





# CONTENTS



WILLIAM KENTRIDGE Almost Don't Tremble (installation view), 2019. Megaphones and music, dimensions variable.

## 2019-2021 IN REVIEW

From the Trustee Co-Chairmen

page 10 – 11

## MUSEUM OVERVIEW

Vision and Mission

page 14 – 15

## CURATORIAL DEPARTMENT

Overview Collection Exhibition Temporary Exhibitions Research Public Programmes Stakeholder Engagements and Internal Roundtable Gatherinas

Publications

page 22 – 23

## 2019-2020

## THE YEAR IN NUMBERS

page 20 – 21

## THE CENTRE FOR ART EDUCATION

Overview

Programmes

Learning and Resource Material

Tours and Workshops

Research

Online Activities and Education Programmes

**Parting Thoughts** 

page 58 – 59

# INSTITUTIONAL ADVANCEMENT

Overview

Memberships

Sponsorship, Fundraising, Events and Private Tours

Communications, Marketing and Branding

page 84 – 85

## OPERATIONS

Overview Finance Human Resources Visitation and Front of House Facilities Shop and Restaurant **page 92 – 93**  2020-2021

# THE YEAR IN NUMBERS page 110 – 111

## CURATORIAL DEPARTMENT

Overview

Collection Exhibition

International Travelling Exhibition

Temporary Exhibitions

Public Programmes

Publications

page 112 – 113

## THE CENTRE FOR ART EDUCATION

Overview

Online Educational Resources and Programming

**Event Participation** 

Partner Projects

page 138 – 139

## INSTITUTIONAL ADVANCEMENT

Overview

Memberships

Sponsorship, Fundraising, Events and Private Tours

Communications, Marketing and Branding

page 152 – 153

## GOVERNANCE

Overview Trustees Management Team **page 176 - 177** 

## **FUTURE OUTLOOK**

page 188 – 189

## **OPERATIONS**

Overview Finance Human Resources Visitation and Front of House Facilities Shop and Restaurant

page 160 – 161

## ACKNOWLEDGEMENTS

Annual Donor Listing Museum Management

## page 194 – 195



WILLIAM KENTRIDGE Almost Don't Tremble (installation view), 2019. Megaphones and music, dimensions variable.



The past two years have been a rollercoaster, to say the least. Amid building a purpose-driven management team, Zeitz MOCAA – as institutions and companies the world over – has had to contend with the COVID-19 pandemic as well as various other localised challenges. Yet, through it all, our teams have shown resilience and fortitude.

Ahead of the 2019-2020 financial year, we welcomed Koyo Kouoh as the museum's Executive Director and Chief Curator. Kouoh has been instrumental in not only realigning Zeitz MOCAA's vision and mission but has also brought about a renewed camaraderie to our staff complement.

In an effort to streamline processes and ensure a strategy that supports this new progressive vision, we have prioritised function over form and redistributed both human and financial resources where they are needed most. This has included looking to external agencies for expertise and support where our internal resources are over-extended. This strategy is a work in progress and, already, we can acknowledge that it has seen us in good stead.

Although this edition of our annual report looks back at two financial years – 2019-2020 and 2020-2021, respectively – it was the latter that presented the most challenging time in our nascent institution's short history.

During 2020, Zeitz MOCAA, like many other institutions across the globe, had to close its doors for a prolonged period. Two-hundred-and-nineteen (219) days, to be exact. Unlike many other institutions across the globe, through the financial support of the founding trustees, the museum has been able to retain staff and forge

#### AN ARCHITECTURAL LEGACY The

museum's Atrium is carved out of the tubular silo honeycomb that formed the original grain silo complex.

ahead with new and exciting projects even as we continued to face the widespread impacts of COVID-19 on both our industry and those adjacent to the sector. One such project included the major exhibition by internationally acclaimed South African artist William Kentridae. Titled Why Should I Hesitate: Putting Drawings to Work, it was the largest show of the artist's work held in Africa in more than a decade. Additionally. the show became Zeitz MOCAA's first travelling exhibit and was displayed for a further nine months at Deichtorhallen in Hamburg, Germany.

In an effort to support the museum and its staff in navigating the seismic shifts of the continually changing economic landscape, the museum underwent multiple phases of austerity measures from early March 2020 when the global health crisis reached South African shores. A key strategy from the very beginning was to retain jobs while balancing the long-term sustainability of Zeitz MOCAA and we worked tirelessly to ensure we prioritised jobs over other operational costs.

On 22 October 2020, we reopened our doors at reduced public opening days of four per week and with an exhibition that opened a dialogue about the times we were living through. It was titled Home Is Where the Art Is and was truly unique in that it not only provided a view of localised experiences of the pandemic, but also included an open, democratic call to citizens of the Western Cape to become involved in an exhibition that became an ode and love letter to Cape Town. Described as an exhibition for and by Capetonians, Home Is Where the Art Is ran for more than a year and became a celebration and a wondrous moment that, in hindsight, could

only take place at that point in time and facing particular challenges those of lockdowns. COVID-19 and home. As we move into the next financial year, the institution remains at a critical juncture and we continue to review all areas. This time has. and for many. continues to be, surreal, and we are aware that, at times, it may still feel challenging to stay motivated and positive. Yet, our Zeitz MOCAA team remains resilient even as further unexpected challenges are anticipated.

That said, we continue to make every possible effort to ensure the long-term success of the museum that will ensure South Africans, Africans and more will be able to enjoy the fruits of our labour for years to come.

## DAVID GREEN & JOCHEN ZEITZ, CHAIRMEN & TRUSTEES



#### HERITAGE IN EVERY SPACE The Zeitz MOCAA

building was reimagined and transformed from a heritage-listed disused grain silo complex.



## VISION AND MISSION

Since Zeitz MOCAA's founding and its much-celebrated opening in September 2017 as an independent not-for-profit organisation, the institution has established a robust programme and agenda to make a significant contribution to the development of contemporary art from Africa and its diaspora. As an institution still very much in its infancy, the ambition signified by the intricate architecture and scale of the museum building have continued unabated in various contexts, both locally and internationally.

Over the past two years, under the leadership of Koyo Kouoh, significant progress has been made in securing operational and curatorial foundations while navigating the immense challenges of the COVID-19 pandemic. This includes a renewed vision and mission to position Zeitz MOCAA as an institution of contemporary art from Africa and its diaspora that is able to provide one-of-akind exhibitions and programming that provides a deep level of understanding of contemprary art and advances the knowledge, appreciation and preservation of art, personal liberties, equality, freedom of speech and expression, and democracy.

To that end, the current mission, while still aligning with this proposed future vision of the institution, must continue to contend with circumstances as they arise due to the ongoing effects of the pandemic, which no institution can ignore. Specifically looking to how Zeitz MOCAA operates within the South African and African contexts, the following short- to medium-term priorities remain at the core of everything we do:

- Securing the financial future of the organisation, including the implementation of survival austerity measures to overcome similar future challenges as those initiated by COVID-19, developing new revenue streams, and expanding fundraising drives and donor cultivation;
- Directing resources towards high-impact and far-reaching programming and publishing initiatives that optimise available resources and are responsive to the issues of our time and vision while pacing investment in exhibitions in a measured manner;
- Establishing an exhibition programme that is artist-centred and largely focused on in-depth, monographic exhibitions, with the intention of a complex and nuanced historicisation of contemporary art from Africa and its diaspora;



- Establishing a transformative and representative governance structure;
- Deepening internal curatorial research and research methodologies to strengthen the philosophical, artistic, educational and theoretical praxis of the museum;
- Contributing meaningfully and with urgency to the strengthening of the larger contemporary art ecosystem in relation to our immediate communities and audiences, as well as continentally and internationally via myriad collaborations, partnerships and acts of solidarity; and
- Developing and promoting access for all through not only operational activities but also the work of the Centre for Art Education (CFAE), wherein facilitation of youth and adult participation in art training, teacher training, and networking and lobbying with other non-profits and education bodies are a central focus.







\*In addition to a further 113 days in the new financial year (1 July to 22 October 2020)

> (Previous page) **DETAILS** Detail of Idéogrammes, signes, symboles et logos (Hommage à Youssouf Tata Cissé et Germaine Dieterlen) by Abdoulaye Konaté.

(Below) **WINDOW ON THE WORLD** Zeitz MOCAA's pillowing, glazed panel windows reflect the City of Cape Town as it does the equally prismatic geometry of its Atrium space.



# 106 days

museum closed from 17 March to 30 June 2020 owing to the COVID-19 pandemic\*

## 124 962

visitors before COVID-19 lockdowns began

# - 32 420

free visitors as part of access-for-all initiatives

## 4 114

participants in school, education and outreach programmes

# – R47.9 million

revenue from admissions, memberships, philanthropy and other earned income and contributions

# - R59.4 million

costs incurred, including salaries, property and operating costs, exhibitions and programmes, and education

# — R8.2 million

cash reserves

# – R9 million

joint founding trustees' contribution

## - 51 000

social media followers across platforms (Facebook, Instagram, Twitter, YouTube)

# 22 736

website visits





OTOBONG NKANGA Awaiting Pleasures – Cornered, 2002. Chalk pastel and ink on paper, 32 x 24cm.

## **OVERVIEW**

The Exhibitions and Collection Management team manages and facilitates the loans, insurance, security, preservation, handling, installation, preparation, logistics and packaging of all artwork that is in the custody of the museum. The team furthermore oversees the care and maintenance of the gallery spaces housed within the museum building as well as the conception and research of exhibitions and publications. Works in the museum's care include those from the Zeitz Collection, the Museum Permanent Collection and those on loan from external collections and artists.



## **COLLECTION EXHIBITION**

Zeitz MOCAA endeavours to build a cohesive collection, one that is as representative as possible of Africa and its diaspora and which has strong political, environmental, social and personal subject matter. Works found in the museum's collection include those from the founding Jochen Zeitz Collection and the Museum Permanent Collection. The two collections are complementary and work in unison.

## The Zeitz Collection

Collector and conservation philanthropist Jochen Zeitz's personal collection forms part of the founding collection of Zeitz MOCAA. The Zeitz Collection was specifically developed as a museum collection of contemporary art from Africa and its diaspora, taking into account issues of scale, representation and relevance, as well as archival responsibilities.

The Zeitz Collection comprises contemporary artworks from the continent and its diaspora. It includes works from both established and up-and-coming artists and is a collection that responds to debate and discourse of this moment.

## The Museum Permanent Collection

Zeitz MOCAA is building its own Museum Permanent Collection by adding works of art to those it already owns, with future acquisitions (acquired through purchase or donation) in addition to long-term loans and promised gifts. It will grow as the permanent collection owned and held in trust by the Zeitz MOCAA Foundation Trust.

(Opposite page) **NOBUKHO NQABA** Silindile, 2019. Woven grey wool, acrylic, cotton and polyester blankets, and resin, dimensions variable.



FACES AND PHASES An installation view of South African artist Zanele Muholi's work, which forms part of the Two Together exhibition.

## **TWO TOGETHER**

7 November 2019, ongoing

Organised by Storm Janse van Rensburg

This exhibition inaugurated a dedicated floor for the institution's collection. The show explores major themes by artists from Africa and its diaspora as represented in the Zeitz Collection, and each gallery contains a pair: either two objects, or multiple works by two artists, or two major themes – either in dialogue, as counterpoints or in sync. As couples do, in comedic duos or in romance, the exhibition embraces a rigorous engagement between objects and ideas.

Participating artists include Leonce Raphael Agbodjélou, Njideka Akunyili Crosby, Joël Andrianomearisoa, Isaac Julien, Lungiswa Gqunta, Nicholas Hlobo, Taiye Idahor, Mouna Karray, Glenn Ligon, Misheck Masamvu, Zanele Muholi, Sethembile Msezane and Athi-Patra Ruga.

## TEMPORARY EXHIBITIONS

## **TEMPORARY EXHIBITIONS**

In addition to exhibitions featuring artworks from the museum's collection, Zeitz MOCAA also hosts temporary exhibitions that are regionally rooted and internationally relevant. In 2019, the museum hosted five temporary exhibitions, including the large-scale survey of acclaimed South African artist William Kentridge.

The museum also introduced its Atelier residency programme in 2019. Launched as an experimental platform and residency that provides artists with an opportunity to create new work, conduct research and develop ideas for future projects, the Atelier is a multi-gallery area situated on the museum's second floor. In addition to providing an exploratory space for artists, the Atelier is also open to the public, allowing unique access and insight into the artists' modes of production and processes to visitors of Zeitz MOCAA.

## STILL HERE TOMORROW TO HIGH FIVE YOU YESTERDAY...

30 January – 22 September 2019

Organised by Azu Nwagbogu Assisted by Precious Mhone and Gcotyelwa Mashiqa

This exhibition explored the different ways in which artists, performers, writers and architects tackle the complexities inherent within the dual concepts of utopia and progress. Exploring emergent spaces that exist both in the realm of the mind and in the physical unknown, it pointed critically to the mirages, metaphors, stereotypes and matrixes of progress.

Through the works of contemporary artists from Africa and its diaspora, the exhibition engaged with the phenomenon of travel and migration through imagined, alternative realities that reference both fixed and immaterial locations.

The artists in this exhibition proposed many different concepts of time, a time that is no longer linear but cyclical, interdimensional and experiential. The artworks suggest an infinite realm of potential transformation, one where past, present and future collapse into one. Evoking a place that is yet-to-be-known, the exhibition challenges the idea that Utopia is synonymous with escapist pursuits. Instead, the works of the artists offer a poetic critique of the norms of existing societies.





ATANG TSHIKARE Itjhebe, 2018. Wood, beads and woven reeds, 115 x 70 x 100cm.



## NOBUKHO NQABA: IZICWANGCISO ZEZETHU (WE MAKE PLANS)

1 August – 20 October 2019

Organised by Sakhisizwe Gcina and Tandazani Dhlakama

This exhibition was an autobiographical reflection of Nobukho Nqaba's childhood home and upbringing. It highlighted the precariousness of daily life within an informal settlement in Grabouw. Many people migrated to this community with bundled-up ambitions and modest possessions packed tightly into checkered plastic bags, commonly known as China bags. They moved in hope for better work; jobs that would eventually require them to dress in sweat-stained blue overalls. Nqaba created an environment where the walls, floor and furniture in the room were covered with this ubiquitous material, symbolising the precariousness and temporary nature of existence for many. The artist also included an installation that focused on labourers and the contribution they make to society.

#### (Left) NOBUKHO NQABA

Installation view of Ekhaya, 2019. Plyethene plastic bags, mattress, bed frame, bedside table, sofa, paraffin lamp, Bible, coffee mug and bricks, dimensions variable.

(Opposite) **OTOBONG NKANGA** Shaping Memory (Colour), 2012. Lambda C-type print, 120 x 90cm.



## **OTOBONG NKANGA: ACTS AT THE CROSSROADS**

21 November 2019 – 23 February 2020

Organised by Koyo Kouoh and Precious Mhone

Nigerian-born, Belgium-based Otobong Nkanga's solo exhibition Acts at the Crossroads invited viewers to connect with themselves and each other at points of awareness and reflexivity. Nkanga grounds her multi-disciplinary work in a familiarity of the encounter between viewer, artist and object. She asks that the viewer consider the earth as an extension of the physical human body, to understand that it too is undeniably alive. Exploring environmental damage and the politics of land, Nkanga's practice becomes a conduit; a voice for these raw, organic materials. Acts of labour, mining, commodification and trade have an impact on the earth that is also mirrored in the ways we treat the body.

Nkanga's journey came full circle as Zeitz MOCAA celebrated a significant survey of her work on the African continent for the first time and included large-scale installations, tapestries, video works and a body of early drawings. The exhibition included a selection of works from the past two decades of the artist's oeuvre. **IN PICTURES** An installation view of the Why Should I Hesitate: Putting Drawings to Work survey exhibition.



## WILLIAM KENTRIDGE: WHY SHOULD I HESITATE: PUTTING DRAWINGS TO WORK

25 August 2019 – 31 July 2020

Organised by Studio William Kentridge, Azu Nwabogu and Tammy Langtry

A major exhibition by internationally acclaimed South African artist William Kentridge, Why Should I Hesitate: Putting Drawings to Work is the largest show of the artist's work held in Africa in more than a decade and was hosted simultaneously in two parts and organised alongside Norval Foundation's Why Should I Hesitate: Sculpture. The exhibition at Zeitz MOCAA offered a wide survey of Kentridge's work, including early works as well as newer pieces on view for the first time in the country. The exhibition covered more than 40 years of artistic production (1976-2019) in drawing, stopframe animation, video, prints, sculpture, tapestry and large-scale installation.

The title references Kentridge's primary practice of drawing and how this core activity informs and enables his studio practice. It also references the impact of individual action on history as well as the reverse – how history shapes the contemporary and the future – and works as a commentary on various shifting hegemonies of power politics, economies, language and the authority to narrate history.

#### **KEMANG WA LEHULERE: LAYING BARE**

19 December 2019 - 18 May 2020

Organised by Storm Janse van Rensburg and Tammy Langtry

Kemang Wa Lehulere was the inaugural resident of Zeitz MOCAA's experimental residency programme called Atelier. In addition to providing an exploratory space for artists to create new work, conduct research and develop ideas for future projects, the Atelier is also open to the public and allows visitors the opportunity to witness artists at work and gain unique access and insight into their modes of production and processes.

By launching this project focused on Wa Lehulere's artistic process within the museum, Zeitz MOCAA served as a site for the rhythms of production, artistic agency and the function of a "social imagination" of the artist. Working across media and disciplines such as text, performance, sculpture, drawing and video, Wa Lehulere's studio is a space that facilitates and produces his visual language. Often concerned with the consequences of South African history and its systems of ideology and re-education, Wa Lehulere's repurposing of familiar materials and found objects serves to write this historical weight into the objects.



(Left) EDUCATION & IDEOLOGY An installation view of Kemang Wa Lehulere's Atelier residence titled Laying Bare.

(Opposite) **ABDOULAYE KONATÉ** Idéogrammes, signes, symboles et logos (Hommage à Youssouf Tata Cissé et Germaine Dieterlen), 2020. Woven and dyed cloth, 12 x 15m.

## ABDOULAYE KONATÉ: IDÉOGRAMMES, SIGNES, SYMBOLES ET LOGOS (HOMMAGE À YOUSSOUF TATA CISSÉ ET GERMAINE DIETERLEN)

12 February 2020 – January 2021

Organised by Koyo Kouoh and Tandazani Dhlakama

Zeitz MOCAA commissioned a site-specific, monumental work by internationally renowned Malian artist Abdoulaye Konaté. The richly detailed textile work – comprised of striking strips of burgundy, coral, crimson and indigo fabric and soaring four storeys high – adorned the museum's interior wall of the Zeitz MOCAA Atrium. The artwork honours two thinkers distinguished for their contribution to culture and history: Malian historian and ethnologist Youssouf Tata Cissé (1935-2013), who specialised in canonising oral history from various parts of West Africa, and French anthropologist Germaine Dieterlen (1903-1999), who pioneered research on Dogon astronomy and the Bamana cultures of Mali. With this artwork, Konaté references ancient writing and knowledge systems, transposing them into the present.



