed, of our common humanity. ¹⁸

Her burial site on a 'koppie' in the Gamtoos Valley, in Hankey, a small rural town in the Kouga Municipality, Cacadu District, near Port Elizabeth, Eastern Cape Province, is now officially a Declared National Heritage Site¹⁹. Another heritage site to be installed in honour of her memory will be the planned Sarah Bartmann Human Rights Memorial in the Western Cape Province. This Memorial becomes important in the sense that her life story is by all intentions a human rights issue, and also, her footprints are also in that Province considering that it is where she exited to a life of pain and suffering in Europe. Her life story has indeed transformed her into an embodiment of all the pain, suffering, healing, hope and reconciliation of South Africa, a newborn nation finding its footing after apartheid's legacy of nothingness with respect to indigenous people's heritage and culture. .

*Oppert's
page
1*

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¹⁹ Sarah government gazette date:

D. THE KHOISAN – A BRIEF HISTORY OF DISPOSSESSION SUBJUGATION AND RECLAMATION

2. The name 'Khoisan'

The name 'Khoisan', which has been generally used in spoken and written language when referring to South Africa's indigenas oldest indigenous group has been a subject of much debate in terms of its origin, meaning and authenticity. Various contending presentations have been made with some, explaining it as,

"... (the name Khoisan as),... a general term which linguists use for the click language in South Africa. Physical anthropologists use it as a biological term to distinguish the aboriginal people of South Africa from their black African farming neighbours ...the San = Sangua = Soaqua, was a name given to hunters by the Khoekhoen of the Cape. The word means 'people different from ourselves' and became associated with those without livestock...and the word Khoekhoe = Khoikhoi = Kwena, is a general name which the herding people of the Cape used for themselves. ...translated...it means, 'the real people' or 'men of men', meaning 'we people with domestic animals...' ²⁰

Abrahams' assertion in her booklet, *The Life and Times of Sarah Bartmann: An Educator's Guide*, that; "the problem remained for Khoekhoe history to find a name which reflected historical realities...Bredekamp argued for use of term 'Khoisan' ...it has indigenous roots: 'Khoi' is based on a Khoekhoegewaab word meaning 'person', and 'san' being the verb 'to gather'.....some use the term to overcome the problem of there being no justification in the historical record for a systematic division between people based on the way they produced goods....she prefers 'Khoekhoe' to 'Khoisan'....." ²¹. To some writers, "The Khoekhoe and the San, although collectively known as the Khoisan, are often thought of as distinct peoples" ²².

Notwithstanding all the debates, the term 'Khoisan' seems to be generally used and accepted in the day to day spoken and written communication. There have been other ways that it has been written, like 'KhoesSan', Khoi - San and KhoiSan ²³, but the generally used term is Khoisan and this will be for standard usage in all communication for the project and the architectural design competition.

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²³ Reference Group meeting

This collective term Khoisan, does 'reflect historical realities' as the Khoisan and San, 'occupied defined, but sometimes overlapping territories, within which they often moved considerable distances according to the availability of grazing, game and seafood. Culturally the two groupings had much in common. Their language was closely related. They shared the skills associated with a hunting and gathering way of life. Some of their religious beliefs were similar'²⁴. Abraham concludes that, "(Khoisan)...peoples indigenous to southern Africa shared sufficient cultural, linguistic and social cohesiveness to be considered one community"²⁵. This is attested in The Khoisan Pages, a web based educational information resource and also by A Barnard in her influential book on Khoisan ethnography. The Khoisan Pages, which makes reference to "Richard Elphick's (suggestion) that the difference between the Khoekhoe (Khoi) and the Soaqua (San) was only of fortune', whereby in times of drought or famine, which often resulted in the reduced grazing lands and loss of herds, the Khoekhoe reverted to being hunter gatherers to survive'²⁶. Barnard, details that the Khoisan also share "gender relations, kinship, rituals and cosmology"²⁷.

As a community or a peoples, the term Khoisan, collectively includes, the Nama, Gbonagha, Attaqua; Chochoiqua; Goringhaiqua; Griqua; Inqua; Hessequa; Khomani; !Xu; ²⁸ Hoengeyqua; /Xarn; Gamtkwa²⁹ and in describing their ethos towards life and the environment in general, they are about self sufficiency, sustainable living, more of a 'earth centered community' '(whose) cultural modes of survival (was of) masterly adaptation to the environment"³⁰. It is within context of these arguments that it is accepted that the term 'Khoisan' will be for standard usage in all project communication and the architectural brief and that no distinction on the groups will be made in sections of this document, especially with reference to material culture and living or intangible heritage.

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²⁶ The Khoisan Page.

²⁷ Alan Barnard titled, Hunters and Herders of Southern Africa: A Comparative Ethnography of the Khoisan Peoples, which details the influence of the environment on culture and social organization of the Khoisan.

²⁸ Report of the National Khoisan Consultative Conference held in the Oudtshoorn Civic Centre, 29 March – 01 April 2001.

²⁹ Arts and Culture compendium prepared for the Reference Group meeting, dated 18 March 2008, Cape Town, Western Cape.

³⁰ Ibid 4.

