

BO-KAAP MUSEUM CONSERVATION MANAGEMENT PLAN

DRAFT

ERF 115963, 71 WALE STREET BO-KAAP, CAPE TOWN

20 JULY 2018



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Notes:

This document the Conservation Management Plan (CMP) is one of 3 reports that include:

1. As Built Plans (FC Holm Architects)
2. Existing Building Condition Report Ref. CSM/Architects/12/2015, Final Report April 2018
3. Conservation Management Plan (Urban Design Services cc)

This report (CMP) should be read in conjunction with the two other reports mentioned above.

This draft report will be updated in due course.



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EXECUTIVE SUMMARY

IZIKO Museums are in a process of drawing up conservation management plans for their buildings in Cape Town.

The Bo-Kaap museum is the subject of the third such plan. The building is one of the oldest intact houses in Cape Town and is a Provincial Heritage Site. It is well located on Wale Street, a major entrance to the Bo-Kaap, a historic Muslim quarter of Cape Town. The building has very high historic, architectural, aesthetic, contextual and social significance. The museum complex consists of the original structure, with a later section built on at the rear. Toilets, a lift, and a hall are relatively recent additions. These are located to frame a courtyard, situated in the middle of the site.

The buildings are in need of maintenance and there is a serious problem of damp, which requires urgent attention.

This draft Conservation Management Plan was drawn up after a building condition survey and report prepared by FC Holm Architects cc & Professional Team ((IZIKO Museum/Existing Building Condition Report Ref. CSM/Architects/12/2015 Final Report April 2018) and refers to proposed projects and tasks listed in that document.

1.0 INTRODUCTION

Iziko Museums is embarking on a number of conservation management plans for their heritage worthy buildings. The Bo-Kaap Museum is the third such historic building on the list. The implementation of this plan should ensure the future conservation and heritage management of this significant site.

This plan was drawn up after a building condition survey and report prepared by FC Holm Architects cc & Professional Team (IZIKO Museum/Existing Building Condition Report Ref. CSM/Architects/12/2015 Final Report April 2018) and should be implemented concurrently.

2.0 WHAT IS A CONSERVATION MANAGEMENT PLAN

A conservation management plan is the principal approved guiding document for the conservation and management of a heritage place and resource. It is a tool that allows managers and approval authorities to make informed and sound decisions. The plan identifies the heritage value and significance of the place, the conservation theories and policies developed to protect its significance, now and for the future. It also includes strategies and plans for the careful management of the resource.

“A conservation plan is a document that sets out that which is significant in a place and consequently, what policies are appropriate to enable the significance to be retained in its future use and development. Conservation is about the care and continuing development of a place in such a way that its significance is retained or revealed and its future made secure”. James Semple Kerr: The Conservation Plan.

“A Conservation Plan is simply a document which explains why a place is significant and how you will sustain that significance in any new use, alteration, repair or management. It is based on a very simple thinking process which starts with describing what is there, why it matters, what is happening to it and the principles by which you will manage it, and then sets more detailed work programs for maintenance, management, access, use or other issues. A plan helps you care for a site by making sure you understand what matters and why, BEFORE you take major decisions.” Kate Clark: English Heritage 2005.

3.0 PURPOSE OF THIS REPORT

This draft (for comment) report has been prepared for submission to IZIKO, and where required, stakeholders, I&AP's and the general public for comment in terms of the HWC (Heritage Western Cape) Regulations for the Process for Publication of Statements of General Policy and Conservation Management Plans, 2015. After the public comment period is concluded a final report may be prepared.

4.0 VISION, MISSION STATEMENT, GOALS AND OBJECTIVES

The Bo-Kaap Museum is a local landmark. It has very high, historical, aesthetic and cultural significance.

4.1 Vision

The Bo-Kaap Museum (71 Wale Street) is an important historical building in Cape Town and is associated with the early development of the City as well as slavery. It is well located in Wale Street, a major structuring street in the central city. The vision is to maintain and enhance its significance as a building, a social venue and as a museum of Muslim history in Cape Town. This should be done in terms of the principles and policies of IZIKO Museums of South Africa.

4.2 IZIKO, Museums of South Africa: Vision, mission, values and strategic objectives

The following is extracted from IZIKO's Annual report (2016) which refers to the Conservation Plan.

Vision

Iziko museums are African museums of excellence that empower and inspire all people to celebrate and respect our diverse heritage.

Mission

To manage and promote Iziko's unique combination of South Africa's heritage collections, sites and services for the benefit of present and future generations.

Values

Ubuntu – Human kindness. Community engagement and social responsiveness.