#### **DRAWING: A STUDY** An installation view of the William Kentridge survey exhibition Why Should I Hesitate: Putting Drawings to Work.

¥8

9 FILMS
# RESEARCH

After temporarily closing the doors of Zeitz MOCAA to the public in March 2020, we did not stop working, thinking, talking and connecting (virtually). We took the time given to us to do a deeper interrogation of the work we do, to understand better what kind of institution we want to be, and how we will achieve this. Our challenges, as a new institution, remain, and have starkly sharpened, as we face loss of income and a radically changing social and economic environment.

The curatorial team at Zeitz MOCAA is a youthful and thoughtful group of people comprising members of our education, curatorial, exhibition management and collections management departments. In April 2020, we embarked on individual research projects to allow us to collectively navigate some of our most pressing concerns. Each member of the team was invited to develop a research question. Three weeks of research was then followed by 15 individual, full presentations to the group, presented over two weeks, with case studies and references as a way for us to rethink and improve on the way we work. Looking inward and outward was encouraged.

Julia Kabat, our Exhibitions Manager, asked, "How does a developing institution create a strategy of sustainability in exhibition-making?" Our exhibitions at Zeitz MOCAA are some of the most ambitious in South Africa, if not the continent, and have included remarkable feats, including William Kentridge's largest retrospective to date, as well as the monumental new commission of Abdoulaye Konaté, which adorned the museum's atrium. Julia proposed a roadmap for a way of working that is not only more considered, but also considerate and responsible.

Liesl Hartman. Head of Education at the Zeitz MOCAA Centre for Art Education, proposed a timely rethink of our work with youth and adults in an era of social distancing with the question, "How do we take our content into communities considering different modes and forms of physical engagement and extending our digital programming?" The call has been heeded and our digital educational offer has been introduced, with Hartman leading the way.

The way in which we mediate our exhibitions and programming came into focus through a contribution by one of our inimitable gallery guides, Michael Jacobs, who asked, "How does/ can oral literature exist within African

contemporary art institutions and museums?" In Jacobs' presentation, as well as in others, the issue of multiple language offerings featured strongly as we debated the didactic and accessibility tools available to our public. It is an area identified as needing much and urgent further work. Several questions also probed, critically, the place of the museum within larger contexts. Phokeng Setai, Research Assistant, asked. "How does the museum (Zeitz MOCAA) re-inscribe Africa into a discourse but without integrating it within a framework that did not have space for thinking about it?" This auestion further pivots to a more critical engagement with the structural and systemic issues related to the museum as a construct.



LUNGISWA GQUNTA Wait For It..., 2016. Digital video, Dimensions variable.



**THE DRAWING ROOM** An installation view of the William Kentridge survey exhibition titled Why Should I Hesitate: Putting Drawings to Work. Sakhisizwe Gcina, Project Content Coordinator, asked, "How can the (Zeitz MOCAA) museum library function as an open platform and resource on study of curatorial research methodologies, museum practice and objects' historical, political, social and cultural contexts for museum publics?" A pertinent question as we – as an institution at the start of our journey – navigate our processes of historicisation and establishing an archive.

Tammy Langtry, Curatorial Assistant, asked, "How can the exhibitions produced by the museum function as a communication network to research, experiment and galvanise?" This guestion interrogated our most visible form or 'output' at the museum and focused on exhibitionmaking as a tool and language, and the responsibilities that come with it. Our relationship to objects, their interpretation and the various structures that govern this relationship came under scrutiny and discussion. In a similar manner, Assistant Curator Tandazani Dhlakama's question was, "How does the museum become a receptacle of African knowledge production, a platform for ideas and archives through publishing?" As Zeitz MOCAA amped up its publishing for each exhibition, it is also timely for us to start developing policies that will guide us to develop new platforms for the development and promotion of discourses related to not only our work but also the furthering of other contemporary art of the continent and its diaspora.

Lastly, the critical question, "How can a museum be more inclusive?", posed by Mzi Cele, Assistant Registrar, remains an urgent aspect of our work at Zeitz MOCAA. Our work is an essential part of our commitment to the citizens of the city of Cape Town. In the coming months, we will roll out an ambitious and radical shift in how we approach inclusivity as we work on new projects and the positioning of the museum as a real home for art and artists.



## **PUBLIC PROGRAMMES**

As part of the museum's commitment to the myriad discourses of, around and about art from Africa and its diaspora, we also host and develop various public programmes that both allow us to extend our offerings and engage with wider audiences.

Many of these programmes are therefore developed to complement the exhibitions on show and provide audiences with varied opportunities to engage with artists and museum staff, while others further 7eitz MOCAA's mandate of access for all by opening the building to the public on specific days. Both types have proved highly successful and include artist- and curator-led walkabouts. lectures, roundtable forums, panel discussions, artistic performances, poetry readings, book launches, film screenings, open days and late-night openings, DJ sets, pop-up bars, drawing classes for adults,

family learning and children's workshops, holiday programmes, and more.

One popular event that reached audiences well beyond that of art lovers was WOZA Fridays. These events generally consisted of open galleries and live performances on the first Friday of every month with half-price admission and extended opening hours.

While the pandemic put a halt to in-person publicfacing events, with many of our most-loved initiatives and programmes such as free entry on our birthday (which coincides with Heritage Day) and Museum Night, our resourceful team pivoted to digital offerings. At the end of 2019. Zeitz MOCAA had launched a conversation series called Head to Head that was initially intended to bring leaders in contemporary art on-site for conversation and discussion. However. at the beginning of the pandemic, a decision was made to move these

(Opposite) CONSTANT ENGAGEMENT Zeitz MOCAA's curatorial staff remain committed to engaging with our myriad and varied audiences. conversations online, firstly as a way to check in on other institutions on the African continent but also to navigate, collectively and as part of the cultural ecosystem facing severe crisis, towards an understanding of what remains an uncertain future. Head to Head eventually migrated to Instagram Live, where audiences could tune in once a month to view the discussions taking place in real time.

# WOZA Friday Performance

2 August 2019 With Nobukho Nqaba, Shariffa Ali and Ralph Borland

# Walkabout and Panel Discussion: Still Here Tomorrow to High Five You Yesterday...

9 August 2019 With Kathy Robins, Katharien de Villiers, Caitlin Warther and Wendy Dixon

# Panel Discussion: Staging As Seeing – Theatre and Performance in the Studio

21 September 2019

With the Centre for the Less Good Idea, animateur Phala O. Phala, collaborators Nhlanhla Mahlangu and Prof Jane Taylor, and the Centre's founders William Kentridge and Bronwyn Lace

# Panel Discussion: Nobukho Nqaba with Andre Trantraal

12 October 2019 With community members from Crossroads who were invited to engage in the programme

# Symposium: What Happens At the Edges

27 October 2019

This one-day symposium related to the landmark Why Should I Hesitate: Putting Drawings to Work exhibition by William Kentridge and comprised various discussions, presentations and performances that considered the edge of the tangible sense of reason, rationality and meaning in action. Here, Kentridge's approach to seeing the world through the lens of art, not as a separate form





SEEKING CONNECTION TO THE WORLD Otobong Nkanga's exhibition Acts at the Crossroads explored various themes, including that of environmental damage and the politics of land.

NOBUKHO NQABA Umnqweno, 2019. Royal-blue two-piece Conti suit overalls with reflective tape on arms and legs, wheelbarrows and audio track, dimensions variable.

The states

21

of language but one of temporary coherences embedded in, and in constant dialogue with, the world, was investigated and mediated. It brought together performers, writers, artists, curators and historians, including a keynote address by international curator Carolyn Christov-Bakargiev. Other participants included thinkers and producers such as Achille Mbembe, Andrew Lamprecht, Antjie Krog, Ashraf Jamal, Carolyn Hamilton, Emma Bedford, Iman Isaacs, Jane Taylor, Michael Godby, Nkule Mabaso, Premesh Lalu, Richard September and Themba Stewart, as well as a lecture by Kentridge himself.

# Film Screening: When I Get Home by Solange Knowles

1 November 2019 In conjunction with several museums around the world

# Artist and Curator in Conversation

23 November 2019 With Otobong Nkanga and Koyo Kouoh

# Two Together Artists in Dialogue

18 January 2020 With Lungiswa Gqunta and Misheck Masamvu, and moderated by Tandazani Dhlakama

# Spoken Work: In All Corners Are Traces of Many Tales

28 January 2020 With Philippa Namutebi Kabali-Kagwa, Afeefa Omar and Phelisa Sikwata

# Artist and Curator in Conversation

11 February 2020 With Abdoulaye Konaté and Koyo Kouoh

# Panel Discussion: The Marks We Make

11 March 2020 With Ilze Wolff, Penny Siopis, Kemang Wa Lehulere and Prof Karin Murris, and moderated by Storm Janse van Rensburg

# Head to Head Series

19 November 2019: Kate Fowle, director of MoMA PS1 29 April 2020: Meriem Berrada, artistic director at the Museum of Contemporary African Art Al Maaden, Morocco

7 May 2020: Sonia Lawson, director of Palais de Lomé, Togo

12 May 2020: Mandla Sibeko, founding director and owner of FNB Art Joburg

19 May 2020: Aïda Muluneh, artist and founding director of Addis Foto Fest, Addis Ababa

28 May 2020: Raphael Chikukwa, acting executive director and chief curator of the National Gallery of Zimbabwe

2 June 2020: Daudi Karungi, founder of Kampala Biennale, artist, curator and gallerist, Uganda 9 June 2020: Tracey Rose, artist

16 June 2020: Michael Armitage, artist and founder of Nairobi Contemporary Art Institute

23 June 2020: Paula Nascimento, independent curator and architect, Angola

30 June 2020: Wangechi Mutu, artist and Zeitz MOCAA Advisory Board Member

# STAKEHOLDER ENGAGEMENTS AND INTERNAL ROUNDTABLE GATHERINGS

Early in the pandemic, Zeitz MOCAA hosted a stakeholder meeting with museums and cultural institutions in the city of Cape Town to establish lines of communication and support as we started an attempt to measure the impact of the pandemic on our work. This initial meeting set the foundation for inter-institutional collaboration for the future.

Zeitz MOCAA also established a series of meetings and roundtable gatherings with cultural works, artists, thinkers and changemakers to discuss and consider key issues relevant to the moment or specific research related to the museum programme.



NICHOLAS HLOBO iimpundulu zonke ziyandilandela, 2011. Rubber, ribbon, mixed media and sound, 250 x 460 x 1 000cm.



FROM THE ARTIST'S MIND An installation view of Senzeni Marasela's 2017 work Falling 2, made from wool and shawl.

# **Roundtable Gatherings**

15 November 2019: Jill Trappler (artist and founding member, Thupelo and Greatmore Studios), Premesh Lalu (director, DST-NRF Flagship Centre for Humanities Research at the University of the Western Cape), Mike Tigere Mavura (visual studies lecturer and change agent at Stellenbosch Academy), Bonita Bennet (former director, District Six Museum)

10 January 2020: Robert Machiri (founder, Pungwe Nights, and designer, artist, DJ and cultural producer), Phokeng Tshepo Setai (PHD candidate at the University of the Western Cape), Memory Biwa (historian), Edgar Pieterse (director, Centre for African Cities at the University of Cape Town), Luvuyo Equiano Nyawose (artist and independent curator, researcher and filmmaker)

21 February 2020: Lionel Davis (artist, former political prisoner and long-time cultural activist), Lindsay Hendricks (education coordinator at Norval Foundation), Nomusa Makhubu (artist and senior lecturer of Art History at the University of Cape Town), Ayesha Price (visual art practitioner and educator), Lindy Soloman (founder, ASTAR – Awakening Spirit through Art)

29 May 2020: Heeten Bhagat (A4 Arts Foundation), Nontsikelelo Mutiti (designer, educator, and co-founder, Reading Zimbabwe and Black Chalk & Co.), Tinashe Mushakavanhu (editor, scholar and co-founder, Reading Zimbabwe and Black Chalk & Co.)

26 June 2020: Martha Kazungu (independent curator and writer), Innocent Ekejiuba (project manager and art administrator), Fatou Kine Diouf (independent curator)

10 July 2020: Illana Welman aka Lani Spice (zine maker), Minekulu Ngoyi (creator, Alphebet Zoo), Atiyyah Khan (journalist, researcher, selector and archivist), Scott Eric Williams (artist)

24 July 2020: Zipho Dayile and Thobile Ndenze (members of Breaking Bread Collective) LOOKING TO THE COSMOS Installation view of Double Plot (2018), as seen in the artist Otobong Nkanga's exhibition Acts at the Crossroads.

# Cape Town Art and Heritage Stakeholder Meeting 5 May 2020

Present: Mirjam Asmal (Association of Visual Arts), Robyn-Leigh Cedras (Rupert Museum), Josh Ginsberg (A4 Foundation), Tammi Glick (Maitland Institute), Tshegofatso Mabaso and Ingrid Masondo (Iziko South African National Gallery), Nomusa Makhubu (Michaelis School of Fine Art), Owen Martin (Norval Foundation), Ukhona Mlandu (Greatmore Studios), Jay Pather (Institute for Creative Arts)

From Zeitz MOCAA: Verushka Adriaanse, Tandazani Dhlakama, Liesl Hartman, Storm Janse van Rensburg, Koyo Kouoh, Fawaz Mustapha

Apologies: Bonita Bennett (District Six Museum), Elana Brundyn (Norval Foundation), Susan Glanville-Zini and Hayden Proud (Iziko South African National Gallery), Chrischene Julius (District Six Museum), Nkule Mabaso (Michaelis Galleries at the University of Cape Town)







TEXTURED & TACTILE Detail of Abdoulaye Konaté's Idéogrammes, signes, symboles et logos (Hommage à Youssouf Tata Cissé et Germaine Dieterlen).

# PUBLICATIONS

As noted, during the past two years, our vision for the museum has transformed. This includes positioning the institution as a civic space and an active agent that caters to and nurtures society.

To this end, we wish to expand on the work we do within Zeitz MOCAA through a multi-pronged and interconnected approach to education, exhibitionmaking, collaborative programming, archiving, resource depositories and publishing. Led by our internal teams, we have already begun facilitating the processes of publishing with external local African agencies under the moniker Zeitz MOCAA Publishing.

While there is still much to learn about the endeavours of publishing, which is in itself a large industry full of nuances, our ambitious publishing programme hopes to ensure select exhibitions and programming will be accompanied by a collectable and/or coffee table book of significant scale. Additionally, each exhibition is already being accompanied by a small-format, free publication – either in book or foldout format – developed in tandem with rich audio guides and exhibition didactic materials. This further establishes our commitment to centring the artist in all our work and mediating their contributions to make them accessible to museum visitors and interlocutors.



# WILLAM KENTRIDGE: WHY SHOULD I HESITATE: PUTTING DRAWINGS TO WORK

Published on the occasion of the exhibition Why Should I Hesitate: Putting Drawings to Work at Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA), Cape Town, South Africa, 24 August 2019 – 23 March 2020

Publishers: Zeitz MOCAA, Cape Town and Koenig Books, London Editors: Sven Christian, Anne McIlleron Contributors: William Kentridge, Azu Nwagbogu, Tammy Langtry, Koyo Kouoh, Nástio Mosquito, Sean O'Toole, Sven Christian THE ESSENCE OF THINKING AND MAKING

Installation view of Laying Bare, Kemang Wa Lehulere's Atelier residency exhibition at Zeitz MOCAA.



Publication design: Carla Saunders Copyeditor: Stacey Vorster Production management: Robin Kirsten Coordination: Anne McIlleron, Emma King (Zeitz MOCAA) Printed by ABC Printers, Cape Town, South Africa

First published by Koenig Books, London ISBN: 978-3-96098-675-1 Pages: 378

# OTOBONG NKANGA: ACTS AT THE CROSSROADS

Publisher: Zeitz MOCAA Editing: Tandazani Dhlakama and Storm Janse van Rensburg Contributor: Precious Mhone Publication design: Naadira Patel Coordination: Emma King

Pages: 38

THE CREATIVE PROCESS Children receive a chance to learn about art as well as make their own artworks at the museum's Centre for Art Education.

# **OVERVIEW**

In March 2020, we welcomed Mandisa Ngqulana to the Centre for Art Education (CFAE) team as our new museum educator. Ngqulana is the founder and educational facilitator at Omnye Makafundise Omnye, an after-school creative arts educational programme hosted at the Nyanga Library. The programme focuses on book clubs, art classes, film literacy and podcasts. She also has experience in art gallery management and has worked for fashion magazines, in film and television production and was the studio assistant for Kemang Wa Lehulere.

# PROGRAMMES

The CFAE hosts many programmes throughout the year. The following is an overview of the Centre's regular activities up until April 2020 and does not include partnership programmes and other educational events.

Days	Type of programme
Mondays, Thursdays and Fridays	Tours and workshops
Mondays, Wednesdays and Thursdays	Lalela After-School Programme
Wednesdays	Open Studio art-making sessions

Figure 1: Weekly programmes offered by the Centre for Art Education during the period under review.

Days	Type of programme	
Fridays, once a month	Curatorial lunch with invited artists, teachers, academics and creative professionals	
Fridays, once a month	Creative drawing session for adults	
Saturdays	Family Learning workshops	

Figure 2: Monthly programmes offered by the Centre for Art Education during the period under review.

Days	Type of programme	
Saturdays	Teacher workshops and other educational events	
School holidays	Children and Youth holiday programmes	

Figure 3: Quarterly programmes offered by the Centre for Art Education during the period under review.

# City of Cape Town Emerging Artists Workshop Series Exhibition 2 July 2019

From 31 May 2018 to 22 June 2019, the CFAE hosted the Emerging Artist Workshop Series in partnership with the City of Cape Town (CoCT). A series of eight workshops for emerging artists took place over four weeks throughout this period, which ran to the end of the financial year. The workshop programme culminated in an exhibition of the emerging artists titled THIS IS ME. A RIGHT OF PASSAGE, installed in Classroom 2 of the CFAE on level -1 of Zeitz MOCAA. The show was opened on 2 July 2019 by Zeitz MOCAA Curatorial Assistant Sakhisizwe Gcina. Mayoral Committee (Mayco) member IP Smith addressed the audience on behalf of the City of Cape Town (CoCT) with Karabo Magone as the MC for the afternoon. In attendance were 150 people, with a total of 637 visitors to the exhibition between 2 and 7 July 2019.