3. The Early Inhabitants

South Africa is rich in fossil evidence of the evolutionary history of the human family, going back several million years. From the discovery of the Taung child in 1924 to the latest discoveries of hominid fossils at Sterkfontein cave, recently declared a World Heritage Site, South Africa has been at the forefront of palaeontological research into the origins of humanity. Modern humans have lived in the region for over a 100 000 year. The small, mobile bands of Stone Age hunter gatherers, who created a wealth of rock art, were the ancestors of the Khoekhoe and the San of historical times³¹. These early inhabitants 'who termed pastoralists (initially herding sheep and later cattle) and hunter gatherers, "adapted to local environments and were scattered across the subcontinent.....between modern day Namibia up to the Eastern Cape (along the coastline)"³²

The arrival of the Nguni speaking agro pastoralists, who brought with them an Iron Age culture and 'domesticated crops' with some authors arguing that the resultant effect of the contact between the two groups, although not notably characterized by open warfare, precipitated the diminishing of the Khoisan way of life, as compared to the annihilation intents of the European colonizers who arrived in the turn of the 17th century. The understanding of this contact between the Europeans and the Khoisan can only be within the "context of colonial dispossession, indigenous resistance, and slavery as a method of warfare"³³ inflicted on as the wheels of infer - culturation and 'assimilation' were set in motion.

For Abrahams, this subjugation and the system of slavery subsequently became the determinant, if not the structural foundations of 'relations between Black people and white people'³⁴. The influence and impact of missionary activity and its 'civilizing mission' during this period of Khoisan dispossession cannot be underestimated in these structural foundations of South Africa's race relations. Chief Basil Matthys Coetzee, in a paper titled, 'Die Khoisan se Identiteit' (The Khoisan Identity), presented at the National Khoisan Consultative Conference, Oudtshoorn , 29 March – 01 April, 2001 with the theme, '*Khoisan Diversity in National Unity*', writes;

"The Khoisan were regarded by these Europeans as 'heathens' that did not fit into the society that was now formed in the Cape, ...more and more (Khoisan) were baptized and became Christians, (and) were not allowed to

³¹ South African Government Information Website.

³² Ibid. 30.

³³ The Life and Times of Sarah Bartmann, by Yvette Abrahams. For further reading on this subject of the resistance of the Khoisan to European incursions and land dispossession, see also the works by Shula Marks, 'Khoisan Resistance to the Dutch in the 17th and 18th Centuries'; 'Social Death and Resurrection: Slavery and Emancipation in South Africa, by J E Mason, University of Virginia Press, 2003, Yvette Abrahams' thesis, (Brian add more)

³⁴ Ibid. 32, page 8.

continue practicing their own culture....accepting a Christian name....they were subjected to the European culture and lifestyle..... their religion and practices superseded by those of the Church....they worked on owned by the Dutch..... (lived) at the mission stations(and) as more missionaries arrived...this process of alienating people from their identity increased"³⁵

In introducing the history of the Khoisan and further cementing the injustices meted to the Khoisan through centuries of colonial conquest and distorted imagery, two articles are worth noting, firstly, Paul Lane's article titled, '*Breaking the Mould? Exhibiting Khoisan in Southern African Museums*' which captures succinctly the history of the subjugation of the Khoisan and secondly, a speech by the then Deputy President of South Africa, which outlines key issues pertaining to the Khoisan as part of government's programme of redress. Paul Lane wrote this article having previewed the 'controversial' Pipa Skotnes 1996 exhibition on the Khoisan at the SA National Art Gallery in Cape Town. The exhibition was called; "*Miscast: Negotiating Khoisan History and Material Culture*".

He writes; "The encounter between the Khoisan peoples of Southern Africa and Europeans was an occasion as barbaric as any of the experiences of the Native American peoples or Australian Aborigines in similar circumstances. For over three hundred years, the Dutch, British, Portuguese and later, Afrikaner colonists took Khoisan for slavery, sport or exhibition, and measured, dissected and gazed upon Khoisan bodies in the names of Medical Science and Anthropology. This relationship was not entirely one sided, and a number of Khol and San groups resisted colonial expansion through raids... open rebellion. Whereas the leaders of some of these movements, such as Adam Kok and Simon Kopper, are increasingly regarded as folk heroes by their surviving descendants, history has been curiously silent about such figures. None of the African resistance movements makes reference to such leaders, and it is only recently that historians have begun the task of documenting their lives and causes of their consequences (Hitchock 1991, Gordon 1992, Haacke 1992)"³⁶

In his keynote address at the opening ceremony of the National Khoisan Consultative Conference in March 2001, the then Deputy President of the Republic of South Africa, Jacob Zuma, makes acknowledges that;

" (it was) the Khoi - Khoi in Cape who waged the first wars of resistance against the colonial onslaught of the seventeenth century,the history of the struggle against colonialism cannot be complete until we record the stories of heroes such as Khoisan leader Autshumato, the first political prisoner on Robben Island and the only man to escape from the island and survive.....we are also moved by the tale of

³⁵ 'The Khoisan Identity' by Chief Basil Mathys Coetzee, pages 23 – 24, presented at the National Khoisan Consultative Conference, Oudshoorn, 29 March – 01 April, 2001

³⁶

the chief of the San who chose to take his own life rather than surrender himself to the Voortrekkers...."

He goes on further to speak on the successful land restitution process of the Khomani and the Griquas in the Northern Cape; Khoisan heritage sites of significance like rock engravings, paintings on private farmland that need to be protected and maintained, Khoisan skeletons still housed in South African museums; the feasibility study by the Department of Arts, Culture, Science and Technology on the establishment of multi purpose community centers in rural Khoisan communities, work by the Wits Rock Art Research Institute, the role of the Pan South African Language Board in preserving and promoting indigenous languages and "the Xam language records, written down for the first time in the 1870's, are so important that they have been listed in UNESCO's Memory of the World Project"³⁷.