Batho Pele – Putting people first. Empower and inspire our visitors through education and research. Communication & information sharing. Develop and sustain mutually beneficial

local and international partnerships. Professional, dependable and consistent service excellence. Mutual trust, respect, equality, honesty & dignity. Good and transparent financial governance. Teamwork. Iziko values honesty and integrity, and has a zero tolerance for dishonesty.

Strategic Objectives

Relevant Strategic Objectives:

In IZIKO's official strategic objectives, the ensuring of maintenance and development of the facilities placed in the care of the IZIKO is a priority. Five year Conservation Management Plans for IZIKO sites are to be developed and implemented. Another objective is to transform museum business practices and develop infrastructure. This involves implementing an integrated Conservation Management Plan and the Thematic and User Asset Management Plan.

4.3 Mission Statement

- Maintain restore and enhance the significance of The Bo-Kaap Museum particularly in relation to the spaces and fabric of the building, its courtyard and boundary walls, within its local Wale Street context.
- Secure the future integrity and sustainability of the building and in terms of cultural, social and tourism uses and requirements for the upgrading and rationalising of existing facilities.

4.4 Goals and Objectives

- To identify required repairs to the building and site to maintain and restore heritage fabric especially damaged fabric.
- To make recommendations for improving it's functioning without compromising the heritage significance.
- To make recommendations, where applicable, for appropriate uses for the building mindful of the economic sustainability imperative.
- To draw up management protocols for maintenance and good practice.

5.0 STATUTORY AND POLICY CONTEXT

5.1 The NHRA (National Heritage Resources Act 25 of 1999)

Section 27 of the NHRA -National and Provincial Heritage sites

Section 27 of the NHRA makes provision for the safeguarding, protecting, and regulating the use of a heritage site. It also makes provision for the permitting of any change to its fabric. A conservation management plan should provide for the general adoption of a plan of action to approve any future changes to the fabric of a heritage site, without having to motivate the need for individual approvals for each action, as and when they are implemented.

NHRA General Policy 47

The National Heritage Resources Act 25 of 1999 Section 47 (General Policy) makes provision for the drawing up of a conservation management plan by a heritage resources authority.

- (1) SAHRA and a provincial heritage resources authority— (a) must, within three years after the commencement of this Act, adopt statements of general policy for the management of all heritage resources owned or controlled by it or vested in it; and (b) may from time to time amend such statements so that they are adapted to changing circumstances or in accordance with increased knowledge; and (c) must review any such statement within 10 years after its adoption.
- (2) Each heritage resources authority must adopt for any place which is protected in terms of this Act and is owned or controlled by it or vested in it, a plan for the management of such place in accordance with the best environmental, heritage conservation, scientific and educational principles that can reasonably be applied, taking into account the location, size and nature of the place and the resources of the authority concerned, and may from time to time review any such plan.
- (3) A conservation management plan may at the discretion of the heritage resources authority concerned, and for a period not exceeding 10 years, be operated either solely by the heritage resources authority or in conjunction with an environmental or tourism authority or under contractual arrangements, on such terms and conditions as the heritage resources authority may determine.
- (4) Regulations by the heritage resources authority concerned must provide for a process whereby, prior to the adoption or amendment of any statement of general policy or any conservation management plan, the public and interested organisations are notified of the availability of a draft statement or plan for inspection, and comment is invited and considered by the heritage resources authority concerned.
- (5) A heritage resources authority may not act in any manner inconsistent with any statement of general policy or conservation management plan.
- (6) All current statements of general policy and conservation management plans adopted by a heritage resources authority must be available for public inspection on request.

5.2 Heritage Western Cape

Regulations for the Process for Publication of Statements of General Policy and Conservation Management Plans, 2015.

These regulations, under Section 25(2)(h) read in conjunction with Section 47(4) of the NHRA Act 25 of 1999, make provision for obtaining public comment on a conservation management plan. A draft conservation management plan must therefore be submitted to the heritage authority, Heritage Western Cape, in order for it to inform conservation bodies and the general public that the conservation management plan is available for public comment.

5.3 SAHRA Guidelines for conservation management plans (revised February 2014)

The South African Heritage Agency (SAHRA) has developed guidelines for the preparation of conservation management plans. These have particular relevance for Provincial Heritage Sites that are open to the public and need to be protected, with precautions to be taken to ensure the safety of the site and its contents, to protect and conserve the resource, and to maintain and enhance the significance of the site. These guidelines have been written as a guide to the basic principles and sequences of planning and actions that a CMP should adhere to in order for it to be effective. The guidelines describe the steps, guiding principles and elements that need to be included in a conservation management plan.