As part of the workshop programme, Richard Kilpert, the museum educator in charge of community collaboration, gave participants a tour of the Five Bhobh: Painting at the End of an Era exhibition.

Damon Rice, CoCT Project Coordinator, said: "The walkabout with Richard Kilpert of the Five Bhobh exhibition was very successful. His enthusiasm was infectious and he was able to unlock the artworks for the students, who came away appreciating the sophistication and conceptual depth of the work. It was a good exhibition to visit as it was a group show working around a common theme and it gave the participants a lot to think about as to how their work could come together as a group show."

Other positive comments from participants included:

"Meeting other artists and talking the same language makes me feel that I belong. I learnt that I am not alone in my struggles as an artist." – Thobela Solwandle

"I think it's a great way to network and find out more about other ways of producing art." – Kanyisa Mdonga

"The courage to put my work out there for the world to see." – Nkanyiso Radebe

"I got to know the exact steps one has to look out for when approaching galleries." – Ogama Manyase

# Western Cape Education Department Provincial GET Art Celebration: Every Picture Tells A Story 5–18 October 2019

The Centre for Art Education curated the Western Cape Education Department (WCED) Provincial GET Art Celebration in October. The exhibition was opened in three separate events on 5 October, with around 600 guests attending on the day and guest speaker Gcina Mhlope hosting the third and final opening. The show comprised 132 works across the CFAE's classrooms on level -1 of Zeitz MOCAA. Debbie Schaeffer, Member of the Executive Council (MEC) for Education in the Western Cape, delivered the speeches and awards. This was followed by a cocktail event attended by the WCED Head of Education Brian Schreuder.

# William Kentridge – Why Should I Hesitate: Putting Drawings to Work Programmes

The CFAE's programming has specifically centred on the Why Should I Hesitate: Putting Drawings to Work exhibition by William Kentridge, which was the museum's central exhibition for the year. These programmes included the following:

# Teachers' Walkabout

The CFAE provided an exhibition walkabout for educators (primary, high school and tertiary) on Saturday, 21 September 2019. The walkabout was attended by 29 educators.

# December Children's Holiday Programme

The first week of our two-week December Children's Holiday Programme was dedicated to printmaking and inspired by the Kentridge exhibition. The CFAE invited Jill Ross, Kentridge's master printmaker, to run these workshops for children, teenagers and adults. Assisted by her printmakers, Sibongiseni Khulu and Chad Cordeirro, Ross facilitated practical workshops across various age groups. In addition to the many educators attending the adult workshops, artist Hasan Essop was also present.

# WORKSHOP TYPE



TEACHERS' WALKABOUT



WORKSHOP FOR TEENAGERS



CHILDREN'S WORKSHOPS



# ADULT WALKABOUT AND PRINTMAKING WORKSHOP

Figure 4: Overview of workshops held by the CFAE for the William Kentridge exhibition.

# Western Cape Education Department Workshop for Teachers

Intermediate Phase teachers from the West Coast District attended a walkabout and workshop with the CFAE on Saturday, 1 February. The workshop focused on the theme of processions in Kentridge's work and was attended by 13 participants who produced shadow puppets inspired by the artist's use of collage and shadow performances.

# Architecture Students' Visit

A visit was arranged for second- and third-year students at the University of Cape Town's (UCT) School of Architecture, Planning and Geomatics, who were interested in investigating the exhibition design of the William Kentridge show. Zeitz MOCAA Exhibitions

Manager Julia Kabat spoke to the students about the finer details and elements of the exhibition installation planning and build. The third-year students also benefited from the input of Kentridge's curator Ann McIlleron, who happened to be conducting an on-site visit on the same day. The students later completed a model-building task set by their lecturers, based on their investigations of specific structures within the show

No Hesitation Educational Partnership with Peter Clarke Art Centre – Schools Workshop Programme & Exhibition January–March 2020

In January, the CFAE began an educational programme with the Peter Clarke Art Centre based in Claremont, Southern Suburbs. The programme focused on the Kentridge exhibition with the aim to:

- Foster an understanding of the work of the artist through meaningful educational activities, including practical and written creative arts activities and discussions;
- Ensure participation of a diverse range of schools and groups from across the greater Cape Town area in a school's programme engaging with the content and themes in Kentridge's works;
- Provide access to schools who would not ordinarily have access to Zeitz MOCAA, its exhibitions and collection;
- Produce a visual art exhibition comprised of children's works as direct responses to what they have learnt about the artist, his varied mediums of expression and recurring themes in his work; and

• Produce Learning and Teaching Resource Material (LTRM) in the form of lesson plans, activities and other worksheets, to be presented as a box set or booklet to be used by Zeitz MOCAA's Centre for Art Education.

In total, the programme saw the participation of 16 schools, excluding the Visual Art and Design high school students and extramural department of the Peter Clarke Art Centre. School groups visited the museum between mid-January and mid-March, and produced artworks inspired by aspects of the Kentridge exhibition. A total of 324 learners from the Peter Clarke Art Centre visited the exhibition and a total of 938 learners made artworks that were presented for selection into the exhibition.

THE FLYING DRAGON A

child shows off their artwork inspired by Nicholas Hlobo's iimpundulu zonke ziyandilandela.



Type of school group	Name of school	Number of learners
Further Education and Training (FET) grades 10–12	Cedar High School	54
	Groenvlei High School	31
	Voortrekker High School	56
	Wynberg Senior Secondary School	15
Grades 8-9	Norman Henshilwood High School	10
Grade 8	South Peninsula High School	5
Grade 9	Vista Nova High School	38
Ibhabathane primary schools	Xolani Primary School	60
	Norma Road Primary School	60
	Intshinga Primary School	60
Learners with Special Educational Needs (LSEN) primary schools	Dominican School for the Deaf	12
	Mary Kihn School for the Deaf	13
Grades 1-2 and grades 8-9 (Saturday class)	Peter Clarke Art Centre extramural learners	20
Grade 11 Visual Art and Design	Peter Clarke Art Centre FET learners	77
Grade 12 Communication Design	Peter Clarke Art Centre FET learners	13
Total		524

Figure 5: Learners who physically visited and created art in response to the Kentridge exhibition.

Additional school groups that engaged with the themes of the Kentridge exhibition but did not visit the museum to view the show included Groote Schuur High School grades 8 (86 learners) and 9 (124 learners), ID Mkhize High School grade 9 (332 learners), Best College Levels 1 and 2 (12 learners) and Eros Special School (60 learners).

# No Hesitation: An exhibition by learners in response to the William Kentridge exhibition Why Should I Hesitate: Putting Drawings to Work

This learner exhibition was set up on Tuesday, 17 March 2020, the day before the museum closed its doors and days before South Africa went into level 5 hard lockdown. The exhibition was a culmination of the No Hesitation school workshop programme and featured a selection of more than 100 student works produced as a result of the programme. Due to the developments and impact of the COVID-19 pandemic, no exhibition opening was possible. The show was due to be de-installed on 14 April 2020. However, the Peter Clarke Art Centre agreed that the CFAE could keep it up until the end of July, which coincided with the extension of the Kentridge exhibition.

# No Hesitation Learning and Resource Material

The teachers of the Peter Clarke Art Centre produced a booklet of 34 practical art lessons inspired by the Kentridge exhibition and which could be used for learners of different age groups, schools and teaching contexts across the greater Cape Town area.



**LEARNING MADE VISIBLE** The Centre for Art Education hosts many programmes and workshops related to artists and exhibitions held at the museum.

# FOR ART EDUCATION

CENTRE

ШЦ

# LEARNING AND **RESOURCE MATERIAL**

During the financial year in review. 2019 to 2020. the CFAE produced a learning resource for teachers and students based on the William Kentridge exhibition, which was produced in addition to the Peter Clarke Art Centre booklet previously mentioned. The CFAE resource also referenced many of the works from the exhibition and included additional pieces by the artist so it could be used beyond the duration of the show. The CFAE had also planned to workshop this resource to teachers on 4 April, but this was postponed to a later date owing to the closure of the museum amid the pandemic.

The resource material was created for senior primary and grade 8 and 9 learners with A4 text and image cards in an A2 envelope that folds out to a poster. The pack aimed to introduce the artist to the learners for the first time and was also written with second- and third-language English speakers in mind. The pack contains:

- An introductory card,
- 14 text cards.
- 15 image cards,
- 3 game cards, and

 Images and information on the front and back of the folio cover/envelope that holds the rest of the materials.

The back and front of the folio cover folds out and can be used as a poster or visual aid in the classroom. The text cards can be enlarged and used as posters or as notes for learners. Each text card is focused on a different aspect of the artist's work, with four cards focused on subject matter, seven cards on mediums and techniaues, and three cards on the artist's inspiration.

The image cards can be used alongside the text cards to introduce artist William Kentridge to learners. They can furthermore be used to introduce literary concepts in the form of a visual literacy art game. The questions on the game cards were designed to stimulate a closer investigation and discussion of Kentridge's work.

# And So the Stories Ran Away (ASSRA)

An educational partnership between CFAE, the Michaelis School of Fine Art, the Ruth Prowse School of Art and the Nyanga Arts Development Centre culminated in the installation of 18 story-based artworks in the tunnels of the museum on level -1. Mentor artists Jill Joubert and Isabelle Grobler worked with student artists from the mentioned institutions to produce threedimensional, interactive artworks specifically made for children. To accompany the exhibition, a rizo-type zine containing each story and a drawing by the student artist was published as an exploratory tool for parents and children to navigate the show. This zine was available for purchase at the Zeitz MOCAA Shop on level 0.

On Saturday, 7 September, Justice Albie Sachs opened the show to an audience of 150 adults and children. Groups of children from Nazareth House, Lawrence House and Masiphumelele were specially invited to attend the opening. Subsequent school visits, family learning workshops and holiday programmes included regular tours and story-making workshops in the CFAE. The American International School adopted ASSRA as the quarterly theme for their art classes, culminating in their annual exhibition comprising flavours of the African origin story.

The exhibition was originally intended to be de-installed in March 2020, but owing to the pandemic, the pieces stayed on display throughout the lockdown period.



A SPACE FOR EDUCATION At the CFAE, learners are immersed in art with classes that take place throughout the museum spaces.



# **ASSRA Reflective Publication**

This publication is currently being designed by Candice Jezek of Dream Press. The following essays will be included in the publication:

- 'The Making of the Zeitz MOCAA's First Exhibition for Children' by Liesl Hartman
- 'Partnerships in Education' by Jill Joubert
- 'Reflections on the Zeitz MOCAA's Children Exhibition in the Context of Multi-Literacies and Multimodal Learning' by Xolisa Guzula
- 'Artist's Notes: A Reflection on Process and Processing' by Isabelle Grobler.

The publication will also contain contributions by the student artists from the Michaelis School of Fine Art and the Ruth Prowse School of Art that reflect on their process with lots of process images.



LEARNING THROUGH MAKING Students are able to experiment with different mediums in the various workshops and classes at the CFAE.
#### TOURS AND WORKSHOPS

Tours and workshops for the children's exhibition were ongoing throughout the first three months of the year (January, February and March) before the museum closed for the COVID-19 lockdown, and was consistently wellreceived by visitors.

The CFAE also hosted a workshop for Foundation Phase educators on 14 March 2020. The workshop was a resounding success with 39 teachers participating in the face of COVID-19 and load shedding on the day. The workshop explored various multimodal teaching methodologies and the introduction of multi-literacies in the classroom through toy theatre, performance and storytelling, and was facilitated by Zeitz MOCAA Head of Education Liesl Hartman, Foundation Phase Creative Arts Method lecturer Jill Joubert and Language and Literacy Studies lecturer Xolisa Guzula, both at the University of Cape Town (UCT). A four-part Powerpoint instructive resource was created for teachers based on this workshop.

The workshop began at 10 am and ran until 3 pm, with all the teachers staying until the very end of the workshop despite the museum experiencing load shedding during the last hour.

#### December Children's Holiday Programme

The second week of the December Children's Holiday Programme (held from 16 to 21 December 2020) was dedicated to working with the stories from the ASSRA exhibition. Invited facilitators included Capetonian storvteller Gilly Southwood and illustrator and educator Tinny Rosser. The CFAE also invited Isabelle Grobler to do an artist-in-residence programme with children during this week. The full holiday programme also consisted of nine children's workshops, one workshop for teenagers, one for an invited group from Marsh Memorial Children's Home and three artist-inresidence sessions.

#### Trainee Teachers' Workshop

The CFAE conducted a special tour and workshop for Foundation Phase trainee teachers and high school art trainee teachers from the School of Education at the University of Cape Town. The tour and workshop were based on the ASSRA exhibition and took place on 19 February. A total of 23 students attended.

#### Lalela After-School Programme

The Zeitz MOCAA Lalela After-School Programme grew during 2019 to include two new high school groups from Sea Point High and Harold Cressy High. The average weekly attendance totalled 250 children, ranaina in age from six to 17 years. Special Lalela workshops in the fourth quarter included a charcoal drawing workshop facilitated by visiting Pretoria-based artist Ofentse Seshabela. Additionally, the Vista and Salt River high school groups also visited the Cape Town Art Fair on 14 February 2020.

Lalela Coordinator Thelma Mort provides an overview of the programme during the year under review:

Starting out and growing Lalela started in April 2019 at Zeitz MOCAA with six City Bowl schools across five classes. In addition, we worked with two homes – Ons Plek and Lawrence House, Now, we have expanded to include Dryden Street Primary School and Sea Point High School, as well as the South African Children's Home and Marsh Memorial. This brings the total number of institutions participating to eight schools and four homes. We now have between 180 and 200 children aged seven to 17 years coming in on a weekly basis for regular Lalela classes.

#### Curriculum

Lalela works specifically to create curricula from Zeitz MOCAA's collection and exhibitions. By doing this, our aim is to extend the children's knowledge and appreciation of contemporary art from Africa and its diaspora.

#### Exhibitions

We had our first exhibition in November 2018, opened by Greatmore Studios. This was the first exhibit of children's art made onsite. Children's work from both Lalela and Zeitz MOCAA were chosen to be shown at the Johannesburg Art Fair and the New York Lalela gala fundraiser.



**THE ARTIST'S EYE** Detail of a child's work created during a CFAE Lalela programme.

**ART CLASS** The Centre for Art Education provides a safe space for children to explore their creativity.

76 – 77



#### Staff Projects

In March 2019, the CFAE held another Lalela children's art exhibition, while the year also saw us bringing staff from Lawrence House for a staff development workshop and Lalela's Cape Town staff to Zeitz MOCAA.

#### **Drawing Sessions for Adults**

Pre-pandemic, the CFAE hosted stimulating WOZA Friday drawing sessions, with around 60 people attending each session during the extended museum hours on the first Friday of every month. Materials and practical tasks were provided for participants, culminating in a pop-up display of work at the end of each session. The combination of live music within a relaxed yet focused creative space is always enjoyed by participants and museum visitors. The following sessions took place in the first three months of 2020:

- In January, the theme was Views from the Museum, which saw participants drawing on the level 6 terrace
- In February, participants engaged in free drawing with paint inspired by Otobong Nkanga
- In March, the theme of Drawing the Shadow saw participants create virtual reality (VR) and analogue drawings in collaboration with artist and art educator Ayesha Price.

# University of Cape Town Medicine and the Arts Course (MATA)

February–May 2020

The Centre for Art Education was approached by Professor Susan Levine and Dr Steve Reid from the University of Cape Town (UCT) to host an introductory

exhibition walkabout, two workshops and the closina event for the Critical Health Humanities in Africa and the Medicine and the Arts (MATA) Programme at UCT, a postgraduate interdisciplinary course that deals with primary healthcare issues in the context of the African continent. Twenty students from different disciplines and faculties are enrolled in the programme and attended the introductory session with the CFAE. including a walkabout of the Otobong Nkanga show.

The introductory session was presented by CFAE Head of Education Liesl Hartman, who provided an overview of the Nkanaa exhibition and the artist's work as an example of interdisciplinary exploration of the generative power of the earth. its relation to the physical human body and notions of healing and wounding. Hartman was also asked to facilitate two practical workshops as accompaniments to off-site workshops. These were held at Zeitz MOCAA and explored various creative methodologies that would assist students in framing

their final interdisciplinary presentations and areas of research.

The students were due to present their final submissions at a closing event at Zeitz MOCAA on 14 May. However, the event, as well as some of the workshops, were suspended due to the closure of the museum and the country during the hard lockdown. The students continued their studies online with Prof Levine and Dr Reid.

# Artist-in-Residence Programme: A Canvas Collaboration

17–21 February 2020

Eight large pre-stretched canvases (3 x 2 metres) and two large rolls of artist canvas were donated to the CFAE from the Kevin Atkinson Trust via Cape Town-based artist lill Trappler, the previous chairperson of the Thupelo Workshop Project, (The Thupelo workshop was established in 1985 in Johannesburg by David Koloane. The annual twoweek artist-led workshop moved to Cape Town in the late Eighties and has

provided opportunities for local and international artists to share skills in an environment that is culturally diverse, mutually supportive and discursive. The Thupelo workshops led to the establishment of Greatmore Studios. with lill Trappler a founding member of both initiatives.) The materials were the property of the late Kevin Atkinson, artist and senior lecturer at the Michaelis School of Fine Art. To honour this donation and to pioneer an ongoing programme involving innovative, experimental working spaces for both emerging and established artists who often work on the peripheries of the established art market. the CFAE hosted an artistin-residence programme for one week in February.

Artist Jill Trappler invited artists Lionel Davis and Garth Erasmus as part of the residency with her, and the CFAE's classroom 2 was set up as a shared studio space for the artists to work. Here, they worked with paint and elements of mixed media. Trappler and Erasmus produced a collaborative painting on

**COLOUR SPLASH** Detail from an artwork by a child participant in the Centre for Art Education's programmes.



#### ALFREDO JAAR Six Seconds, 2005.

Seconds, 2005. Lightbox with colour transparency, 91 x 61cm. Courtesy of Goodman Gallery.

one of the pre-stretched canvases while Davis explored a range of mediums on smaller canvases. Guests were invited to interact with the artists during the CFAE's Open Studio session of that week. The artists also participated in open discussions with two of the Lalela groups, where they spoke about their practice and artistic journeys. The trustees of the Kevin Atkinson Foundation, Marilyn Martin (previous director of the Iziko South African National Gallery) and Jo-Anne Duggan of the Heritage Agency joined the CFAE team and the artists for a luncheon to mark the end of the residency. Both Martin and Duggan are stalwart supporters and creators of museum education programmes and projects of this nature.

#### Roundtable Lunch

On Friday, 21 February, the CFAE hosted a roundtable lunch discussion with invited guests, including art education author and practitioner Lindy Solomon, senior lecturer at the Michaelis School of Fine Art Nomusa Makhubu, artist and art educator Ayesha Price, and artist and educator Lionel Davis.