These two articles begin to lay bare the fundamentals that need to frame the envisaged development in Hankey with respect to content theme or the narrative. These are, Khoisan material culture, the universalism of their subjugation and dispossession as indigenous peoples throughout historical epochs with specific reference to the politics of race and gender; centuries of resistance to this subjugation; issues of cultural significance and value; intangible heritage, for example language, which can best serve to illustrate the intercultural influences between the Khoisan and Nguni speaking Xhosa people. With respect to these themes, the Centre must however not restrain itself to the past, but must holistically align it with the present and the future.

E. PUBLIC 'MISPRESENTATION' OF THE KHOISAN IMAGE

As slavery was the determinant of relations between Black and white people³⁸, it can be argued that the Victorian era exhibition shows of African indigenous peoples 'hailed back (with) specimens of exotic plants, animals....by the trunk-, boat- and caravan-load'³⁹ determined present day world racial prejudices and stereotypes with regard to race relations. These exhibition shows, or 'human zoos' as Blanchard, Bancel and Lemaire⁴⁰ call them, had the resultant effect that was not limited to the colonial social imagination, but it sustained a visual mindset (one author terms it 'the politics of vision') with regards to the imagery, public depiction or 'public

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³⁸ Abrahams, page 8, *The Life and Times of Sarah Bartmann*

³⁹ 'Savage Sideshow: Exhibiting Africans as Freaks', article by J Strausbaugh from his book titled; *Black Like You: Blackface in American Popular Culture*.

⁴⁰ 'From human zoos to colonial apothecoses: The era of exhibiting the Other', article by Pascal Blanchard, Nicolas Bancel and Sandrine Lemaire. ([Brian Get more details](#))

misrepresentation' of the savage other. For some critical authors on museology, these public exhibitions of 'the Other' and all that is natural and exotic, became the precedents of museums, as "the museum is a product of a post colonial era....(associated) with politics of domination, especially with regard to questions of how the West exhibits non Western cultures".⁴¹ This historical background and the critical viewpoint with regard to museums and exhibition are not only cautionary, but become significant to the planning for the envisaged **Khoisan Interpretative Centre** intended on the reclamation of Khoisan identity and dignity. The center in its quest to reclaim and redefine, must take care not to be accomplice or perpetuate this historical objectification of human culture in its exhibitions or displays.

It can be argued that, Pippa Skotnes' 1996 exhibition titled, '*Miscast: Negotiating Khoisan History and Material Culture*' which was displayed at the South African National Gallery, South Africa, becomes a defining and important reference point when addressing the issue of Khoisan imagery and public presentation. Another exhibition worth mentioning here which generated a lot of academic interest and debate was the '*Into the Heart of Africa*', which showed at the Royal Ontario Museum in Canada, 1989 and 1990, which, with the *Miscast* exhibition, are termed as "controversial and reflexive exhibitions' by Shelley Ruth Butler⁴². It can become an informative reference point to the process of conceptualizing and planning for the exhibition space, content, theme, imagery, layout, etc. for the envisaged '**Khoisan Interpretative Centre**'. The exhibition generated notable critical reviews and debates in the academic and social sphere both in South Africa and internationally. It sharply brought to the fore challenging issues around 'cultural intermediaries'; 'identity politics in multicultural societies'; 'politics of vision'; 'iconography'; 'objectification'; 'spirituality'; 'dioramas'; 'classification of indigenous cultures as part of natural history'⁴³, to mention a few.

Therefore, it becomes important that these debates on the moral and ethical aspects of indigenous people's public presentation and imagery provide a framework in the development of such an important national institution, like the **Khoisan Interpretative Centre**.

In concluding this section, it will be fitting to draw from Lane's observation and seminal remarks on Pippa Skotnes' exhibition, which it can be argued

⁴¹ 'The Politics of Exhibiting Culture: Legacies and Possibilities' article by Shelly Ruth Butler from the book _____

⁴² *Ibid.* 40.

⁴³ For further reading on this fascinating subject, there is a lot of literature, however, for the purposes of this section, reference sources are _____, include article, *The Khoisan Revisited: Recovering Agency*, by Keyan G Tomasselli, paper presented at the National Khoisan Consultative Conference, Oudtshoorn: 29 March - 01 April 2001.

began the process benchmarking exhibitions of this nature. It is hoped that ample lessons could be drawn from this. He writes that;

“, the inclusion (by Skotnes) of objects from diverse sources, texts and networks along with the `transparently subjective presence of the curator', are all critical components of the new model of `contemporary post-colonial museum practice' that is needed in the `New South Africa' (op. cit.: 92-3). As with any exhibition, there are thus a number of layers of meaning to *Miscast* that relate only in part to the objects and images exhibited and the contexts of their production. The manner of exhibition, the choice of institutional framework, the strategies and objectives of the curator, the multiple histories and perspectives of different audiences and the contemporary socio-political setting also all inform and contribute to the totality of the exhibition experience”⁴⁴.

⁴⁴ 'Breaking the Mould? Exhibiting Khoisan in Southern African Museums' article by Paul Lane, *Anthropology Today* Vol. 12, No. 5, October 1995, pp. 3-10
(c) Royal Anthropological Institute

F. KHOISAN CULTURAL SYMBOLS, MATERIAL CULTURE
AND LIVING (INTANGIBLE) HERITAGE

4. Material Culture of the Khoisan

From an archeological perspective, material culture can be defined to include (often) excavated artifacts or other concrete or material objects left by past cultures. These artifacts or material objects, produced by human beings, like for example, utensils, furniture, art, weapons, structures, monuments, burial sites, when scientifically studied and interpreted, bring forth what 'historical documentation has missed' as written history does indeed provide a 'partial picture' of the past.⁴⁵ A picture sustained by mythologies and racial stereotyping which erased 'the other' from universal memory and imposingly making self fulfilling presumptions on the 'other's' origins.⁴⁶ The History/Archeology Panel Report, in its recognition on the 'reciprocal relationship' between history and archeology, presents its understanding of archeology as; "the illumination of the common ancestry through providing an understanding of both the very and more recent roots of the cultures of indigenous peoples which persisted of thousands of years, such as the southern African hunter gatherers and the Australian Aborigines".⁴⁷

Conceding the fact that the envisaged 'Khoisan Interpretative Centre' is intended also as a repository of Khoisan material culture, it becomes important that the Centre provides adequate and well resourced facilities for the research, storage, preservation and access to expected collection of artifacts or objects relating to Khoisan material culture.

This will include, garments or apparel; decorative ornaments; weaponry; tools; utensils; pictorial works, crafts, dwellings; music instruments, etc. all of which will provide insight to Khoisan traditional way of life and culture and its adaptations throughout historical epochs of pre-colonialism, colonialism, apartheid to present day democratic South Africa.

A centre of this nature, in building a collection of artifacts, should not only have in its service curatorial staff to undertake the specialized tasks of research, conservation, exhibition, but will need to also build institutional relationships to map out the location of the material culture in question and have institutional arrangements regarding issues like accessibility. In effect,

⁴⁵ SA Department of Education History / Archeology Panel Report, December 200.

⁴⁶ 'Myth, History and Archeology' in the Reconstruction of the Ancient Past – Comparative Perspectives on the 'Civilization Origins' Discourse in East Asia' paper and discussion session theme for the Association for Asian Studies Annual Meeting, 6 – 9 April 2006.

⁴⁷ Ibid. 26, page 09. See also Lamprecht's article, titled, 'The Connection between Archeological Treasures and the Khoisan'.

19
Appendix
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another service obligation of this centre will be that of a museum⁴⁸. Cultural institutions like the Smithsonian Institute, the Albany Museum and the Witwatersrand University, which have Khoisan artifacts come to mind in this regard. Many more can be identified who can add value in the continued educational and exhibition programmes organized by the Centre in order to publicly inform on the material culture of the Khoisan and its cultural significance, yesterday, today and tomorrow.

5. Khoisan Living or Intangible Cultural Heritage

Living or Intangible Cultural Heritage (ICH), as defined by the 2003 UNESCO Convention, (of which South Africa is signatory), "consists of non-physical characteristics, practices, representations, expressions as well as knowledge and skills that identify and define a group or civilization"⁴⁹. In its extended definition, the concept of ICH includes manifestations like, "oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; music, dance, drama and performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship"⁵⁰

The Asia Pacific Regional Assembly of ICOM on 'Museums, Intangible Heritage and Globalization' held in Shanghai, China in 2002, affirmed in their Charter. "the significance of creativity, adaptability and the distinctiveness of peoples, places and communities as the framework in which the voices, values, traditions, languages, oral history, folk life and so on are recognized and promoted in all museological practices" and recommended museums as 'facilitators of constructive partnerships in the safeguarding of this heritage of humanity'⁵¹

It is worth noting that the Convention and the ICOM Shanghai Charter do not grade or measure the value of intangible in terms of importance or precedence but affirms that all heritage whether large or small, dominant or non dominant, deserves equal value and status. Notwithstanding, common sense will prevail especially when dealing with living heritage classified as endangered or diminishing to the point that it faces total extinction if not safeguarded. 'Safeguarding...means taking measures aimed at ensuring (the) viability of living heritage...it does not mean freezing its form, reviving some archaic practice... (It) rather means trying to ensure that the heritage continues to be practiced and transmitted within the

⁴⁸ See ICOM Statutes Article 2 Paragraph 1

⁴⁹ UNESCO Convention 2003

⁵⁰ *Ibid.* 35

⁵¹ 'The Roles of Museums in Safeguarding Intangible Cultural Heritage', Position Paper for the Expert Meeting, 5 – 7 April 2004, (UNESCO Convention October 2003)

community or group concerned"⁵² This lends credence to the assertion of importance to identify and 'articulate elements of the past' or 'diminished heritage (of the Khoisan)' worth recovering and 'celebrating'.⁵³

The envisaged 'Khoisan Interpretative Centre becomes a valuable institution in the 'recovery' and 'safeguarding' of this living heritage by firstly, providing the necessary physical space for the cultural festive events, performing arts, social practices, etc. and secondly, implementing the necessary measures, "such as protection, promotion, transmission through formal and non formal education, research and revitalization, and to promote greater respect and awareness"⁵⁴. In achieving this, there must be a reflection of the historical reality that 'Khoisan life interacted with other cultures in the past, the present and the future....it must have phases of the past, present and the future in its design layout (and) and accept that we live in diversity but yet united society'.⁵⁵

6. Language

The following quote from Brenzinger's article on the studying of endangered languages and the potential benefits aptly set the tone for this aspect of Khoisan living cultural heritage. He states;

'The study of endangered languages can be considered against a background related to the general value of preserving an existing cultural diversity. Every culture represents an experiment in the survival of a unique and alternative way of life, of solving or evading problems. Loss of cultural diversity is therefore a loss of experience and knowledge that has proven its potential usefulness for mankind in general. Languages, besides being part of a people's cultural heritage, constitute a complete and complex reflection of it. The loss of a language entails the loss of cultural heritage. The documentation of languages is thus central to ethnography, ethnomedicine, and the study of ritual and oral tradition....(therefore), the urgency for language maintenance efforts expressed by the community...should be given high priority'.⁵⁶

The Studying of the Khoisan languages will therefore not only reveal the 'complete and complex reflection' of a peoples cultural heritage, it also

⁵² 'Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges', Background Paper for the UNESCO – EIIHCAP Regional Meeting, 11 – 13 December 2007, Hue, Viet Nam.