#### RESEARCH

As part of the CFAE's focus during the hard lockdown period, a research programme for the curatorial and education departments in the museum was initiated by Executive Director and Chief Curator Kovo Kouoh. The research was intended to stimulate focused and rigorous reflection into the team's vision for the museum, i.e. what kind of museum or institution 7eitz MOCAA is and would like to be. As part of this, the CFAE is currently focused on the following aspects:

- Capturing and interrogating the past two years of education programmes and events at the museum by asking, How do we take our content into communities considering

   Different modes and forms of physical engagement?
   Extending our digital programme?
- The "flipped" museum: Mapping existing and potential partners that include other museums,

art and educational institutions or projects, both local and pan-African, that will allow us to reach and engage with different audiences by asking, How do we extend Zeitz MOCAA's educational reach beyond the museum?

 Investigating a range of teaching and learning methodologies (beyond or as part of a museum tour structure) that allows for active engagement with museum content, such as performance, screenings, opportunities for debate, and more, by asking, How do we transmit our content beyond our current educational practices and methodologies?

#### ONLINE ACTIVITIES AND EDUCATION PROGRAMMES

#### Online Open Studio (OOS) Sessions

The first Online Open Studio (OOS) for children, parents and teachers was inspired by William Kentridge and went live on YouTube on 21 June. The CFAE planned to produce an OOS session once a month throughout the period of lockdown.

#### Online Partner Network and Support Meetings

Hosted on 21 May 2020, the CFAE connected in solidarity with some of our partners during the lockdown period via Zoom. The sessions explored experiences such as troubleshooting and solutions for alternative art education programmes during the pandemic.

#### Newsletter Children's Activities

In order to keep audiences engaged while at home during the lockdown, the CFAE produced an activity in PowerPoint format for members' children, which was placed in the May 2020 museum newsletter. The theme of the activity was shadow puppet play and was inspired by the William Kentridge show.

#### A Memorable Visitor

A significant highlight was a visit to the museum and CFAE from humanist and activist Denis Goldberg in December 2019.



#### **PARTING THOUGHTS\***

The pandemic has affected our museum very directly. We are facing an uncertain future that is cause for much anxiety. The William Kentridge procession images have taken on a new and significant meaning for me as I reflect on all of us moving towards a future we could not have imagined just a few months ago. Like the characters in the processions, we may find ourselves with unexpected 'travel' companions as we forge new relationships with people in our personal and professional lives, we may have to carry heavy burdens and learn the value of things that we may not have considered important in the past, we may transform into versions of ourselves that will surprise us, and we may learn new and possibly uncharacteristic skills and practices that allow others to see and experience our work in a new light.

What the past days have taught me is that Zeitz MOCAA has a team of strong, creative and committed staff in every department, willing to do whatever is necessary to steer us through this period and who, despite the challenges, remain positive and resolute in our work – even from our homes.

#### LIESL HARTMAN, HEAD OF EDUCATION

ART FOR ADULTS The CFAE also hosts many programmes aimed at adults.

\*Sentiments as at the time of writing.

INNER GLOW A rare view of the Atrium lit up in the evening for an after-hours event.

#### **OVERVIEW**

Central to the museum's progression and stakeholder relations is the Department of Institutional Advancement, which oversees fundraising, member and patron relations, events, the production and management of museum publications, and marketing, communications and public relations. Furthermore, the department is responsible for engaging new donors, patrons and corporate partners, and stewarding these relationships to fulfil benefits.

In the period under review, the department underwent significant changes to its structure. This included the departure of Brooke Minto, who served as its head, and Linda Pyke, Head of Patrons, both of whom contributed significantly to the department's growth as well as that of the institution, and to whom we extend our sincerest gratitude. Minto and Pyke were shortly replaced by Michelle Stein and Annicia Manyaapelo as the Head of Philanthropy and the Head of Marketing and Communications, respectively. Stein, whose background in museum development brought a wealth of experience to the role, assisted the museum's communications programme as it navigated the complexities of the COVID-19 pandemic. Moreover, the new appointments proved timely in forging relationships with other institutions and agencies.

#### MEMBERSHIPS

In addition to contributing essential revenue to the museum, membership allows us to build long-term relationships with supporters. As such, driving member enrolment and renewals continues to be a priority for this department. Through membership, supporters of the museum can access benefits and special events throughout the year, many for free or at discounted rates. During the period under review, the Department of Institutional Advancement hosted

- three curator-led tours of current exhibitions Two Together, Otobong Nkanga's Acts at the Crossroads and Kemang Wa Lehulere's project space Laying Bare;
- one artist-led tour with William Kentridge,
- two gallery visits a Director's walkabout at A4 with Josh Ginsburg and Bhavisha Panchia and an artist walkabout at Stevenson with Paulo Nazareth; and
- one online talk on And So the Stories Ran Away with Jill Joubert and the Centre for Art Education's Head of Education Liesl Hartman.

In the same period, the museum welcomed 4 702 members, 28% of whom were pensioners, 52% of whom were general members, and the remainder split between Bronze, Silver and Gold memberships.

#### SPONSORSHIP, FUNDRAISING, EVENTS AND PRIVATE TOURS

In addition to memberships, contributions in the form of philanthropic support from individuals, collectives and companies make it possible for us to continue working toward the realisation of our vision and mission. As a notfor-profit organisation, we would not be able to operate otherwise and we are extremely thankful for donations from Anton Taljaard, Bright Foundation, Galleria Lia Rumma, Susanna Hegewisch, Rand Merchant Bank,

**ENTERTAINMENT FOR GOOD** Exclusive events and fundraisers assist the museum in raising funds to fulfil its mandate.



**AN EMBLEM** The siloed logo of Zeitz MOCAA as conceptualised by M&C Saatchi Abel, has already become well recognised and continues to be used across marketing and other materials. Marian Goodman, the American Friends of Zeitz MOCAA and The Ford Foundation for their ongoing financial and material support.

One element of these partnerships is to host our supporters and their quests at the museum, including offering them the use of certain venues in the building for private events and tours. During the period 2019 to 2020, and notwithstanding the museum's closure during the pandemic, Institutional Advancement hosted a total of 55 events for more than 5 000 people, of which two events were for corporate sponsors, three were member events and 52 were private.

Other integral income generators are those derived from private tours and film and photo shoots, of which Zeitz MOCAA hosted a total of 829 people across 102 tours for the former and 10 shoots for the latter. Our largest fundraising

event of the year was for the Wiliam Kentridge exhibition, Why Should I Hesitate: Putting Drawings to Work, which opened on 23 August 2019. The supporters included Mike and Sara Abel, Wendy and Raymond Ackerman, Paul Berman and the Suzanne Ackerman-Berman Family Foundation, Jonathan and Marion Bloch, Paola and Guido Giachetti. Wendv Fisher, Kathy Ackerman-Robins and Family Robins, Sophie Diedrichs-Cox. David Green at the V&A Waterfront, Avram Levv of Principal Partners, Frank Schönau of THK Gallery, Hanneli Rupert, the Ströer Family, Strauss & Co, Lisa and John Comitis, Brenda R Potter, Kelvin Byres of Mace Group, Arup, and Lisa and Brian Byala, in addition to a myriad anonymous donations.

We are extremely grateful for the generosity of our supporters, who helped raise ZAR2.8 million. These funds were channelled toward the Kentridge show and programming.

#### COMMUNICATIONS, MARKETING AND BRANDING

Three years after first opening its doors, Zeitz MOCAA continues to garner media interest, both locally and internationally. While the day-to-day press office continues to focus on managing and facilitating these requests, which include requests about the architecture, exhibitions and programming, the team also facilitates other areas of interest such as publishing, internal communications, trade exchanges, photography, institutional and exhibition collateral, as well as the monitoring of media coverage.

Further to internal and public-facing communications, the communications and marketing team is responsible for developing and maintaining mutually beneficial relationships with tourism and other stakeholders. Most notable during the period under review were the trade exchanges with the Daily Maverick, a South African daily online newspaper, and Cape Talk, a commercial AM radio station based in Cape Town with simulcasting on its website.

The tourism and hospitality sectors were two of the most hard-hit by the effects of COVID-19 and, while the industry continues to slowly pull itself up by its bootstraps, our team remains open to collaborations that are not only beneficial to the institution but to the industry as a whole. When the country went into the level 5 hard lockdown on 26 March 2020, all tours, media familiarisation (FAM) and stakeholder trips were placed on hold and the museum. like businesses across the country, shut its doors for more than a month. It was during this time that our communications and marketing team's efforts were most crucial in not only maintaining share of voice despite Zeitz MOCAA being closed but also maintaining relationships with businesses and other organisations that were, understandably, facing their own duress.





While digital platforms have always been an important part of our communications focus, the closure of the museum in March 2020 and the resultant lockdowns, as well as load shedding, further encouraged us to pursue a strong digital and social media strategy. To this end, the social media platforms of Facebook, Twitter and Instagram became key sources where the museum could communicate with both local and international audiences. Instagram, in particular, was central to the museum's social strategy and became the space not only for updates but also for the live hosting of many programmes such as Head to Head. Looking ahead, Instagram will continue to play a pivotal role in the communication strategy, with a more nuanced and consistent look and feel being slowly implemented.

#### AN ICON AT ANY ANGLE

A rare shot of the Zeitz MOCAA building at dawn before workers and visitors to the Silo District descend upon the stairs adjacent to the building.

#### **INSPIRATION EVERYWHERE** A unique view of the landings

on each floor, taken from level 0.

and I I Laboration

44

# **OVERVIEW**

The Operations department has a large remit, overseeing all the back-of-house operations, such as finance, human resources, facilities (which comprises maintenance, cleaning and security), as well as the front-of-house operations that include reception and gallery guides. The department furthermore oversees Zeitz MOCAA Shop on level 0, which is jointly managed by two third parties, Platform Creative and Attractions Retail Partners, and the Ocular Lounge restaurant on level 6, leased to the longstanding independent operator, The Aleit Group.

During the year under review, the Operations department developed strategic principles to inform decision-making. These include operational excellence, transformation, governance and sustainability as represented in the figure on the next page.

#### OPERATIONAL EXCELLENCE

To create a holistic culture to execute the institution's strategy in the most collaborative, efficient and costeffective way.

#### TRANSFORMATION

To integrate equality and diversity into all facets of operations.

#### GOVERNANCE

To foster the right culture and behaviour along the overarching principles of accountability, responsibility, fairness and transparency.

#### SUSTAINABILITY

To implement models and practices that are sustainable while considering the environmental, economic and social impact.

Figure 6: Zeitz MOCAA's strategic principles.

# The Impacts of COVID-19

While the pandemic only reached South African shores in March 2020, towards the end of the financial year under review, it quickly became a focal point for the department. On 17 March 2020, nine days before the country went into a hard lockdown, the museum closed its doors. We would only open them again 219 days later on 22 October 2020. During the hard lockdown, faced with unknown challenges, Operations developed strategic objectives to ensure the long-term sustainability of Zeitz MOCAA. Supported by the various departments, most notably Institutional Advancement, these included:

- To ensure the survival of the institution;
- To retain staff as far as possible;
- To pivot to local audiences;
- To engage audiences through online mechanisms, where possible; and
- To seek funding opportunities from the government, corporations and foundations.

Consequently, austerity measures were initiated from May 2020 and included:

- Implementing salary cuts across the staff complement on a sliding scale from June 2020;
- Placing a moratorium on new staff appointments other than essential roles, as well as a moratorium on salary changes, promotions and any other ad-hoc salary increases;
- Postponing the July salary increment until the museum's financial position has improved;
- Postponing exhibitions, except where the museum had already committed a vast amount of resources;
- Reducing all activities to a minimum to further decrease fixed overheads;
- Retracting delegated authority within the museum; and
- Fixing ticketing and membership rates at the levels of FY2020 until a clear pricing strategy could be adopted.

**IN WONDER** Zeitz MOCAA's Atrium, which greets visitors on entry, continues to leave first-time and returning patrons awestruck.

#### FINANCE

When the year began, management's focus was on governance and internal controls, with key areas being continuously reviewed and improved. Policies and procedures were redesigned to ensure we were achieving a good internal control environment as well as remaining compliant. Before the onset of the COVID-19 pandemic, the museum was well on track to outperform its June 2020 budget. However, due to the impacts of the pandemic, ZAR47.9 million in revenue was aenerated. with costs of ZAR59.4 million to end lune 2020. This resulted in a loss of ZAR11.5 million.

Zeitz MOCAA, like similar institutions globally, made the difficult decision to shut

its doors. effective 17 March 2020. Post this decision. the government of South Africa instituted a National State of Disaster, placing the country under a hard lockdown for 21 days from 26 March 2020. The lockdown was extended several times under various levels and a decision was made by museum management to re-forecast the budgets by reducing operational activity and ensuring all departments would incur absolute minimal costs This allowed the museum to go into 'hibernation' for the period of the lockdown and was a direct response to counter the impact of a lack of both visitors and revenue. Various austerity measures were applied with staff taking pay cuts and a moratorium being placed on non-essential

appointments. In addition, every effort was made to reduce non-essential spending while the shortfall in funds was covered by utilising both existing cash reserves as well as a generous donation received by the joint founding trustees, for which we are grateful.

Despite the challenges and losses sustained, the museum continued to meet its obligations and management continued to focus on evaluating and improving internal controls via the Approval Max system, a digital approval system that was implemented in October 2019, along with the finalisation of a procurement policy. We also continued to monitor cash flow and strive to maintain the austerity measures.





A DIFFERENT VIEW The Zeitz MOCAA terrace on level 6 offers visitors a unique look at the Atrium space from above.

#### HUMAN RESOURCES

During the year under review, the Human Resources department played a vital role towards the institution's new internal vision, specifically with the initiation and implementation of key strategic drivers. During the first half of the year, the department focused on an overall strategic vision to assess, evaluate and observe. The following six months took key learnings from this exercise and drove the development and implementation of specific governance and foundational structures required internally.

Furthermore, the department ensured all practices and processes followed in the implementation of these were in accordance with and support of the organisation's overarching goals. As such, four key human resources pillars were developed to align the required processes and interventions for transformation and change:

- Organisational transformation and change, including an organisational structural design as well as the transformation of internal culture;
- People leadership, where a focus was placed on employees to further drive business performance and success;
- Foundation, which included

 implementing human resource basics such as an organogram, policies, operating standards, guidelines and processes,

– aligning rewards through job grading and salary benchmarking,

- employee relations, and
- statutory governance such as Employment Equity (EE) and Workplace Skills Plan/Annual Training Reports (WSP/ATR); and
- Employee engagement, including employee wellness and employee conversations on career development and training.

These pillars assisted in the review of organisational organograms, and the definition and alignment of jobs to the institutional structure. Core foundational policies were developed and implemented to enhance aovernance structures and were followed by recruiting key roles, such as the Head of Communications and Marketina. Head of Philanthropy, Museum Educator, Registrar, Content and Digital Platforms Coordinator. and Assistants.

The period was also marked by another key HR initiative: implementing job arades and benchmarkina of salaries accordingly. To enable the strateav to align with skills and roles, training and development were initiated for core areas like management, customer service and risk management, with the latter facilitated by the Cultural Heritage Agency of the Netherlands at Iziko South African National Gallery. Further training on project management was also provided to the curatorial staff, supported

and made possible by the submission of the WSP and ATR. This enabled Zeitz MOCAA to receive its first Skills Development Grant in 2020 and saw the submissions of the WSP/ ATR for the new year.

As an organisation that supports employment equity (EE), the museum launched interventions that were focused on policy quidelines and fair practices. This included driving staff awareness and nominations for the FF committee. This commitment to EE was further cemented by training for the committee as well as development and implementation of the museum's first EE aoals, targets and plans, and eventual submission of these to the Department of Employment and Labour, as required. Additionally, other legislative processes were also implemented, including registration for the Compensation for Occupational Injuries and Diseases Act (COIDA), No 130 of 1993, which allows Zeitz MOCAA to lodge injury-on-duty claims should these occur.



Moreover, a focus was also placed on employee relations and engagement, with the intention to create a responsible behavioural culture as well as employee wellness initiatives, most specifically around stress management, diversity, mental health and HIV. Given the overall increase of mental health incidents across organisations at the time, the heads of functions and managers



THE GANTRY An often overlooked area of the museum, there are plans to convert the gantry into a daytime coffee shop.

attended a mental health session on creating awareness of and approaches to mental health in the workplace.

In March 2020, the institution was hard hit by the COVID-19 pandemic. This resulted in agile changes internally and led to the review and implementation of new ways of working, temporary policies, enhanced employee support and further reviews of the HR budget to keep abreast of the changed priorities as they evolved. The most significant of these was the application and process of the Temporary Employer/Employee Relief Scheme (TERS) by the Unemployment Insurance Fund (UIF) to support the impact of COVID-19 on Zeitz MOCAA employees as austerity measures, including salary cuts, were introduced from 1 May 2020. At the end of the period, the total staff complement at Zeitz MOCAA was at 59, with 51 of these being permanent staff members.

# DACE

RACE	
46%	AFRICAN
41%	COLOURED
14%	WHITE
	Figure 7: Zeitz MOCAA staff by racial population group as defined by the South African national government.
GENDER	
63%	FEMALE
37%	MALE
	Figure 8: Zeitz MOCAA staff by gender.
COUNTRY	
1%	CAMEROON
57%	SOUTH AFRICA
1%	ZIMBABWE
	Figure 9: Zeitz MOCAA staff by nationality.

# **EMPLOYMENT STATUS**

<mark>5</mark> %	CONSULTANT
2%	FIXED-TERM CONTRACTOR
86%	PERMANENT
<mark>7</mark> %	CASUAL

Figure 10: Zeitz MOCAA staff by employment status.

# **VISITATION AND FRONT OF HOUSE**

During the period under review, the museum experienced good visitation numbers of 124 962 before COVID-19 lockdowns began in March 2020. This was a lot less than the previous year's figure of 189 003.

Before COVID-19, the challenge remained attracting visitors to the museum and to increase the number of return visitors. In the year prior, the appointment of a Front of House Manager allowed us to fully focus on this area, in addition to the employ of two full-time gallery guides. At the onset of the pandemic, however, the museum closed for a prolonged period of time and the new challenge that faced the team was to keep Zeitz MOCAA top of mind for international visitors planning their post-pandemic trips to South Africa and for local visitors to see the museum as a destination once lockdown restrictions were eased.

#### FACILITIES

During the 2019-2020 financial year, the Facilities department was strategically restructured to outsource the position of Facilities Manager to Matrix Consulting Services, a specialised facilities management consultancy. The aim was to obtain access to world-class facilities management at an affordable budget. Additionally, the complex nature of the building and its infrastructure required a specialised team to take on the challenge of overhauling the facilities operations.