⁵³ Minutes of the Reference Group Special Meeting on the Architectural Brief, dated 23 June 2008.

⁵⁴ Ibid. 38

⁵⁵ Ibid. 39

⁵⁶ Page 14, Brenzinger article titled: 'Documenting Endangered Languages and Language Maintenance'.

provides possibilities in further exploration of the language with reference to the 'historical incorporation of its click sounds into the phonologies of Southern Bantu languages'⁵⁷ during the advent of historical cultural contact and inter – culture. The Xhosa language serves as a best example to illustrate this influence as, 'many of the consonants in IsiXhosa are from the (Khoisan)'with examples being of words of religious meaning, like, *igqira* in Xhosa and *igei-xa* in Khoisan, the name for the supreme being, *Thixo*, derived from the Khoisan word, *Tswi//goab*. This legacy of the Khoisan language is found in "thousands of place names in South Africa which have Khoisan meaning, like;

Keiskamma – meaning puffadder river
 Kei – meaning sand river
 Krysna – meaning fern leaves
 Cango – water mountains
 Karoo – arid dry
 Coega – hippopotamus
 Komga – lots of clay
 Gantoois - derived from a Khoisan group called Gantoures⁵⁸

7. Indigenous Knowledge Systems

In her paper titled, Indigenous Knowledge Systems – The True Roots of Humanism, presented at the World Library and Information Congress, 14th – 18th August 2005, Professor Ole Hendrik Magga, writes;

"Human beings gather knowledge basically for two purposes: survival and meaning....Long before the development of modern science, ...indigenous peoples have developed their ways of knowing how to survive and also of ideas about meanings, purposes and values. It has become customary to refer to this knowledge as 'indigenous knowledge'; or 'traditional knowledge', 'local knowledge', 'traditional ecological knowledge', 'ethno ecology' etc.and it is often seen as contrast to, or at least as very different from, western ways of generating, recording and transmitting knowledge..."⁵⁹

It was at the Sarah Bartmann Project Reference Group meeting held on 23 June 2008, which discussed and debated on the conceptualization for the architectural design brief for the Khoisan Cultural Heritage Interpretative and Education Centre, that a it was argued that present day pressing issues

what was the brief of the concept document.

⁵⁷ 'The Sociohistory of Clicks in Southern Bantu', article by Robert K Herbert, University of the Witwatersrand, and State of New York, Binghamton

⁵⁸ Directorate of Arts and Culture, Humansdorp Office (Brian please Check Legacy Files)

⁵⁹ 'Indigenous Knowledge Systems – The True Roots of Humanism, Ole Henrik Magga, paper presented at the World Library Information Congress, 14 – 18 August 2005, conference theme: "Libraries – A Voyage of discovery".

about the environment and sustainable living should not be classified as a western phenomena or novelty as "the Khoisan have been practicing sustainable environmental living"⁶⁰ long before the advent of colonialism

The definition of the Indigenous Knowledge Systems (IKS) reveals several interrelated key aspects and they can be summarized as follows:

- Locally bound, indigenous to a specific area.
- Culture and context specific.
- No formal knowledge (i.e. not generated from institutions of higher learning)
- Orally transmitted and generally not documented.
- Dynamic and adaptive.
- Holistic in Nature.
- Closely related to survival and subsistence for many people worldwide ⁶¹.

Historically, the Indigenous knowledge, was critical to the overall life style if indigenous peoples, be it decision making in social organization; management of the natural resources, security, food generation or preparation, human and animal health, etc, and a host of other activities meant to ensure human survival with the environment. Considering that this knowledge has been historically (and presently) extensively exploited in an unsustainable manner to the detriment of its custodians, it has become important that, 'it must be respected, promoted and protected...intellectual property rights must be guaranteed and ensured. Without traditional knowledge holder's free, prior and informed consent, traditional knowledge is not in the public domain and is protected cultural and intellectual property under customary law. Unauthorized use and misappropriation of traditional knowledge is theft'⁶².

The role of women is integral to the goal of promoting and protecting, *very late* because as part of the community, they exhibit the knowledge in "activities like beadwork, cultivation and preparation of indigenous foods, traditional healing processes, fermentation processes"⁶³. In lamenting the threat to this Indigenous knowledge, Chief J Burgess in her paper titled, 'The Role of Khoisan Women, presented at the 2001 National Khoisan Consultative

⁶⁰ See Reference Group meeting minutes of 23 June 2008.

⁶¹ 'Database of best practices on indigenous knowledge', established by the Netherlands Organization for International Cooperation in Higher Education / Indigenous Knowledge in co-operation with UNESCO Management of Social Transformation Programme (MOST), 1999.

⁶² 'The Kimberly Declaration', the International Indigenous Peoples Summit on Sustainable Development, Khoisan Territory, Kimberly, South Africa, 20 - 23 August 2002. For further reference please refer also to Article 29, of the Draft United Nations declaration on the rights of indigenous peoples, which also affirms indigenous peoples full ownership, control and protection of their cultural and intellectual property.

⁶³ 'Women, Intellectual Property and Indigenous Knowledge Systems' paper presented by Dr Mogege Mosiseme at the National Khoisan Consultative Conference, Oudishoorn, 29 March - 1 April 2001.

Conference (NIKCC) held in Oudtshoorn, "Khoisan women were made to believe that our own indigenous medicine is not good enough. This has created a situation where we would move away from what is rightfully ours and buy the same medicine from a pharmacy, simply because it is manufactured by modern technology."⁶⁴

It is through the study of Khoisan indigenous knowledge systems that the depth of other Khoisan practices and their symbolism can be learnt and understood. These cultural practices, which are not covered here, include, religious practices and beliefs; cosmology with respect to the supreme deity or God; mythic tales of gods and ancestor heroes whose lives provided examples of ways to cope with social conflicts and personal problems; fables and poetry; spirituality with respect to the ritual dances and prayers during the full moon; their society and its social and economic organization, gender relations and power structures; cultural festivities and commemorations; etc. require further reading and research to be fully understood and appreciated.

The **Khoisan Interpretative Centre** in its operations and programmes will be expected to uphold the principles espoused in the Kimberly Declaration and the United Nations Declaration on indigenous peoples rights with respect to Khoisan IKS. Considering that IKS is a universal issue, it will be expected to initiate and maintain partnerships in sustaining this valuable effort. In South Africa, initiatives like the Indigenous Knowledge Systems Program managed under the auspices of the Council for Scientific and Industrial Research (CSIR) and other non governmental organizations and community based organizations become very important.

Through the planned medicinal garden at the **Khoisan Interpretative Centre**, it is hoped that it can also begin to reintroduce and study indigenous plants with respect to their medicinal properties, their cultural use and symbolism.⁶⁵ Further discussion and planning will be required in conceptualizing on the size of this garden, the list and types of plants to be introduced, their properties and even explore possibilities of packaging them for commercial purposes, a feat that can somehow address itself to matters of beneficiation.⁶⁶

⁶⁴ Ibid. 61

⁶⁵ Ibid. 37, pages 12 – 15. Abrahams provides example of few plants with their medicinal properties and usage.

⁶⁶ Refer to the 'hoodia' and 'rooibos' case. (Brian get more detail and reference)

**F. AN APPROACH TO DESIGNING THE KHOISAN
INTERPRETATIVE CENTRE: CULTURAL ASPECTS OF
SIGNIFICANCE AND SYMBOLISMS**

The Reference Group meeting of 23 June 2008 deliberated and reflected at length with respect to other aspects of Khoisan intangible cultural heritage, their symbolisms and how this can be translated or oriented towards physical representation and presentation. This was in consideration of the design concept for the structure and also the cultural activities relational to the spatial design⁶⁷. Recognizing that both the Sarah Bartmann and the Khoisan Legacy Projects are about cultural identity and heritage and its reclamation, within context of a democratic South Africa committed to redressing imbalances of the past, the meeting challenged itself with respect to specific key questions. These were; 'how can spirituality be represented physically, what design should reflect the cultural space envisaged, what should be the shape of the building and layout'⁶⁸. In further recognizing reclaiming of cultural identity is a healing process, the meeting asked the question 'how can the healing and the commemoration aspect be depicted in the Center?' In addressing these questions, the Reference Group, with regard to the conceptual design imperatives of the cultural heritage centre, established and adopted the following:

- There has to be a representation or manifestation of the world renowned Khoisan Rock Art paintings with the ochre colour scheme and representations of the 'hunting'; the trance dance and the revered eland and its symbolism.
- Recognizing that indigenous people's notion or concept of shape is also circular, the design must be innovatively circular or dome shaped in feature, whether building and its roof structure, the spatial design of the site layout with reference to offices, workshop facilities, cultural performances, festive events, etc.
- With reference to the healing and commemoration aspects, there was agreement that a special area in the building complex can be designated for the healing process, with water being a physical representation of the healing aspect. This would mean that there should be a water feature in the complex and also investigation will need to be undertaken to establish the source of the water, possibly

⁶⁷ Reference Group meeting 23 June 2008

⁶⁸ Ibid.

an underground stream which can be accessed through a borehole. The survey can determine this.

- The representation of spirituality in physical form will need to be further investigated so that a culturally proper symbolic physical spiritual representation is identified. This representation should be peculiar to the indigenous peoples.

The Khoisan Cultural Development Council of the Eastern Cape's submission to the Department of Arts and Culture⁴⁹, in one of the stakeholder consultative meetings, presented specific considerations or guidelines, which it believed need to be taken on board in the development in Hankey. These considerations were in relation to both the general and specific designs of the envisaged development.

8. General Design

The Council presented that:

- The profile of the place should be in keeping with the general character of the town and from its position or situation.
- It should be impressive as a monument without being monumental.
- It must be African and Khoisan in character and not European.
- Attention should be given to the softness and earthy texture of its landscaping, layout and design.
- Rocks from specially selected areas should be incorporated in an aesthetic way.
- Materials should be traditional and local with the necessary durability such as local slate for walkways, etc.

9. Specific Design

- The specific design (monument) should not be harshly angular, it should not be concrete.
- Its height and profile should not be excessive to the extent that it appears ghastly;
- It should be prominent and be of stature while at the same time subdued in keeping with the character of the person honoured.