A thorough building inspection was done on all services and contractors, and issues within the department were identified for rectification. A major concern was that of the one-of-a-kind scenic elevators, which would often get stuck with guests inside. A simple compound change to the lift guide shoes from brass to a composite material has reduced the wear on the shoes from the immense weight of the lift and resulted in the number of occupied stops decreasing to zero. We are pleased to confirm that as of 2019, there have been no occupied stops.

That year - 2019 - also saw the introduction of a health and safety plan for the building, with all contractors audited against specific health and safety requirements. Contractors were further compelled to comply with industry standards to enforce the buildina's now strict health and safety policies. The overall purpose of the implemented plan is to ensure the safety of staff. contractors and the visiting public.

A large part of the better operational journey was to ensure service providers were on appropriate contracts and service-level agreements (SLA), and that they performed as required. A few contractors were changed, including that of cleaning. On 1 December 2019. a new cleaning service provider was instituted, and has thus far operated to the high standards as outlined by the museum in the agreed-upon SLA, with a significant improvement in the standard and auality of cleaning throughout the building.

The COVID-19 pandemic had a specific negative effect on Facilities as the maintenance of the complex infrastructure of the Zeitz MOCAA building, along with the closure of many of our core contractors and suppliers, resulted in maintenance beina extremely difficult to uphold. During the level 5 hard lockdown, the Facilities team were the only staff allowed on-site as essential workers. The building still needed to be maintained and essential heating, ventilation and air-conditioning (HVAC) systems had to remain operational during this period as the art in the building needed to be housed in the correct environmental conditions

Other unique challenges that presented during the early days of the pandemic included the regular sanitisation and cleaning of surfaces, including increased levels of cleaning in back-ofhouse. Regular cleaning and disinfecting of the air-handling unit filters, including regular weekly changing of filters (which had previously been done monthly) increased the maintenance workload. The fresh-air handling units were adjusted to allow a higher flow of external fresh air into the building. However, this too presented even further challenges as temperatures and humidity setpoints needed to be maintained in galleries. The plant-room areas also had additional sanitisation requirements, including the sanitising of the airhandling units as well as the plant-room floors.

Amid these challenges, our Facilities team remained up to the task, keeping the building operational and maintained during all the levels of the national lockdown in South Africa.

That said, the team's health and safety were a priority and social distancing, personal protective equipment (PPE), masks and other preventative measures were implemented to ensure that the staff could continue to work while remaining safe.

**COLLECTING HISTORIES** A view of artist Kemang Wa Lehulere's studio space as part of Zeitz MOCAA's Atelier. The artist's practice focuses on reconstituting South African legacies through found objects.

G

#### A SILOED IDENTITY

The museum's brand identity comprises circles reminiscent of the silo structure from which the building was carved.



The lockdown and the closure of the museum provided the Facilities team with a unique opportunity to undertake as many preventative and reactive maintenance measures as safely as possible as the building was empty. Invasive maintenance procedures, such as servicing smoke ventilation systems, could also be performed, bearing in mind that the focus of Facilities goes beyond mere maintenance and extends to the life safety of museum employees and visitors.

#### SHOP AND RESTAURANT

The Zeitz MOCAA Shop is managed by Platform Creative and Attraction Retail Partners. The Shop houses a beautiful array of curated products – from small impulse buys to limited edition, high-end crafted goods. This year, the Shop team focused increasingly on unique artist-inspired products, with approximately 70 exclusive products solely developed for the William Kentridge exhibition, Why Should I Hesitate: Putting Drawings to Work. These products ranged across multiple categories, such as stationery, textiles, apparel and print products.

The Shop performed well for most of the 2019-2020 financial year, with customers extremely receptive to the new merchandise. However, the pandemic resulted in a collapse in tourist numbers and necessitated a review of the Shop strategy and future plans, which now includes the opening of a second location at the V&A Waterfront as well as an online store.

The Zeitz MOCAA Restaurant on level 6 of the museum building arguably has one of the best views of the city of Cape Town, boasting a 270-degree panoramic view of Table Mountain and the city centre. The restaurant and event venue is managed by The Aleit Group, known for its 20 years of producing bespoke, luxury events. With an ever-changing menu inspired by the seasons, the restaurant serves a delicious array of SASSI-friendly, halal and healthy options. Future plans include the opening of a coffee shop in the gantry connected to the museum building.




(Previous page) **FROM CAPE TOWN, WITH LOVE** One of the rooms from the landmark Home Is Where the Art Is exhibition, which displayed works created and loved by Capetonians. (This page) **A POIGNANT SCENE** An istallation view of Alfredo Jaar's solo exhibition The Rwanda Project.

### Spinned to to today" Spin manory, Spin pain, Spin beart into a stone, and yet probate to bitte apain)

### 113 days

museum closed from 1 July to 21 October 2020 due to the COVID-19 pandemic\*

## - 20 806

visitors once lockdown restrictions were eased

## - 5779

free visitors as part of access-for-all initiatives

### - 3

closed-to-the-public days per week due to the impacts and restrictions of the COVID-19 pandemic, including Africa Wednesdays

### - 689

participants in online programmes and education programmes, with other programmes suspended due to the impacts of the COVID-19 pandemic

\*In addition to 106 days in the previous financial year (17 March to 30 June 2020)

### R32.8 million

revenue from admissions, memberships, other earned income and contributions

## - R32.6 million

costs incurred, including salaries, property and operating costs, exhibitions and programmes, and education



cash reserves

## R9.7 millon

joint founding trustees' contribution

77 000

social media followers across platforms (Facebook, Instagram, Twitter, YouTube)

**33 828** website visits





**INSIDE** An installation view of the landmark Home Is Where the Art Is exhibition, which featured art by Captonians across five themes.

#### OVERVIEW

The Exhibitions and Collection Management teams work collaboratively with the Curatorial department in the conception and realisation of exhibitions and programming, as well as caring for and doing research into the collections. The teams are tasked with mounting some of the most ambitious temporary exhibitions on the African continent in a museum that lends itself to extraordinary projects of unmatched scope and scale. Rising to each challenge, the Exhibitions department works closely on planning, production and research, and is responsible for exhibition design and installation. In addition, construction, lighting, display systems and specialist carpentry are overseen by the department.

The Collections team, including the registrar and assistant registrar, manages and facilitates temporary loans, art handling, insurance, security, preparation, preservation and conservation, and logistics and packaging of all artwork that is placed in the custody of the museum. Research and art administration is central to their work. The team furthermore oversees the care and maintenance of the gallery spaces housed within the museum building and has worked steadfastly to ensure that Zeitz MOCAA retains and improves conditions in line with international standards and procedures. Works in the museum's care include those from the Zeitz Collection, the Zeitz MOCAA Collection as well as those on loan from external collections and artists.



#### COLLECTION EXHIBITION

At Zeitz MOCAA. we endeavour to build a cohesive collection that is as representative as possible of Africa and its diaspora and which has strong political, social, environmental and personal subject matter. Works in the museum's collection include those from the founding Zeitz Collection and the Zeitz MOCAA Collection. The two collections are complementary and work in unison.

#### The Zeitz Collection

Conservation philanthropist and collector Jochen Zeitz's personal collection forms part of Zeitz MOCAA's founding collection. The Zeitz Collection has been specifically developed as a museum collection of contemporary art from Africa and its diaspora, taking into account issues of scale, representation, relevance and archival responsibilities. The Zeitz Collection comprises contemporary artworks from the continent and its diaspora. It includes works from both established and up-and-coming artists and is a collection responding to debate and dialogues of this moment. For the moment, the collection is on a lifetime loan to the museum.

#### The Zeitz MOCAA Collection

Zeitz MOCAA is building a collection by adding works of art to those it already owns, with future acquisitions (acquired through purchase or donation) in addition to long-term loans and promised gifts. It will grow as the permanent collection owned and held in trust by the Zeitz MOCAA Foundation Trust.

#### **TWO TOGETHER**

7 November 2019–29 March 2022

Organised by Storm Janse van Rensburg

This exhibition inaugurated a dedicated space for the institution's collection. The show explores major themes by artists from Africa and its diaspora as represented in the Zeitz Collection, and each gallery contains a pair: either two objects, or multiple works by two artists, or two major themes – either in dialogue, as counterpoints or in sync. As couples do, in comedic duos or in romance, the exhibition embraces a rigorous engagement between objects and ideas.

Participating artists include Leonce Raphael Agbodjélou, Njideka Akunyili Crosby, Joël Andrianomearisoa, Isaac Julien, Lungiswa Gqunta, Nicholas Hlobo, Taiye Idahor, Mouna Karray, Glenn Ligon, Misheck Masamvu, Zanele Muholi, Sethembile Msezane and Athi-Patra Ruga.

#### INTERNATIONAL TRAVELLING EXHIBITION

#### WILLIAM KENTRIDGE: WHY SHOULD I HESITATE: PUTTING DRAWINGS TO WORK

23 October 2020–29 July 2021 Deichtorhallen, Hamburg, Germany

In 2020, Zeitz MOCAA had an opportunity to facilitate its very first international travelling exhibition to a leading cultural institution in Europe with the hosting of its ambitious William Kentridge survey Why Should I Hesitate: Putting Drawings to Work at Deichtorhallen in Hamburg, Germany. Against the backdrop of the COVID-19 pandemic and the many extreme challenges this brought operationally, the museum co-organised and supported this endeavour and the show was received with much audience enthusiasm as well as critical acclaim.





# WHY SHOULD I HESITATE: PUTTING DRAWINGS TO WORK

WILLIAM KENTRIDGE

**THE TRAVELLING SHOW** An installation view of William Kentridge's Why Should I Hesitate: Putting Drawings to Work exhibition in Hamburg, Germany.

#### **TEMPORARY EXHIBITIONS**

Due to the impacts of the COVID-19 pandemic and the museum's closure for several months, many of the exhibitions on show from 2019 to the first half of 2020 were extended into 2021.

HOME IS WHERE OUR HEARTS ARE An installation view of the entrance to the Home Is Where the Art Is exhibition.



#### HOME IS WHERE THE ART IS

22 October 2020–29 October 2021

Organised by the Zeitz MOCAA team

How do we measure the importance of art in our daily lives? Why are museums important and to whom? Our Home Is Where the Art Is exhibition was an urgent response and statement about the role of art in society, and a means to create a direct and unfiltered connection to the people of our immediate context. The exhibition is a love letter to art, artists and our city, Cape Town. During COVID-19, there was never a more pertinent moment for us to celebrate the lifeblood of our existence: people and art. For a large part of the initial lockdown period, the majority of people were confined at home. Homes are the cornerstone of civil society and places where many of our memories are stored and made. After a three-week open call to citizens of the Western Cape, who responded enthusiastically and with great aplomb, artwork was delivered to several collection points across the Cape Peninsula. This included the museum and its partner institutions in the larger Cape Metropole: Butterfly Art Project and Casa Labia Cultural Centre, Muizenberg; Isivivana Centre, Khayelitsha; Lalela Project, Hout Bay; PI Olivier Art School, Stellenbosch; SOHA Gallery, Langa; and Tygerberg Art Centre, Parow.

The exhibition was a non-juried and democratic celebration of art for, belonging to and created by the people of Cape Town. It encompassed nearly 2 000 works by children, emerging and established artists, hobbyists, crafters, photographers and masterworks from private collections, and came at a pivotal moment as the country emerged from a hard-hitting lockdown.

#### ALFREDO JAAR: THE RWANDA PROJECT

19 November 2020–27 February 2022

Organised by Precious Mhone and Storm Janse van Rensburg

Alfredo Jaar: The Rwanda Project is a solo exhibition by Chilean-born, New York-based artist Alfredo Jaar. Largely derived from investigations and photojournalistic field research in the aftermath of the Rwandan genocide of 1994, this exhibition is an examination of how one can engage with trauma as an outsider and serves as a critique to the world's indifference and a lack of global visibility to the atrocities in Rwanda at that time.

Presenting poignant images, video works and arresting installations, Jaar examines the politics of the image, offering a critique that exposes and frames the mechanics of the ways in which photographs circulate and are consumed. Through this experience, Jaar reminds us of our connectedness, our shared experience of trauma and the room for mourning and healing that can occur in the post-traumatic space.

Due to the impacts of COVID-19, the run of this crucial exhibition was extended to 2022.

(Below) VISUALISING TRAUMA An installation view of Alfredo Jaar: The Rwanda Project.

(Opposite) **SENZENI MARASELA** Waiting for Gebane, 2018. Red cotton embroidery on kaffir sheet, 150 x 90cm





### SENZENI MARASELA: WAITING FOR GEBANE

18 December 2020–28 August 2021

Organised by Tammy Langtry and Storm Janse van Rensburg

Waiting for Gebane was the first institutional solo exhibition by South African artist Senzeni Marasela and provided an overview of the artist's practice. It centred on Theodorah Mthetyane, Marasela's fictional alter-ego who was inspired by and is a femmage to her mother. Marasela, who was born in Thokoza, South Africa, is an artist whose mediums include video, prints, textile, photography and embroidery. Her work deals with history, memory and personal narrative, and emphasises historical gaps and overlooked female figures.

This exhibition was a pivotal moment for Zeitz MOCAA to celebrate this artist at an important juncture in her career. Marasela addresses and carries out – by way of reenactments – a characteristic feature of contemporary life in Africa: waiting. She adds complexity to the act of waiting and translates it into an affecting visual language that is charged with political and historical gravity.

#### ATELIER

The museum's Atelier residency programme, introduced in 2019, also continued once the national lockdown restrictions were eased from October 2020. Launched as an experimental platform and residency that provides artists with an opportunity to create new work, conduct research and develop ideas for future projects, the Atelier is a multi-gallery area situated on level 2 of the museum.

Atelier provides an exploratory space for artists and is open to the public, allowing unique access and insight into artists' modes of production and processes.



#### ATELIER: HAROON GUNN-SALIE: LINE IN THE SAND

22 October 2020– 9 May 2021

Organised by Storm Janse van Rensburg

Line in the Sand combined a decade of site-specific interventions, public works and interdisciplinary collaborations by artist and activist Haroon Gunn-Salie. Through a process of taking stock and a collective reframina of the terms of engagement around how to create and ensure both an ethical and equitable socially engaged collaborative art practice. Gunn-Salie used the museum as a space to reorient his practice.

(Left) HAROON GUNN-SALIE

Soft Vengeance (Cecil John Rhodes), 2015. Reinforced urethane, Dimensions variable.

(Right) **THE SPACES WE INHABIT** An installation view of KASSARAM, artist Thania Petersen's openstudio investigation.

#### ATELIER: THANIA PETERSEN: KASSARAM

27 May 2021–9 January 2022

Organised by Tandazani Dhlakama

KASSARAM is an open-studio investigation by Capetonian multidisciplinary artist Thania Petersen. Meaning a "big mess, out of place or upside-down", KASSARAM is taken from the title of Petersen's most recent art film, which analyses strategies used in creating and perpetuating cultural divides amongst people of colour through art – from colonialism to the present. The artist also attempts to unpack contemporary issues related to Islamophobia in her analysis of the continuing impact of colonialism, European and American imperialism, and the increasing influence of right-wing ideologies.





#### **PUBLIC PROGRAMMES**

As part of the museum's commitment to the myriad discourses of, around and about art from Africa and its diaspora, we also host and develop public programming that allows us to both extend our offerings and engage with wider audiences.

Many of these programmes are developed to complement the exhibitions on show, providing audiences with varied opportunities to engage with artists and museum staff, while others have furthered our mandate of access for all, opening the building on specific days. Both types have proven highly successful and include artist- and curator-led walkabouts, lectures, panel discussions, roundtable forums, artistic performances, film screenings, poetry readings, book launches, open days and latenight openings, DJ sets, pop-up bars, drawing classes for adults, family learning and children's workshops, children's holiday programmes, and online events.

During the COVID-19 pandemic, we were unable to host many of our most-loved programmes and initiatives such as free entry on our birthday (which coincides with Heritage Day) and Museum Night. The museum's team quickly pivoted to facilitating public programming via digital platforms, including Zoom and social media. The Head to Head conversation series, which migrated to Instagram Live at the start of the pandemic, continued well into 2021 while many public programmes also emerged from the Home Is Where the Art Is exhibition that opened during the lockdown period in South Africa.

#### SPACE OF ENGAGEMENT

The museum remains a space for not only conversations but also interactions with the building, and the artwork and people inside it.

#### Radical Solidarity Summit 14-18 September 2020

Zeitz MOCAA hosted and convened its first Radical Solidarity Summit, a weeklong online gathering that explored solidarity through a different daily theme. The summit began with discussions on historical legacies of resistance and the ongoing struggle for black liberation through the context of pan-African solidarity. Day two saw an examination of the development of robust publication cultures both print and online as well as other methods of knowledge transmission - while day three explored practices of collaboration and collectivity. Day four asked critical questions related to space, urbanism, and mobility and its impact on imaginaries, and the event concluded with a review of radical artistic and theoretical practice in relation to solidarity.

The programme's format included discursive talks alongside performances, screenings and readings. The Summit furthermore drew on distinguished and leading figures from across the alobe and from a range of disciplines that spanned political science. film. visual arts. literature and philosophy. Albie Sachs. Achille Mbembe. Awa Konaté, Bukola Oyebode, Bonaventure Ndikung, Edgar Pieterse, Emeka Okereke, Françoise Vergès, Frieda Ekotto, Haroon Gunn-Salie, Diana Campbell Betancourt. Marie Hélène Pereira. Mpho Matsipa, Lemohang Jeremiah Mosese, Rasha Salti, Rémy Ngamije, Tau Tavengwa, ruangrupa, Nontsikelelo Mutiti and Tuan Andrew Nguyen were just a few of the participants in attendance.

#### Home Is Where the Art Is Programmes

As part of what's become an iconic show for Zeitz MOCAA, Home Is Where the Art Is, and to further engage local audiences as well as the various exhibition participants, the museum team developed exciting programmes related to the five overarching themes of the exhibition:



SOLIDARITY UNPACKED An illustration by Abdul Dube of ideas and thoughts that stemmed from the myriad activities held durina the

Radical Solidarity Summit.





TALE OF THEODORAH A back detail of Senzeni Marasela's 2017 work Falling 2, made from wool on shawl.

- The Garden, an exploration of the life of plants, growth, cultivation and labour; Outside, which encompassed landscape and public
- Inside, including interiors, domestic space and inner psychological states:

space:

- Time, which comprised the passage and marking of time as well as abstract expressions of time; and
- Relations, which celebrated interconnectedness. relationships and communities.