⁴⁹ See the submission and add the title Brian

Abrahams, in her email communication to the Department Of Arts and Culture, submitted that the sustainable development of the building must be within context of the Khoisan's concepts of "respect, to recycle and redistribute...and living in harmony with the environment in material practice,"⁷⁰, contended that the roof of the building should be designed "to facilitate rainwater harvesting to manage water supply... (to the facility) ...ecosystem planning ...renewable (and) energy saving measures like passive heating, cooling systems and natural light..."⁷¹ ,

*the movement
of staff
@ an earlier
phase is key.*

⁷⁰ Abrahams email to the Department of Arts and Culture, dated 11 and 16 April 2008 respectively.

⁷¹ *ibid*: 69

**PART 2: ~~PROJECT BRIEF~~ AND DEVELOPMENT
IMPERATIVES**

**G. THE KHOISAN INTERPRETATIVE
DEVELOPMENT IMPERATIVES**

CENTRE:

The planned development called the Khoisan Interpretative Centre will be a Declared Cultural Institution under the Cultural Institutions Act of 1999, which in effect means that it will be a public benefit entity, whose operations and programme budget will be funded by the state. Its governance will be through a Board or Council to be appointed by the Minister Arts and Culture. The staff and other necessary resources for the management of the facility will be appointed by the Council / Board. *bc*

The Centre will be a multipurpose cultural facility that will not only be a repository of Khoisan cultural heritage, both material and intangible, it will promote and educate the public about this cultural heritage and thus serve as a platform for intercultural dialogue and integration. This promotion and education will be done through workshops; research work; cultural performances; exhibitions and displays; language training programmes; conferencing; crafts, retail; etc.

10. Project guiding principles

In consideration of the broader national imperatives of nation building, valuing of cultural diversity, promotion of social, political and economic life, preservation, conservation, protection and promotion of the cultural and natural environment, the following guiding principles were adopted by the Department of Arts and Culture, endorsed by the Reference Group, with regard to the Sarah Bartmann Project:

- Development of a shared national understanding of the memory of Sarah Bartmann within context of affirming a human rights culture and dignity of women.
- Promotion of national reconciliation, social cohesion and the forging of a new South African national identity.
- Instilling a sense of respect and reverence of the Sarah Bartmann burial site's cultural and historical value.

- Reaffirmation of marginalized histories and the redefinition of the South African African heritage landscape.
- Development of a heritage site that integrates the historical, cultural and socio economic imperatives of the three tiers of government.

11. Vision of the project

- This project is aimed at restoring the dignity of the Khoisan communities in particular and other South Africans in general.
- The project is seen as a catalyst in exposing atrocious activities that were done to humanity and to women in particular and to reaffirm that never again shall such atrocities be revisited on ~~our~~^{our} beloved nation or country.
- This project will assist in undergoing a catharsis that is sine qua non to material reconciliation and nation building / social cohesion.
- It should allow us to reclaim the heritage experiences that have almost been forgotten.
- The vision that is incorporated into the physical infrastructure must be able to stand the test of time.
- Sarah Bartmann memory should always serve as a constant reminder of tragic experiences that women have witnessed from time immemorial and thus assist in consolidating their struggles against abuse and other forms of discrimination

12. Details of the Development Site

12.1 The Farm Gamtoos ~~Riviers~~ Wagendrift

12.2.1

The Farm Gamtoos ~~Riviers~~ Wagendrift, present classified as ERF 184/5, Title Deed No. T21945 with a land area of 78.6496 hectares is located in the small town of Hankey, in the Gamtoos Valley. The town is part of the Kouga

Municipality, Cacadu District, located near Port Elizabeth, Eastern Cape Province

The land area has been allocated for development by the Kouga Municipality as per its Municipal Council Resolution 07/03HEC12 of 26 March 2007, and as per Section 4 of the Municipal Finance Management Act (Act 56 of 2003)⁷²

12.2.2

In preparing the site for development the Department of Arts and Culture has currently employed a Land Surveyor for the purpose of subdividing Portion A and consolidate it with Portion B and C to be registered as one property site with a new ERF Numbers and Title Deed. The end process outcome will be to transfer and register the whole site as part of the State Asset Property Register as per the DAC mandate under the Declared Cultural Institutions Act (1999). The cultural institution will be called: The Khoisan Interpretative Complex.

13. Project Development and Strategic Objectives

- Declare the site where Sarah Bartmann is buried as a National Heritage Site and also install a memorial monument at her grave to in memory of her life history and what it symbolizes in terms of South Africa's democratic principles, human dignity and women emancipation.
- Construct an Interpretative Centre or Cultural Institution which will serve as a repository of Khoisan culture and

⁷² See letter Ref. SG/sg/ dated 27 August 2007 from Dr EM Rankwana, Municipal Manager to the Deputy Director General: Heritage, Archives and Libraries, Department of Arts and Culture. The letter title reads: Sarah Bartmann Development Project: Request for the allocation and consolidation of Sites ERF 17 and ERF 184/5 of the Farm Gannoods Riviers Wagendrift. See also letter dated 09 April 2008, Mr TP Wakashe, the Director General of the Department of Arts and Culture, to the Kouga Municipal Manager: The letter title reads: Sarah Bartmann Project: Acceptance of the Kouga Municipality Resolution to allocate ERF 184/5 of the Farm Gannoods Riviers Wagendrift for development as part of the Sarah Bartmann Project.

heritage whose objective will be to contribute towards the promotion of this heritage and culture. South Africa's education and culture.