#### Community, Crisis and Care: What Art Means Today? 28 November 2020

Home Is Where the Art Is was an exercise in social cohesion for Capetonians, particularly following the national lockdown. The participating practitioners, who engage strongly with local communities in their work, addressed issues around the importance of art in bridging gaps between different groups of people, creating access for those without it, and fostering a space for the care and support of one another. Participants included representatives from Zeitz MOCAA's partner institutions: Nelis Koegelenberg, PI Olivier Art Centre; Rowan Roman, Lalela; Velile Soha, Soha Gallery; Xolani Sivunda, Mfuleni Art Project; and Zaid Philander, Butterfly Art Project.

#### Panel Discussion: The Politics of Inclusivity: Breaking the Walls of Privilege 3 December 2020

The art industry is inherently exclusionary. This panel discussion focused on the impact of class and identity around making and consuming art on the African continent, as well as further examined the politics of representation, particularly for those who are routinely excluded from the sector. The panellists included Cape Town-based artists and cultural workers Anathi Tyawa, Bonolo Kavula, Joseph Coetzee and Lindisipho Gulwa.

#### Panel Discussion: Our Local Art Ecosystem: Democracy, Access and Space 10 December 2020

Calls for democratisating art are not new and in recent years, there have been numerous attempts to create better access for more people. While gains have been made through education and independent art spaces, there is still work to do. Academic. writer and cultural theorist Ashraf Jamal was joined by artist and activist Haroon Gunn-Salie and culture writer Neo Maditla to discuss the local art environment and the ways in which it could be made hospitable and equitable to people from all sectors of society.

#### Panel Discussion: The Garden 20 March 2021

How does the garden find its way inside the home and the body? Through a conversation between artist Shakil Solanki and Zayaan Khan, a researcher and indigenous food revivalist, the artistic, historical and cultural significance of the garden was explored. In particular, the pair discussed what narratives of history, biodiversity and botany could be uncovered and how a garden acts as a potential site of memory, healing and nourishment.

#### Panel Discussion: Arabic Scripts: Islamic Calligraphy from a Local Perspective 20 May 2021

This discussion about the historical legacy of the practice of specifically Arabic calligraphy in the context of a local Islamic South African perspective saw the Director of the Islamic Centre for Research and Activity for Training of Holistic Methodologists (ICRA), Dr Mogamat Faadiel Arnold, moderate a conversation between Cape Town-based Islamic calliarapher and designer Achmat Soni and selftaught artist and educator Shaheen Soni. The trio explored the relationships that exist between the religious foundations of Arabic calligraphy practice and its more contemporary cultural interpretations.

#### Panel Discussion: Art and Healing in a Time of Crisis 17 June 2021

Within the framework of the Home Is Where the Art Is exhibition, this panel discussion brought together practitioners with backgrounds in academic. scientific. indigenous and holistic disciplines whose practices are deeply rooted in the symbiotic relationship between art and healing. Moderated by the head of Zeitz MOCAA's Centre for Art Education Lies Hartman, the panel included curator, artist and sociologist Khanvisile Mbongwa and exhibition participants Cathy Rogers, Akissa Beukman and Sarita Ranchod, with the conversation focused on the multiple ways in which creative practices could be generative and restorative outlets and inversely, how crises can impact and shape why. what and how art is made.

#### Instagram Live Head to Head Programmes

At the end of 2019, Zeitz MOCAA had launched a

**THE FIRST** Zeitz MOCAA's iconic building is not only a symbol of the first major contemporary art museum in Africa, but was once also the tallest building in sub-Saharan Africa.





**LEDELLE MOE** Study for Remain, 2018. Concrete and steel, 230 x 180 x 130cm. conversation series called Head to Head that was initially intended to bring leaders in contemporary art on-site for conversation and discussion. However, at the start of the pandemic, a decision was made to move these conversations online, firstly as a way to check in on other institutions on the African continent but also to navigate, collectively and as part of the cultural ecosystem facing severe crisis, towards an understanding of what is an uncertain future. Head to Head eventually migrated to Instagram Live, where audiences could tune in once a month to view the discussions taking place in real-time.

14 July 2020: Artist Senzeni Marasela and Zeitz MOCAA Senior Curator & Head of Curatorial Affairs Storm Janse van Rensburg 21 July 2020: Writer and filmmaker Nana Oforiatta Ayim and Zeitz MOCAA Executive Director & Chief Curator Koyo Kouoh 28 July 2020: Stellenbosch Biennale Chief Curator Khanyisile Mbongwa and Zeitz MOCAA Executive Director & Chief Curator Koyo Kouoh 26 January 2021: Can Storytelling Be Activism? – Filmmaker, musician and visual artist Jim Chuchu and Zeitz MOCAA Senior Curator & Head of Curatorial Affairs Storm Janse van Rensburg 16 February 2021: Can Black Radicality Save Art? – Art critic and theorist Athi Mongezeleli Joja and Zeitz

MOCAA Assistant Curator Tammy Langtry 13 April 2021: Co-Creation + Action x Mobility = Disruption – Participatory researcher, artist and facilitator Nabeel Petersen and Zeitz MOCAA Head of Education Liesl Hartman

11 May 2021: Owning Our Own Narratives – Art writer and editor Bukola Oyebode and Zeitz MOCAA Assistant Curator Tandazani Dhlakama

5 July 2021: How Do We Write Histories Through Exhibitions? – Art Reoriented founders Sam Bardaouil and Till Fellrath, and Zeitz MOCAA Senior Curator & Head of Curatorial Affairs Storm Janse van Rensburg



**READING ROOM** An installation view of Thania Petersen's KASSARAM, where the artist's studio becomes a site for engagement, research and more.

#### PUBLICATIONS

As part of the museum's transformed vision, including a multipronged, interconnected approach to education, exhibition-making, collaborative programming, resource depositories, archiving and publishing, the museum's internal team began facilitating processes of publishing with local African agencies under the moniker of Zeitz MOCAA Publishing.

The team continues to learn about the processes of the publishing industry even as they collaborate with these agencies to ensure select exhibitions and programmes are accompanied by publications of a significant scale. In addition, Zeitz MOCAA Publishing has found a userfriendly format for its free publications that accompany each exhibition, and which is developed in tandem with audio guides and exhibition didactic materials. It is our hope to establish semi-permanent structures as well as workflows with these and other agencies and individuals on the African continent in continuing to fulfil our commitment to centring the artist in all our work and mediating their contributions to make it accessible to museum visitors and interlocutors.

#### SENZENI MARASELA: WAITING FOR GEBANE

Published by: Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) Copyediting: Sven Christian, Sakhisizwe Gcina, Storm Janse van Rensburg Publication design: Talyn Perdikis Coordination: Tammy Langtry and Storm Janse van Rensburg

Pages: 61

#### ALFREDO JAAR: THE RWANDA PROJECT

Published by: Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) Editing: Tandazani Dhlakama, Storm Janse van Rensburg, Phokeng Setai Contributor: Albie Sachs Publication design: Talyn Perdikis Coordination: Precious Mhone and Storm Janse van Rensburg

**RWANDA** A print from the Alfredo Jaar: The Rwanda Project exhibition, exclusive to Zeitz MOCAA Shop.

Pages: 38





**ART STUDIO** Easels and materials in the Centre for Art Education classrooms stand ready for workshop participants.

#### **OVERVIEW**

#### My Safe Place

My safe place is on top of my roof where I feel the warm breeze of the sun, I feel like spiderman about to shoot out my webs and swing away

I feel like flying through the sky where no problems can touch me So when I am down and alone, My safe place is the place to go to.

By Edwin Mumba (Age 12), Grade 6 Dryden Street Primary School, Cape Town

This poem was produced during the lockdown period by one of the learners from the Zeitz MOCAA Lalela After-School Project in an online art session. Mumba's words express aptly what many of us were feeling at the time because of the uncertainty that we felt in our personal and professional lives – the profound need to escape to safety.

The concern for the Education team was how to reconnect with audiences in safe vet meaningful ways during this time. The entire world was overtaken with online connection. communication and activity, and so the museum was developing ways to navigate this new realm, too. Still, a very large part of the CFAE's audiences (learners. educators and artists) did not have access to this form of connection and for the majority of the lockdown period until returning to the museum in October 2020, we did not have any in-person educational programmes. Unlike Mumba, who had access to a phone and data through the Lalela project, access to creative activity was not possible for many learners.

#### PROGRAMMES

#### **Schools Programme**

In October 2020, a handful of schools booked tours at Zeitz

MOCAA until the middle of December, the cusp of final examinations for the academic year. There were no international school visits, however, school visits picked up again after the third wave of COVID-19 in South Africa. At the same time, many schools were reticent and the education authorities were advising against outings for public schools. That said. Zeitz MOCAA received some visits from tertiary institutions and private schools.

#### **Family Programmes**

Open Studio and Family Learning The on-site Open Studio sessions were suspended until the public appetite for physical engagement of this kind would improve. The museum was also now only open to the public for four days a week. which excluded Wednesdays, the day the CFAE offered Open Studio sessions before the pandemic. Family Learning workshops,

which were very popular in the past, were restarted in April 2021, with the number of attendees in April and May resulting in classes being almost at capacity (17 families per workshop).

MOCAA On the Move (MOM) – A School Outreach Programme The first MOCAA On the Move (MOM) workshop was piloted in December 2020 with grades 5 and 6 at Sunderland Primary School. These workshops are aimed at primary school children between the ages of nine and 12, and comprise a three-hour session that begins with an investigation of the school environment. Children are asked to write, draw and collect objects that tell a story about their school. The drawings, texts and objects are then curated by the children to create a museum display of their school. An investigation of images of Cape Town follows and children are introduced to a new set of vocabulary relating to

museum practices. Finally, the children are tasked with building a three-dimensional model of their own imagined neighbourhood museum.

The MOM was extended to other schools in March 2021, coinciding with the late start of the academic year in South Africa. The workshop and learning material produced for teachers was also wellreceived by the schools that participated in the programme during April and May 2021.

#### Children's Holiday Programme The children's holiday programmes are aimed at children between the ages of 6 and 12. The December programme was inspired by artist Senzeni Marasela with 10 workshops taking place between 10 and 18 December 2020. Additionally, the CFAE also hosted a musical storytelling performance with Pedro Espi-Sanchis on 12 December 2020. Overall. 144 children





FUN FOR EVERYONE The Centre for Art Education makes learning fun and effortless by allowing children to immerse themselves within the museum space.

attended this holiday programme where we invited special guest Marasela to the final workshop to work alongside the children. The second holiday programme that took place in the period under review was inspired by the Home Is Where the Art Is exhibition. The latter programme had a total of eight workshops with 55 child participants and occurred from 29 April to 2 May 2021.

#### ONLINE EDUCATIONAL RESOURCES AND PROGRAMMING

#### **Online Open Studio Sessions**

A series of online workshops based on the works and exhibitions of Zeitz MOCAA artists was launched on YouTube for the first time in May 2020 of the preceding financial year. The workshop included an activity inspired by the William Kentridge exhibition titled Why Should I Hesitate: Putting Drawings to Work. At the time of publication, the video was viewed 774 times. These online video sessions are aimed at children, parents and teachers and are step-by-step practical activities inspired by the work of a contemporary artist from Africa and its diaspora who has exhibited work at the museum.

The CFAE team initially filmed these videos from our homes using our smartphones. Later in the year, we filmed the videos in the Centre at the museum, producing a total of 10 videos that ranged between 20 to 30 minutes each. The videos have further been placed on the online platforms belonging to the Western Cape Education Department (WCED) for teachers to access for use in their classrooms, whether online or in-person.

The artists used as inspiration for the videos included Abdoulaye Konaté (442 views), Jill Joubert (245 views), Kemang Wa Lehulere (244 views), Jody Paulsen (116 views), Nicholas Hlobo (119 views), Ndijeka Crosby (999 views), Athi-Patra Ruga (174 views), Senzeni Marasela (121 views) and Yinka Shonibare (204 views).

#### **Artist Profiles**

In conjunction with the Online Open Studio videos, the CFAE began a series of Artist Profiles to accompany the video material as a digital resource. The team has written profiles for Kentridge, Joubert, Konaté and Jaar, and would like to continue producing these as entrylevel information for teachers exploring contemporary artists from the continent and its diaspora. We would eventually like to produce these as cards that can be sold in the museum shop.

#### The Mobile Museum

In December 2020, the CFAE presented a funding proposal for a mobile museum to Michelle Stein, Zeitz MOCAA's Head of Philanthropy. The purpose of the mobile museum is to extend museum practice and content beyond the walls of Zeitz MOCAA and into communities that do not have ready access to the museum, either physically or digitally. The CFAE's free education programming has, to a large extent, addressed this but there are many in under-resourced communities that still do not have access to Zeitz MOCAA. Taking our work to communities is therefore an answer that we have seriously explored during the first half of 2021.

We received interest to fund the project from the Stavros Niarchos Foundation in April 2020. We have had several online conversations with the project administrator who is based in Paris, France, and the prospects are positive. We are currently also exploring local funding sources to ensure the continued sustainability of the project.

A guiding principle in the research for this project is collaboration and consultation. Therefore, the CFAE hosted a series of lunchtime research meetings on 24, 25 and 30 June 2020 to gauge the responsiveness of local partners. The lunches were attended by 15


**CHILD'S PLAY** Clay sculptures made by children at the Centre for Art Education are carefully laid out to dry.



IN BLOOM Paper flower bouquets made by children in one of the Centre for Art Education workshops. organisations, including the WCED, with 19 guests unanimously supporting the project. Some of these organisations have expressed an interest to partner with us in the presentation of other mobile museum programmes in the future.

# **Teacher Workshops**

## Imbali

Two of our important partners collaborated with us to provide workshops for teachers in December 2020. Teachers received the Imbali Book as a resource for their schools and a tour of the Home is Where the Art *Is* exhibition. Attended by 44 teachers in total, the event was deemed a success in its support of educators in formal and informal education sectors.

## William Kentridge Workshop Series

A series of three workshops based on the Kentridge exhibition took place on 8 and 29 May, and 5 June. Attended by a total of 111 teachers, these workshops were a huge success with teachers receiving the CFAE Kentridge resource and the lesson booklet compiled by the Peter Clarke Art Centre in the previous financial year. The No Hesitation exhibition was struck in June.

#### **EVENT PARTICIPATION**

### Annual South African Museum Association Conference: Interacting at a Distance

Zeitz MOCAA Museum Educator Richard Kilpert was invited to present at the Annual South African Museum Association (SAMA) Conference on 28 October 2020. The presentation, titled 'Found in Translation: Engaging multiple audiences in the creation, installation and reach of a museum', was a case study of the And So the Stories Ran Away... (ASSRA) exhibition.

#### UNESCO Campus

On 21 May 2021, Head of Education at Zeitz MOCAA Liesl Hartman was invited as a guest speaker to a Campus Conference held by the United Nations Educational, Scientific and Cultural Organization (UNESCO). The Campus Conferences are twohour online sessions, during which young people share their views with professionals and experts from civil society. This Campus was focused on art museums and saw more than 200 high school student participants from around the world in attendance. Participating schools hailed from the Ivory Coast, the Bahamas, Belize, Barbados, Benin, Tanzania, Cameroon, South Africa and Ghana while auests included Natalie Urguhart, Director and Chief Curator, National Gallery of the Cayman Islands, and the Vice President of the Child Museum in Cairo, Fatma Mostafa Abdlaziz.

#### PARTNER PROJECTS

#### Woman's Zone

Woman's Zone is a non-governmental organisation (NGO) founded nine years ago by Nancy Richards. Its purpose is to bring Capetonian women from all communities together through projects and events. It is described by Richards as "a home for the stories of the women of Cape Town". In February and March 2021. the CFAE hosted the Woman Zone's

Everywoman project, a collective textile artwork consisting of 4 000 Shweshwe circular yoyos. Over a series of eight workshops held on Saturdays, women from all walks of life came together to sew individual strands of these fabric units that were then stitched together to make the final piece. It now hangs at the Artscape Theatre in Cape Town as a permanent installation. Approximately 80 women participated in these workshops.

#### Butterfly Art Project Children's Art Exhibition: Manifesting the New

During the third wave of COVID-19, the CFAE hosted the Butterfly Art Project's (BAP) Children's Art Exhibition, which was titled Manifesting the New. This exhibition was a culmination of a sevenmonth training project for BAP facilitators and consisted of the work of facilitators as well as children. The exhibition went online for the entire BAP community to view while special physical visits were arranged for groups once the

lockdown restrictions had eased. The exhibition was a celebration of the work that this project does in areas that experience abject poverty. Facilitators of the BAP are often at the coalface of need in some of the Western Cape's poorest areas and the CFAE is proud to support their work and host their facilitator training and enrichment workshops regularly.

## And So the Stories Ran Away... exhibition

Opened in the previous financial year, the And So the Stories Ran Away... (ASSRA) exhibition ended in January 2021.

ASSRA Reflective Publication Launch On 12 December 2020, the ASSRA publication, initiated in the previous financial year, was launched with just 12 guests due to the COVID-19 regulations at the time. Liesl Hartman, Head of Education at Zeitz MOCAA, led a discussion about the creation of the book and the ASSRA process. LABOUR OF LOVE Children's art is carefully displayed and maintained at Zeitz MOCAA's Centre for Art Education.

**VIEWING ROOM** Installation view of Thania Petersen's short film KASSARAM, part of the artist's Atelier open studio of the same name. Special guests included Sandra Eastwood, founder of the Meaningful Access Project and stalwart museum educator, as well as Helen Joannides, Chairperson of the South African Association of Museums and Coordinator of the Western Cape Museum Educators group.

#### ASSRA Digital Exhibition

In August 2020, the CFAE began planning for a digital version of the ASSRA exhibition. The idea was that online visitors would have an audio-visual experience of the exhibition. In order to achieve this, we recorded all the stories in audio and filmed each of the seventeen pieces.

# **Digital Resource for Foundation Phase Teachers**

Due to the success of the storytelling workshop for teachers in April 2020, the CFAE created a digital resource for teachers in a PowerPoint format. It consisted of four step-by-step instructional slides, with six stories especially rewritten for this activity.

## Lalela After-School Programme

The lockdown priority for our partner organisation Lalela remained the well-being of their learners and families. They continued with WhatsApp classes and a feeding scheme for their families in need. The Lalela Project returned to CFAE in May 2021 with the appointment of a new coordinator, Amy Cornfield. Schools are slowly returning with smaller groups of children due to social distancing and include the following inner-city schools: St Paul's Primary, Prestwich Primary, Dryden Primary, Ellerton Primary, Mary Kihn School for the Deaf, Salt River High and Harold Cressy High.



**CAPE TOWN, MY LOVE** Visitors to Zeitz MOCAA take in the Home Is Where the Art Is exhibition.

#### **OVERVIEW**

The Department of Institutional Advancement remains a critical stakeholder in the museum's progression. The department is wholly responsible for fundraising; events; stakeholder, member and patron relations; production and management of museum publications under the Zeitz MOCAA Publishing banner, amongst others; public relations, communications and marketing; and continued engagement and relationship stewardship of donors, patrons and partners.

The period under review began with the department under the leadership of Michelle Stein, whose background in international donor cultivation and stewardship with museums and various other organisations proved useful in assisting the museum's communications internally and externally while navigating the complexities of the COVID-19 pandemic. Stein was also integral in reviewing and restructuring ways of working within the department, alongside Events Manager Tiffany Andrews, who has been with the department since before the opening of Zeitz MOCAA in September 2017.

While there have been many positive changes within Institutional Advancement, it was also one of the departments most hard hit by the pandemic as it relies heavily on public-facing engagements to fulfil its commitments. The department also remains extremely under-resourced and seeks support from external agencies and individuals who have been central to the team working tirelessly towards their commitments and has assisted in forging a revised strategy for the next financial period, discussed later in this section.

#### MEMBERSHIPS

An essential revenue generator, memberships allow us to build longterm relationships with supporters. Through membership, museum supporters can access benefits and special events throughout the year, many for free or at discounted rates.

Therefore, continuing to drive membership enrolment and renewals remains a priority for the Institutional Advancement department. However, due to the impacts of the COVID-19 pandemic, including the closure of the museum for a prolonged period as well as exhibitions being extended, membership sign-ups did not do as well as in prior years. Despite this. Zeitz MOCAA continues a rigorous schedule of member events and marketing on the benefits of membership across its channels, most notably on social media.

Member events during the FY2020-2021 included:





**TUNNEL VISION** A view from the tunnels on level -1 of Zeitz MOCAA.



- One artist-led walkabout of Haroon Gunn-Salie's Atelier space
- Five online talks with various institutions. artists and practitioners, including the Lockdown Collection (Carl Bates, Kim Berman and Lauren Woolf), the Michaelis School of Fine Art (Kurt Campbell and Zyma Amien) and Art Africa (Suzette and Brendon Bell-Roberts). Other talks focused on a behind-the-scenes exhibition-making of the Abdoulaye Konaté installation as well as the making of Alfredo Jaar: The Rwanda Project.
- Two hybrid walkabouts of Home Is Where the Art Is and Alfredo Jaar: The Rwanda Project, which took place on-site and was streamed online.
- One late night shopping event, giving members the opportunity to shop during extended hours.

GOING UP The carved-out silos housing the elevators and stairwell remain a point of interest for visitors to the museum. Events – both physically on-site during the lesser lockdown periods and online – have remained well attended.

During the 2020-2021 fiscal year, COVID-19 notwithstanding, the museum welcomed 2 060 new memberships, 20% being pensioners, 72% general members, and the remainder split between Bronze, Silver and Gold memberships.

### SPONSORSHIP, FUNDRAISING, EVENTS AND PRIVATE TOURS

Contributions in the form of philanthropic support from individuals, collectives and companies are integral to making it possible to continue working toward the realisation of our vision and mission. As a not-forprofit, we would not be able to operate otherwise and we are grateful to the many individuals and organisations who have so generously supported us during this year. Integral to this has been Gucci, our presenting partner, whose generous sponsorship has made possible curatorial research, while other key sponsors include the Department of Sports, Arts and Culture (DAC), Kathy Ackerman-Robins and Fonds de Dotation.

A large element of these partnerships is to host our supporters and their quests at the museum, including offering them the use of certain venues in the building for private events and tours. These types of events were unable to take place during the first half of the financial year due to COVID-19 health and safety precautions. From January 2021, however, there was an uptick in socially distanced events at the museum. allowing us to host seven private events for 360 people, nine private tours for 127 people and eight private shoots.

# COMMUNICATIONS, MARKETING AND BRANDING

During the 2020-2021 financial year, a review and restructuring of the communications, marketing, public relations and social media roles was undertaken. As a core part of the Institutional Advancement department and a team with varied responsibilities and mandates, the decision was made to outsource the position of the Head of Communications and Marketing to a specialised communication and content consultancy. The underlying strategy was to obtain access to expertise across these areas as well as a diversified and more established team that could support the museum in its myriad objectives and projects in line with the department's budget.

Furthermore, the nuanced and complex nature of content and communications required a team that would be capable of meeting and exceeding the challenges of the current media landscape. This includes any potential public scrutiny faced by the museum and the alignment of the overall museum brand across its numerous projects, associations and affiliations.

While these objectives have slowly started to come to fruition, and core communications activities have been successful, there is still much to do in aligning the communications, marketing and branding efforts to the overall vision of Zeitz MOCAA. Central to this, which will form the bulk of the team's scope of work





in the new financial year, will be aligning brand elements across public relations, social media, publishing and other digital platforms, such as the website, for a consistent message and visual across Zeitz MOCAA collateral. In addition, the consultancy has advised that Zeitz MOCAA also look to further award nominations across categories, including that of publishing and writing for both Curatorial and Institutional Advancement, tourism and more. Further research will be required to ensure the correct awards are applied for and that they not only work to strengthen the museum's public image and reputation but also endeavour to further its vision and mission.

#### FRACTURES OF LIGHT

Sunlight plays through the glass of the rooftop terrace, casting shadows inside the top of the Atrium silos.



**LIGHT AND DAY** At dawn, the museum's architecture is further pronounced by the specks of light emanating from the windows of the Silo Hotel and the foot of the building.

## **OVERVIEW**

The Operations department has a large remit, overseeing all the back-of-house operations, such as finance, human resources, facilities (which comprises maintenance, cleaning and security), as well as the front-of-house operations that include reception and gallery guides. The department furthermore oversees the Zeitz MOCAA Shop on level 0, which is jointly managed by two third parties, Platform Creative and Attraction Retail Partners, and the Ocular Lounge restaurant on level 6, leased to longstanding independent operator, The Aleit Group.

#### **Strategic Principles**

The following strategic principles, introduced in the prior year, continue to inform the Operations department's decision-making processes:

# OPERATIONAL EXCELLENCE

To create a holistic culture to execute the institution's strategy in the most collaborative, efficient and costeffective way.

# TRANSFORMATION

To integrate equality and diversity into all facets of operations.

#### GOVERNANCE

To foster the right culture and behaviour along the overarching principles of accountability, responsibility, fairness and transparency.

#### SUSTAINABILITY

To implement models and practices that are sustainable while considering the environmental, economic and social impact.

Figure 1: Zeitz MOCAA strategic principles

#### The Impacts of COVID-19

The year under review remained one that was heavily affected by the COVID-19 pandemic. During this period, in our efforts to keep costs down while engaging our audiences, a decision was made to reopen the museum for four days a week – Thursday through Sunday – from 22 October 2020.

The Operations department performed a COVID-19 Risk Assessment and developed protocols to mitigate these risks. These protocols were successfully implemented and tracked by the museum. We are pleased to report that the museum had no internally transmitted COVID-19 cases for this period.

In December 2020, COVID-19 infections across the country soared, fueled by a new variant. This brought more restrictions on movement and forced the museum to revise its projected outlook. Austerity measures were extended, however, these were not enough to sustain us and retrenchments, which the museum had long been able to evade, became unavoidable. The Operations department once again turned to its strategic objectives, set out in the prior year, to ensure the long-term sustainability of the museum.

In addition to the austerity measures initiated from May 2020, further austerity measures included:

- An indefinite continuation and maintenance of all current exhibitions and programming;
- A halt on any new and planned exhibitions and programming, unless there was already a large commitment or investment, until end-October 2021 when the situation would be reviewed;
- The provision to shift certain elements to digital where resources allowed for such shifts;
- The postponement of the July salary increment until the financial position improved;
- The retraction of all delegated authority within the museum and a requirement that all expenditure be approved by Finance before committing to work; and

 Maintaining ticket and membership prices at the levels of FY2020 until a clear pricing strategy was adopted.

# FINANCE

For the FY ending June 2021. 7AR33.5 million in revenue was generated while costs amounted to ZAR32.6 million, which resulted in a surplus of ZAR0.9 million. The main reason for the surplus relates to a 7AR6 million loan from the museum's founding trustees. This was later converted to donations during the year under review, with a total contribution of ZAR9.7 million from the founding trustees during the period under review.

The financial year began during the COVID-19 lockdowns with Zeitz MOCAA remaining closed. Work-from-home and online platforms became integral to operations across the museum and, with the uncertainty of the various lockdown levels, a decision was made for Zeitz MOCAA to remain closed to the public until October 2020 with only essential staff working on-site where necessary. Our team continued to drive austerity measures, which further allowed Zeitz MOCAA to save and remain in hibernation.

During this time, the Finance team continued to work on aovernance structures and improved policies while enforcing processes to ensure the hiahest level of internal control. The team reviewed and redesigned various areas, and procurement policy workshops were held online to inform those affected. In October 2020. the Zeitz MOCAA Shop online store was officially launched, along with a kiosk at the Victoria Wharf Shopping Centre situated at the V&A Waterfront, to further income generation.

After an extended period of hibernation. Zeitz MOCAA once again opened its doors to the public on 22 October 2020 for four days a week. The plan was to limit operational expenses while engaging the museum's audiences. Our online initiatives remained in place as many visitors remained apprehensive about a looming second wave while international travel was also limited. Since this opening, there has been an uptick in visitor numbers, with the vear ending on 20 806 visitors and a positive revenue of ZAR32.8 million. albeit by the generous support of our trustees.

Our cost-saving approach was a resounding success, and resulted in a spend of ZAR32.6 million compared to ZAR59.4 million spent in the prior period. We remain positive visitation and other revenue streams will improve in order for the museum to continue to fulfil our mandate.

**ENDLESS SPIRAL** The museum's stairwell appears to be neverending and is a must-photograph spot for any visitor to Zeitz MOCAA.

## **HUMAN RESOURCES**

Departments across the institution were impacted by COVID-19, including Human Resources, which continued providing support to the museum operations virtually and devised a work-from-home plan from March 2020 and an integrated return-to-work plan, implemented from 1 July 2020. In December, amid a second wave of COVID-19, the museum needed to further adjust its working policies and practices to ensure the health and safety of staff, contractors and the public.

HR continued to pursue COVID-19 Temporary Employer/ Employee Relief Scheme (TERS) funding, introduced by South Africa's Unemployment Insurance Fund (UIF) to support the impact of COVID-19 on businesses and organisations, and which was extended under the national disaster management plan. Additionally, given the uncertainty felt by employees and brought on by the pandemic, HR continued supporting employee well-being with regular check-ins and support from the Independent Counselling and Advisory Services (ICAS). Further initiatives, such as activities around Women's Month, encouraged employees to stay informed, connected and motivated. Stress, resilience and emotional agility were other themes and messages HR continued to share by engaging and involving employees to lift morale and mental fitness.

An overall business review was conducted, which incorporated Zeitz MOCAA's austerity measures, and operations and budgets were revised accordingly. Part of this review also resulted in all recruitment being placed on hold, with a review of business-critical roles required during this period for the placement of some permanent or temporary resources. This review also highlighted the fact that retrenchments, which the museum had managed to evade, were unavoidable.

RACE	
42%	AFRICAN
42%	COLOURED
16%	WHITE
	Figure 2: Zeitz MOCAA staff by racial population group.
GENDER	
53%	FEMALE
47%	MALE
	Figure 3: Zeitz MOCAA staff by gender.
COUNTRY	
2%	CAMEROON
93%	SOUTH AFRICA
<mark>4%</mark>	ZIMBABWE
	Figure 4: Zeitz MOCAA staff by nationality.
EMPLOYMENT STATUS	
<mark>4</mark> %	CONSULTANT
2%	FIXED-TERM CONTRACTOR
80%	PERMANENT
<mark>13%</mark>	CASUAL

Figure 5: Zeitz MOCAA staff by employment status.

**OPERATIONS** 



**NEW PERSPECTIVES** A photograph by a student of the American National School of Cape Town depicts a diifferent view of the art within the Atrium space.

The restructure and review process enabled the opportunity for the deployment of cross-functional skills as well as the development of employees, which was an initiative encouraged where resource capacity was needed.

In May 2020, the President announced the reopening of the country, with a clear mandate by the Ministerial Advisory Committee on COVID-19 to ensure organisations were compliant with all COVID-19 protocols. This set into motion a need to develop a COVID-19 risk analysis and measures to mitigate the potential risks to employees, to which the HR work plan was the answer. The Department of Employment and Labour furthermore provided a directive to organisations to encourage vaccination of employees, which Zeitz MOCAA supported fully.

Another development during the period under review was the promulgation of the Protection of Personal Information Act (POPIA), Act 4 of 2013, which aims to protect the individual's right to privacy. In order to become compliant, Zeitz MOCAA undertook several steps to implement both POPI and the Promotion of Access to Information Act, Act 2 of 2020, across the entire organisation.

In support of and in alignment with Employment Equity (EE) as a continuous agenda for the organisation, submissions of EE together with skills development was completed for this period. At the start of the period, there was a complement of 45 staff, with 36 being permanent.

NOOKS AND CRANNIES Returning visitors to the museum are always delightfuly surprised at the new spaces and vantage points they discover.

# **VISITATION AND FRONT OF HOUSE**

The period July 2020 to June 2021 may have been one of the most challenging for Zeitz MOCAA, particularly with regard to visitation. When South Africa went into the level 5 hard lockdown from March 2020, in the prior year under review, as well as additional lockdown levels for the following months, the museum found itself closed for a prolonged period of time, including 113 days (from the start of the financial year). This saw visitor numbers drop to 20 806 for the period under review. This figure relates to the museum's opening on 22 October 2020 and accounts for only the four days a week (Thursday through Sunday) that Zeitz MOCAA was open to the public. The reason for only opening four days a week was due to the cost of operations and the management team applying austerity measures.

During this period, Zeitz MOCAA also lost the two gallery guides acquired during the 2018-2019 financial year. Our hope is to hire two new guides in the next period so as to once again host free and private tours. The feedback in the previous year was overwhelmingly positive and we hope that the lessons learnt from the previous guides – such as the implementation of visitor surveys – will assist us in once again fine-tuning and building on this offering as we emerge from the pandemic era.

# FACILITIES

The Facilities Manager position is managed by Matrix Consulting Services, which is a specialised facilities management consultancy. With COVID-19 still a major influence on the operations of the Facilities team, maintenance during the pandemic proved to be complicated. As the different lockdown levels were enforced or eased, it had a direct impact on the Facilities team, who had to meticulously plan and prepare the building to receive both staff and the public. A further disruption to operations was that of load shedding as the museum only received an essential electrical supply from the landlord, which did not allow the heating, ventilation and air-conditioning (HVAC) system to run fully during power failures. Notwithstanding that the building's HVAC is carefully operated by a building management system (BMS) that adjusts the HVAC requirements to the building's demands, load shedding exacerbated complications related to sensitive electronic equipment required to keep the museum building operational, specifically the central network on which the BMS operates. A solution to this challenge was to procure 1kVA UPS supplies for all of the BMS distribution boards, thus ensuring they held their power during any load shedding conditions while simultaneously delaying certain equipment to start when the power returned, and allowing the BMS to link back to the network. The ultimate goal was to ensure the building was operational during power outages. As such, the V&A Waterfront agreed to provide a generator that would supply the entire building during load shedding. The generator is currently being commissioned and will be installed in October 2021.

Other upgrades to the building were also undertaken, including to the museum's control room where additional security features were installed to enhance museum security. The security emergency plan was also reviewed and revised with input from the security service provider, with the overall goal being to better identify potential issues and attend to them in a timely manner. A remote monitoring platform for the building's fire detection system was also added and now allows the Facilities team to be alerted when a fire alarm in the building is activated.

A computerised maintenance management system was also introduced and is currently being implemented. The system will allow for better-planned and reactive maintenance to take place without missing any crucial





**RUSTIC LEGACY** In the tunnels beneath the museum building, aspects of the historic grain silo, such as these feeding pipes, can still be found.

compliance maintenance as well as allowing for the identification of equipment that is problematic or coming to the end of its lifecycle and resulting in less reactive maintenance and breakdowns. The system will also ensure that service providers are only undertaking work that they are required to do.

With the complex nature of the building's HVAC system and the higher than usual requirement of maintenance, the museum went to market for a new service provider to reduce maintenance costs. This service provider started on 1 December 2020, with the scope of their services developed by the Facilities team and incorporating appropriate equipment already being utilised by the other service providers. This resulted in the intervals between services being increased from quarterly to bi-monthly, which, in turn, resulted in fewer breakdowns and a decrease in the repair costs on imported equipment. As service providers were changed, the museum also implemented a standard service level agreement (SLA) across service providers to Facilities. Better administrative processes within the department were also established to allow for closer monitoring and measurement across service providers.

An exciting upgrade that occurred in 2020 was the installation of observation ceilings in the museum's scenic elevators. These ceilings allow visitors to have a panoramic view of the unique building while in the elevator. Commissioning and installation was a somewhat complicated and sensitive process as no damage could be sustained on the elevators or the building itself during installation.

A further accomplishment by Facilities was the first issue of the BMS report that provided trend data for temperature and humidity over a one-year period. This information is crucial for ongoing monitoring as well as to ensure the correct environmental conditions remain in place for the art on display. It was comforting that after the challenges of rectifying the HVAC system, the temperature and humidity throughout the year remained within the required range.

#### **OPEN FOR BUSINESS**

Zeitz MOCAA Shop has evolved from its on-site store to a kiosk at the V&A Waterfront as well as an online shop.



# SHOP AND RESTAURANT

The Zeitz MOCAA Shop, which is managed by Platform Creative and Attractions Retail Partners. houses a beautiful array of curated products, from small impulse buys to limited edition and high-end crafted goods. For the period under review, the Shop team increased the number of sales channels available to consumers from one to four. In August 2020, a kiosk was opened at the V&A Waterfront, stocking a limited selection of Shop merchandise. In October 2020, Zeitz MOCAA Shop launched its online store, which is fully integrated into the Shop's systems, ships worldwide and is available to consumers in the United States. Europe and the United Kingdom in their respective currencies. In April 2021, a statement pop-up was opened at the V&A Waterfront, serving alongside the permanent kiosk. We thank the V&A Waterfront for allowing the pop-up to continue trading without rent for many months in a prime location, with sales of stock during this period amounted to ZAR340K. This and future plans to introduce an extensive range of limited-edition prints, as well as a focus on developing unique exhibition- and artist-led products, will steer the Shop's fiscal plans for the new financial year.

One of the best views in Cape Town, Ocular Lounge on level 6 boasts a 270-degree panorama of the mountain and city. The restaurant and event venue are managed by The Aleit Group, known for their production of luxury events over the past 20 years. The cafe has an everchanging menu, with a delicious array of SASSI friendly, halal and healthy options.

We thank the The Aleit Group, as well as the teams from Platform Creative and Attractions Retail Partners, and the V&A Waterfront, for all that they have done to ensure that the restaurant and shop, respectively, have performed so well.