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3.1. Strategic Objective

- Government's objective of redefining the South African heritage landscape and reaffirmation of marginalized histories.
- Integrating the project's development objectives with national, provincial and local planning objectives, with specific reference to the Integrated Development Plans (IDP) and Spatial Development Framework (SPF) and Local Economic Development Plans.
- Linking the project with government's Sustainable Rural Development and Urban Renewal Programmes.
- Providing for the government's Extended Public Works Programme (EPWP)

14. Issues Requiring Special Attention

14.1 Economic beneficiation

With respect to Hankey, project execution and post completion. The Expanded Public Works Programme becomes applicable in this instance.

14.2 Environmental

This is in consideration of the site's natural features and significance; usage of natural and durable material in construction; etc.

14.3 Social / Cultural

This is in consideration of the fact that Center will be built next to Sarah Bartmann burial grave which is now a declared National Heritage Site.

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14.4 Public participation

This will be as informed by government project principles of project stakeholder consultation and the guidelines agreed to by all stakeholders and interest groups.

14.5 Legislative framework

This includes, the Municipal Integrated Development Plan and Spatial Development Framework; Development Facilitation Act; National Environment Management Act; Municipal Systems Act; Environmental Conservation Act; Land Use Management Bill; Public Finance Management Act; Municipal Finance Management Act; Cultural Institutions Act; South African Heritage Resources Act, Integrated Government Relations Framework Act.

14.6 Public Communication (*participation*)

Adoption of effective communication mediums and techniques; and a media or publicity strategy that will ensure that the South African public is widely aware of the project developments; its significance; delivery timeframes; etc.

15. Considerations with Reference to the Interlink between the Khoisan Interpretative Center and the Sarah Bartmann Declared National Heritage Site

- 15.1 The Sarah Bartmann NHS (which includes the Sundial) will not be part of the envisaged development nor its concept design development, will it be part a national architectural design competition unless as stated in paragraph 15.3 below.

- 15.2 The Sarah Bartmann NHS can serve as a reference point of significance to the envisaged development on the Farm and here the South African Heritage Resources Agency (SAHRA) *Nomination Document referenced 2/04/2007 Draft II in Annexure A* becomes important⁷³.

⁷³ Please see the SAHRA Nomination Document for the Declaration of the burial site as a National Heritage Site, 2007

15.3 The envisaged Khoisan Interpretative Centre development must establish some kind of a link with the Sarah Bartmann NHS and the town of Hankey. At reference to accessibility; aesthetics; environmental; cultural; etc.

15.4 The proximity between the Sarah Bartmann NHS and the envisaged Khoisan Interpretative Complex development must be informed by the legislative prescripts applicable to physical developments next to declared heritage sites and the fact that the Sarah Bartmann NHS is actually a burial site.

16. Design Features

The envisaged development will function as an educational and cultural (e.g. museum) facility; will have to be economically sustaining hence the need for conference / workshops and retail facilities; will provide for cultural outdoor activities and small scale events in its promotion of Khoisan arts, culture and heritage.

It is within this context that the design features must incorporate the following space requirements or identified physical space needs and be considerate of support function area facilities; systems and utility requirements and spatial relationships:

16.1 Administration / Office Block

(Mixed cellular and open plan offices; Boardroom; Meeting consulting rooms; Reception and waiting room; Staff Kitchen and Tea Room; Toilets facilities (M / F / Disabled / Baby Changing; Strong room; etc.)

16.2 Interpretation / Exhibition Display Area (Permanent & periodic)

(Interactive / Technical Displays; 3D Displays; Wall Displays; Free Standing Display Systems; Flexi walls; etc.)

- 16.3 Training; Educational; Reading / Researh
(Open Plan Reading; desks; storage for educational material; etc.)
- 16.4 Archival and Artifacts Storage Rooms (Filing Systems; Appropriate Artifacts Storage Facility; etc.)
- 16.5 Multipurpose Conferencing Facility (Training; Lectures; audio visuals) with breakaway rooms (Seating for at least hundred and fifty (150) people; Flexible seating plan; Multi media equipment; etc.)
- 16.6 Open Air Exhibition and Workshop Area
- 16.7 Outdoor Cultural Space Area
- 16.8 Medicinal Garden for Indigenous plants and herbs
- 16.9 General Storage area for equipment
- 16.10 Small Coffee Shop and Restaurant
- 16.11 Commercial / Retail Facility for cultural products
- 16.12 Visitors Ablution Facilities
- 16.13 Buses and Vehicular (visitor & Delivery)

It is expected that these identified needs or space requirements are not exhaustive and can be subject further changes as per the refinement of the concept or vision of the cultural facility envisaged.

18. Technical requirements

Irrespective of the type of building structure considered, whether as informed by for example, cultural symbolisms;

indigenous concepts of public space and or aesthetics etc. the following important considerations must be factored in the design:

- Security (perimeter and access control) and safety
- Telecommunications
- Bulk services and reticulation systems
- Pedestrian (physically disabled) and vehicular access
- Building material
- * *Unwood accessibility Braille / wheel chair friendly facilities.*

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18. Cultural and Environmental factors

18.1 Culturally the design features must be informed Khoisan concepts of public and living space; aesthetics; respect for nature and oneness with nature; environmental material practice; etc. These cultural factors and symbolisms can be expanded on through further research and inquiry.

18.2 With respect to environmental sensitivity and sustainability, the design features must incorporate aspects like, rain water harvesting; renewable energy saving measures like passive heating, cooling systems and natural light; natural and durable building material; etc.

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