#### **OVERVIEW**

Zeitz MOCAA is a not-for-profit institution and public benefit organisation (PBO number: 930050395) that is registered with the Master of Trusts in South Africa and is managed under a Trust Deed. The institution is governed by its trustees alongside a board of advisers.

The museum is run as a public institution that provides education and strives to offer access for all. As part of the constitution of the Trust, all income generated by the museum is reinvested into the institution.

The Zeitz MOCAA Trustees and Co-chairs are David Green, CEO of the V&A Waterfront, and philanthropist Jochen Zeitz, along with Jonathan Bloch and Kate Garwood Zeitz, who serve as representatives of each co-chair. Both co-chairs funded the pre-opening operation and development costs of the museum, and curry the economic risk of the institution.

The Board of Advisers is composed of a diverse group of experts in their fields who meet three to four times a year. Their role is to ensure Zeitz MOCAA acts in accordance with its mission and constitution, and to provide governance and oversight of all activities in the furtherance of the objectives as set out in the constitution of the Trust.



In addition to the Board of Advisers, the museum also has various standing committees to ensure further accountability across the organisation. These committees are required to be constituted according to Zeitz MOCAA's commitment to diverse representation. Currently, the museum has eight standing committees, as outlined on the opposite page, that have been created to advise the museum's Trustees, as well as provide support to the senior management team.

Zeitz MOCAA follows strict governance and ethical guidelines based on the codes of ethics and conduct as advised by the International Council of Museums (ICOM) and the American Association of Museum Directors (AAMD). We have started the application process and intend on becoming a member of ICOM.

# TRUSTEES



David Green, Co-founder and Co-chair

David Green is the CEO of the V&A Waterfront in Cape Town, a post he has held since 2009. During his tenure, Green has overseen increased visitation numbers, consistent commercial growth and substantial investment in the infrastructure of the V&A Waterfront, including the founding and building of Zeitz MOCAA.

Prior to this role, Green spent a decade in private property and port development in the United Kingdom, leading major projects in Glasgow, Liverpool and Ireland. He has also held senior management positions in the manufacturing sector in the UK, Brazil and Costa Rica. Green is the Chair of the Two Oceans Aquarium and the Deputy Chair of the Western Cape Development Board (Wesgro).

Green holds a BA Honours from Heriot-Watt University in the UK and is a chartered accountant from the Institute of Chartered Accountants of Scotland.


Jochen Zeitz, Co-founder and Co-chair

Jochen Zeitz is recognised as one of the world's leaders in sustainable business, conservation and philanthropy. After becoming the youngest CEO of a public company in German history, Zeitz served 18 years as Chairman and CEO of Puma, turning it from near-bankruptcy into one of the top three sporting goods brands in the world. During his time as CEO, sales grew to US\$4 billion and share prices by 4 000%.

While at Puma, Zeitz conceived and pioneered the ground-breaking Environmental Profit and Loss account that puts a monetary value on environmental impacts across a business's supply chain, inspiring a new and internationally recognised environmental- and socialconscious business accountability model.

Zeitz retired from Puma and its parent company, the Kering Group, in 2013 to focus on his environmental, sustainability and philanthropic projects. He is also a member of the Board of Harley-Davidson and Cranemere, an investment company.



# Jonathan Bloch

Jonathan Bloch has 30 years of experience working in the financial services industry. After graduating from the University of Cape Town (UCT) in South Africa with Honours in Economics, he joined Simpson McKie as a stockbroker.

In 1996, he moved to Merrill Lynch as Managing Director of their private client business in Cape Town. In 2002, Investec bought Merrill Lynch's Cape Town private client business. Bloch joined the Investec family and became joint Head of Investec Wealth and Investment.

He has been involved in the South African art market for many years, both as a collector and a supporter, particularly of young and emerging artists.



# Kate Garwood Zeitz

Kate Garwood Zeitz is an award-winning film, television and documentary producer. She has worked on a number of successful series, including 24, Traffic, Californication and the Golden Globe-winning comedy House Of Lies. Her feature films include the Emmy and Golden Globewinning The Life and Death of Peter Sellers, selected for the prestigious Cannes Film Festival Palme d'Or competition; RACE, the acclaimed true story of the iconic African-American athlete Jesse Owens and his triumph at the 1936 Nazi Olympics in Berlin, Germany, and the recently completed Against All Enemies, which portrays the relationship between the Black Panther party and the Federal Bureau of Investigation (FBI) in 1969 Los Angeles, United States.

Garwood Zeitz has also served as producer on a myriad documentaries, including Pablo's Hippos, about the life and crimes of Pablo Escobar in Colombia, and the launch of The Elders in Johannesburg with Desmond Tutu, Kofi Annan and Nelson Mandela. Outside of film, she is active in the Producers Guild of America and dedicates much of her time to philanthropic causes, particularly in the area of art and environmental conservation.

# MANAGEMENT TEAM



# Koyo Kouoh Executive Director & Chief Curator

Appointed as Executive Director and Chief Curator at Zeitz MOCAA in Cape Town in March 2019, Cameroonian-born Koyo Kouoh has already made a significant impression, launching an ambitious programme of symposia, summits and special commissions, as well as overseeing a survey by Nigerian-born Otobong Nkanga and working on the first retrospective of Tracey Rose.

Kouoh was previously the artistic director of RAW Material Company, an exhibition space, artists' residency and centre for critical education in Dakar that was founded by her in 2008. As an independent curator, Kouoh has organised exhibitions internationally, including Body Talk: feminism, sexuality and the body in the work of six African women artists, a touring group show that debuted at Wiels, Brussels in 2015; the 37th EVA International in Limerick in 2016; and Dig Where You Stand, an exploration of colonial histories as represented through objects from the collections of the Carnegie Museums in Pittsburgh, in 2018. Kouoh also served on the curatorial teams for Documenta 12 and 13 (2007/12) and has written and published critical works, including Breathing Out of School: The RAW Académie and Condition Report on Art History in Africa, both co-edited with Ugochukwu-Smooth C. Nzewi et al.



# Fawaz Mustapha Chief Operating Officer

Before joining Zeitz MOCAA, Fawaz Mustapha was previously the Director of Commercial Development at the University of Cape Town (UCT), as well as former Commercial Development, Finance and IT Manager at the V&A Waterfront. He is a seasoned commercial, property and finance executive, with a logical and analytical approach to business and a passion to create and enhance value wherever he can.

In his role as Chief Operating Officer, he oversees the Operations department, which is responsible for managing the financial, HR, facilities management and visitor services at the museum. The role also oversees the management of the museum shop and restaurant.



### Storm Janse van Rensburg Senior Curator & Head of Curatorial Affairs

Storm Janse van Rensburg (b.1972, South Africa) is a curator of contemporary art who has worked in a South African and international context for the past 25 years. He currently serves as Senior Curator and Head of Curatorial Affairs at Zeitz MOCAA, Cape Town, South Africa. He started his career at the Market Theatre Galleries, Johannesburg (1995-1999) and served as curator of the KwaZulu Natal Society of the Arts in Durban (2000-2006). He was a founding member of the Visual Arts Network of South Africa (VANSA) and senior curator at Goodman Gallery in Cape Town (2007-2012). He lived and worked in Berlin, Germany (2012-2015) as an independent curator and researcher.

He was a fellow of the Academy for Advanced African Studies, University of Bayreuth, Germany (2013-2015) and served as head curator of exhibitions at the Savannah College of Art and Design Museum of Art, Savannah, United States (2015-2019), where he oversaw a robust exhibition programme. He has edited and written for a number of exhibition catalogues and contributed to African Arts Journal, Art South Africa, Metropolis M, Canvas and Contemporary And magazines, amongst others, and was editor of the monograph Jacob Lawrence: Lines of Influence (2020).



ALL WELCOME The exit door from Thania Petersen's KASSARAM space is equal parts inviting and mischievous.



ALFREDO JAAR Installation view of Alfredo Jaar: The Rwanda Project, 2021, Zeitz MOCAA. Since its founding and much-celebrated opening in 2017, Zeitz MOCAA has established a robust programme and agenda to contribute significantly to the development of contemporary art from Africa and its diaspora. We have made marked progress across our operational and curatorial endeavours despite the immense challenges we – as many other institutions the world over – have faced during the COVID-19 pandemic.

During the past two years, our vision for the museum has transformed. This includes positioning the institution as a civic space and an active agent that caters to and nurtures society. In this role as a site for public dialogue, exhibitions, research and collection, and storytelling that contemporary art enables, the institution promotes narratives that are important to building communities.

The intention of this vision and mission is one that will live on well beyond my tenure and beyond the tenure of the current curatorial, institutional advancement and operations teams. It ties into the historicisation of art, which remains a crucial catalyst for the ongoing analysis of our societies, and aims to establish the museum as a facilitator and producer of a dense discourse of the artistic histories of Africa and its diaspora, discourses that deal with the forms and aesthetics produced by makers, revealing the knowledge systems that are used to analyse and project the human experience from African perspectives.

This calls for a thorough dedication to research practices that span the global modernist project and how artists and thinkers in Africa contribute to this visual and aesthetic dialogue. Moving towards action, this requires a critical interrogation and reinvention of collecting practices, methods of display and forms of engagement with audiences. Interlocution is central to this; the museum must both facilitate and provide access to knowledge that is absent from traditional educational contexts. It is therefore our aim to expand on the work we do within Zeitz MOCAA through a multi-pronged, interconnected approach to education, exhibitionmaking, collaborative programming, resource depositories, archiving and publishing.

To this end, led by our internal museum teams. we have already begun facilitating the processes of publishing with external local African agencies, and developed and established the Zeitz MOCAA and University of the Western Cape Museum Fellowship Programme with the University of the Western Cape (UWC), a tertiary institution on the Cape Flats. The programme will have its first run from February 2022. Other projects already

underway include the Atelier, an experimental platform and space on level 2 of the museum that provides a fivemonth residency for Cape-based artists to explore their practice. Currently, it houses KASSARAM by Thania Petersen and is both an engaging and immersive space for visitors and artists alike.

Another endeavour we are extremely proud of is our local engagement exemplified by the Home Is Where the Art Is show, which closed at the end of October. The exhibition included an open call and a democratic selection of artworks where citizens of Cape Town were invited to bring art they created, loved or admired into the museum space. Every artwork submitted was accepted, reinforcing our commitment to centring artists in everything we do. By opening the doors of the museum in this way, we invited the public to become participants in the building of the legacy of Zeitz MOCAA.

These projects, along with many more, epitomise how our work as an institution and as archivists, makers of exhibitions and art purveyors - is not solely confined to the space of Zeitz MOCAA as a building or to any contemporary art suspended in time or place. Instead, it recognises the need for those working within the context of art. culture and heritage to function on a larger scale that connects the continental to the diasporic. It cements our commitment to

**PLAY OF LIGHT** The museum Atrium space captures light in the most intricate, surprising ways.

expanding the dialogue, interaction and exchange of contemporary art from Africa and its diaspora in a pan-African and pandiasporic manner, shifting the discourse on African art from the gaze of the external viewer to one that is owned and scripted by Africans.

My hope – and that of our team, our Board and our supporters – is for Zeitz MOCAA to serve as a connector of subjectivities, weaving together individual and collective experiences with local practices, and thereby reintegrating conversations that are both challenging and authentic to the African experience.

# KOYO KOUOH, EXECUTIVE DIRECTOR & CHIEF CURATOR







CHINA BAG, CHINA HOME Installation view of Izicwangciso Zezethu... (We Make Plans) by Nobukho Ngaba, a commentary on migration and labour.

Zeitz MOCAA thanks the individuals, foundations, corporations, government agencies and others that have played a role in our development, programmes and collections. Each significant contribution has shaped this institution and will ensure that future generations can access the museum and all of the offerings you have made possible.

# ANNUAL DONOR LISTING

# Founders

V&A Waterfront / Growthpoint / Public Investment Corporation, represented by David Green Zeitz Collection, represented by Jochen Zeitz

# Sponsors

BMW Gucci Galleria Lia Rumma S.r.i. Rand Merchant Bank Marion Goodman

# **Endowment Donors**

Anthony Gormley Athi-Patra Ruga (WHATIFTHEWORLD Gallery Cape Town) Carsten Holler (Galleria Continua, San Gimignano, Beijing, Les Moulins and Habana)

Eamonn Doyle (Michael Hoppen Gallery, London) El Anatsui (October Gallery, London) Frances Goodman (SMAC Gallery, Cape Town) Goodman Gallery (Cape Town and Johannesburg) Harland Miller (White Cube) Isaac Julien Kendell Geers (Stephen Friedman Gallery, London; Galerie Rodolphe Janssen, Brussels) Liza Lou M&C Saatchi Abel Mace Foundation Pascale Marthine Tayou Peter Beard Rashid Johnson (Hauser & Wirth) Scheryn Collection William Kentridge (Goodman Gallery, Cape Town and Johannesburg) Yinka Shonibare MBE Yto Barrada (Galerie Polaris, Paris)

#### Platinum Founding Members

**Biden Family** 

# **Gold Founding Members**

Ackerman Family Norval Family Vivienne Spiro

# Bronze Founding Members

Aguele Family Massimo Agostinelli Family Jonathan & Marion Bloch Family Pieter & Elana Brundyn Family David & Wendy Green Family Frank & Lizelle Kilbourn Family David & Jacqueline Kneale Japie van Niekerk Family Sandri Family Sonja Roux Family Taljaard Family Ton & Anet Vosloo

# **Corporate Benefactors**

Allan Gray Bloomberg LP South Africa Dimension Data Moët Hennessy South Africa

#### Museum Permanent Collection Donors

A Palazzo Gallery ARTCO Art Gallerv Howard Bilton Stefan Blom Edson Chagas Mark Coetzee **Eiger Foundation** El Loko Everard Read Gallery Cyrus Kabiru Mouna Karray Michele Mathison Nandipha Mntambo Zanele Muholi Corinne Nevinny Outset Jody Paulsen and Keith Henning Jody Paulsen

Thania Petersen Johann C. Porer and Konrad Huettner Private Collection Andrew Putter Roger Ballen Foundation SMAC Gallery Stevenson Gallery Tyburn Gallery WHATIFTHEWORLD Gallery Jochen Zeitz

# **Gold Members**

2019 Brigitte Westphal Clare Van Zyl

2020 Baiabi

Bajabulile Dhlamini Candace Marshall-Smith Demetrios Voulgarellis Elita De Klerk Emma Bedford Hoosein Mahomed Kozany Jens Mark Stadler Mary George Nina Kovensky

#### Silver Members

2020 Bernard Osrin Eline Thorleifsson Fiona Archer Georgina Jaffee Joseph & Linda Sherwood Karen Sliwa Sarin Goott

# **Bronze Members**

2019 Barbara Fassler Barry Salzman Birgitta Svensson Chris Soal David Fuller Elke Bokelmann Ing Voloshin lason Ormrod Jordan Solomon Lindsay Friday Marco Lotter Nick Lain Nomvuyo Oyiya Olga Speakes Raj Madha Rene Schneider Sylvester Chauke

# 2020

Adriaan Van Huyssteen Agnese Roda Alexander Van Rensbura Amanda Green Ann Nurock Anne Fulaham Annette Baeumler Ashleiah Mclean Belinda Mallitte **Brian Barton** Carol Lunga Carolina Miranda-Menell Catherine Llovd Cheryl Ankrah-Newton Christelle September Christine Cooper Clare Graaff Dagmar Schumacher

David van Deventer Deborah Cooper Desre Barnard Dr Ulla Heinrichs-Bertram Elke Bokelmann Estelle Smith Garv Louw George Reeves Giles Buswell Gill Grose Gisela Von Aschwege Hendri Louw llan Gadot Ing Voloshin laco Barnard-Naude Jacob Meiring Janie Potgieter Jean Louw Jean September Jennifer Cohen lennifer Rabinowitz Iohan Porer John Fassler Josephine Grindrod Juergen Deussen Iulia Louw Justine Burger Karin Verschave Kerill Oneill Lerothodi Leeuw Linda Givon Linda Halliday Link Meyer Lisa Kev Louisa Punt-Fouche Louise Farrel Lourens Odendaal Lucinda Bell Lvnne Dabbs Marina Busse Mary Anne Le Jeune

Mary-Ann Cullinan Michael Collie-Strauss Michelle Hambly-Grobler Mirjam Macleod Moira Utian Neil Dundas Nkosinathi Ngulube Nomvuyo Oyiya Nura Suleiman Oliver Nurock Olivia Van Melle Kamp Paloma Serra Peter Cooper Petro du Toit Philip Fourie Pierre de Vos Prince Malik Jewiti-Rigondza Razia Myers **Rivaadh Hanslo** Robb Neumann Rosemary de Waal Rucha Bhagat Sam Alfstad Sandra Meltz Sandrine Alain Silvana Silverman Stanley Kumalo Stephen Newton Sue van Rensburg Taube Sutherland Ulrike Naumann Valerie Dionne Wilhelm Louw Wolfgang Preiser Wulf Utian

# **Global Council**

2019 Samit Gehlot

#### **INNER WORKINGS**

Beneath the tunnels, visitors can view the machinery that was once used in the old grain silo.



COLOUR + TEXTURE Installation view of Abdoulaye Konaté's Idéogrammes, signes, symboles et logos (Hommage à Youssouf Tata Cissé et Germaine Dieterlen).

-Ð

1 -

-

٠ 

a

.

# MUSEUM MANAGEMENT

#### Museum Leadership

Koyo Kouoh, Executive Director & Chief Curator Fawaz Mustapha, Chief Operating Officer

#### **Curatorial Department**

Storm Janse van Rensburg, Senior Curator & Head of Curatorial Affairs Tandazani Dhlakama, Assistant Curator

#### **Collection Management**

2019–2020: Sophia van Wyk, Registrar 2020–present: Lee Burgers, Registrar

#### **Exhibition Management**

Julia Kabat, Exhibitions Manager

# **Centre for Art Education**

Liesl Hartman, Head of Education

#### Institutional Advancement

2019–2020: Annicia Manyaapelo, Head of Communications and Marketing 2020–present: Zainab Slemang van Rijmenant, Interim Head of Communications and Marketing, Chimera Creative 2020: Michelle Stein, Head of Philanthropy Tiffany Andrews, Events Manager

# Operations

Petulia Williamson, Head of Human Resources Ryan Murphy, Facilities Manager, Matrix Consulting Services Tasneem Tarmahomed, Finance Manager 2018–2020: Roxanne Marais, Front of House Manager Mnini Moyo, Visitor Experience Manager







#### ZEITZMOCAA.MUSEUM

+27 (0) 87 350 4777 | INFO@ZEITZMOCAA.MUSEUM

ZEITZ MOCAA, SILO DISTRICT, V&A WATERFRONT, CAPE TOWN

Production Chimera Creative, chimeracreative.co.za