Elements that need to be included in a Conservation Management Plan

- a. Statement of significance
- b. Site description, along with the context of its environmental setting
- c. Site history
- d. Stakeholders, with contact details
- e. Legal framework and management context
- f. The present and past uses of the heritage site
- g. Site condition survey results, and the history of any conservation measures (both preventive and remedial conservation measures)
- h. SWOT analysis
- i. Guiding principles
- j. Visitor management
- k. Objectives, strategies and action plans to cover: site management, presentation, interpretation, safety, research and education, marketing and conservation
- l. A system whereby approvals for changes are obtained
- m. Monitoring and evaluation
- n. Documentation of implementation and monitoring

6.0 LOCALITY AND PHYSICAL CONTEXT (see Figures 1 and 2)



FIGURE 1: Locality

The site is in the historical Bo-Kaap, the area above Buitengracht Street, one of the original boundary roads of early Cape Town. It is on the slopes of Signal Hill and is the historical centre of Cape Malay culture in Cape Town.

The area dates from 1760 when Jan de Waal bought a block of land between Dorp and Wale Street (the land where the Bo-Kaap Museum is located). The area is characterised by the brightly coloured houses with stoeps, steep streets (some still paved with cobbles), small shops and mosques. It is also a tightly knit community.

Wale Street starts at the south end of Adderley Street, located to the east, and at the entrance to the Company Gardens. It runs westwards, past Buitengracht Street and up to the curvilinear Yusuf Drive at Pentz Street.

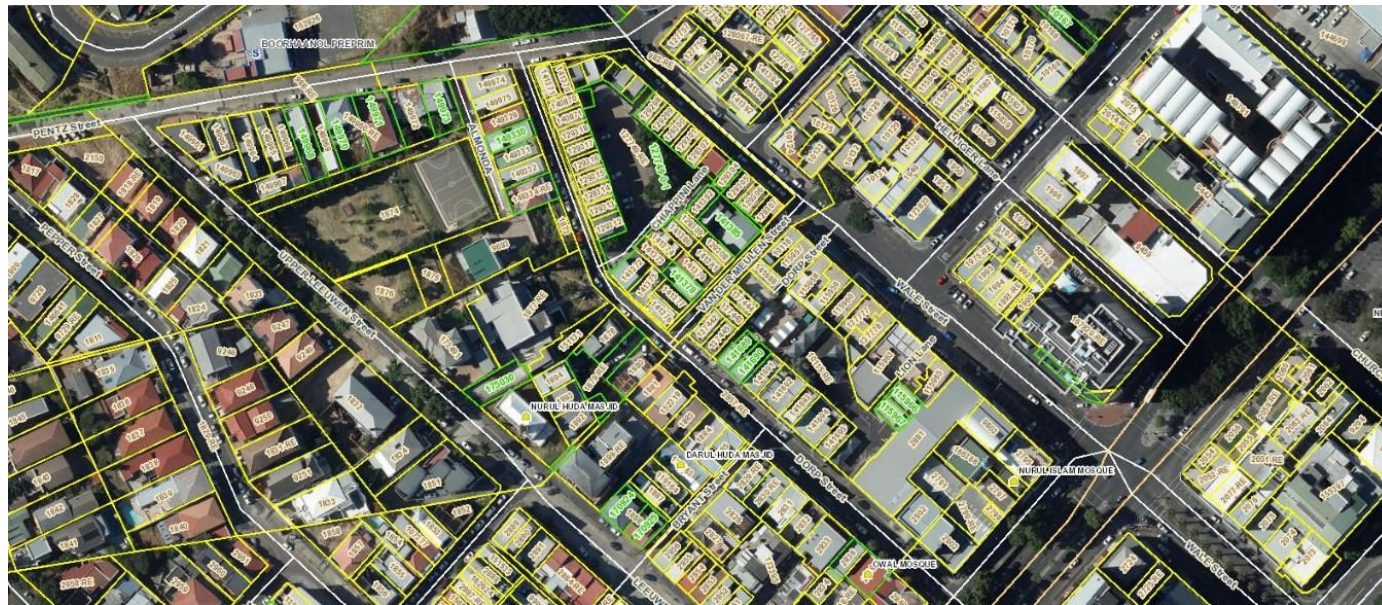


FIGURE 2: Context

The Bo-Kaap Museum, 71 Wale Street, is located on the south side of the road, in a group of ten houses between Buitengracht Street and van der Meulen Street. It is at van der Meulen Street that Wale Street narrows.

The Site

The property is Erf 115963, portion of Erf 10115 Cape Town. It is 452m² in extent. (See Figure 3 – Property Diagram)

The shape is irregular with a small 'step' in in the north-west boundary and an angled section on the south west boundary.

There is a public lane on the south-east edge. The property includes a lane on the north-west edge which extends two thirds the length of the site. This lane gives access and light to the staff kitchen.

The front of the property faces Wale Street, the rear faces a panhandle cul de sac/ parking area, accessed from Dorp Street.

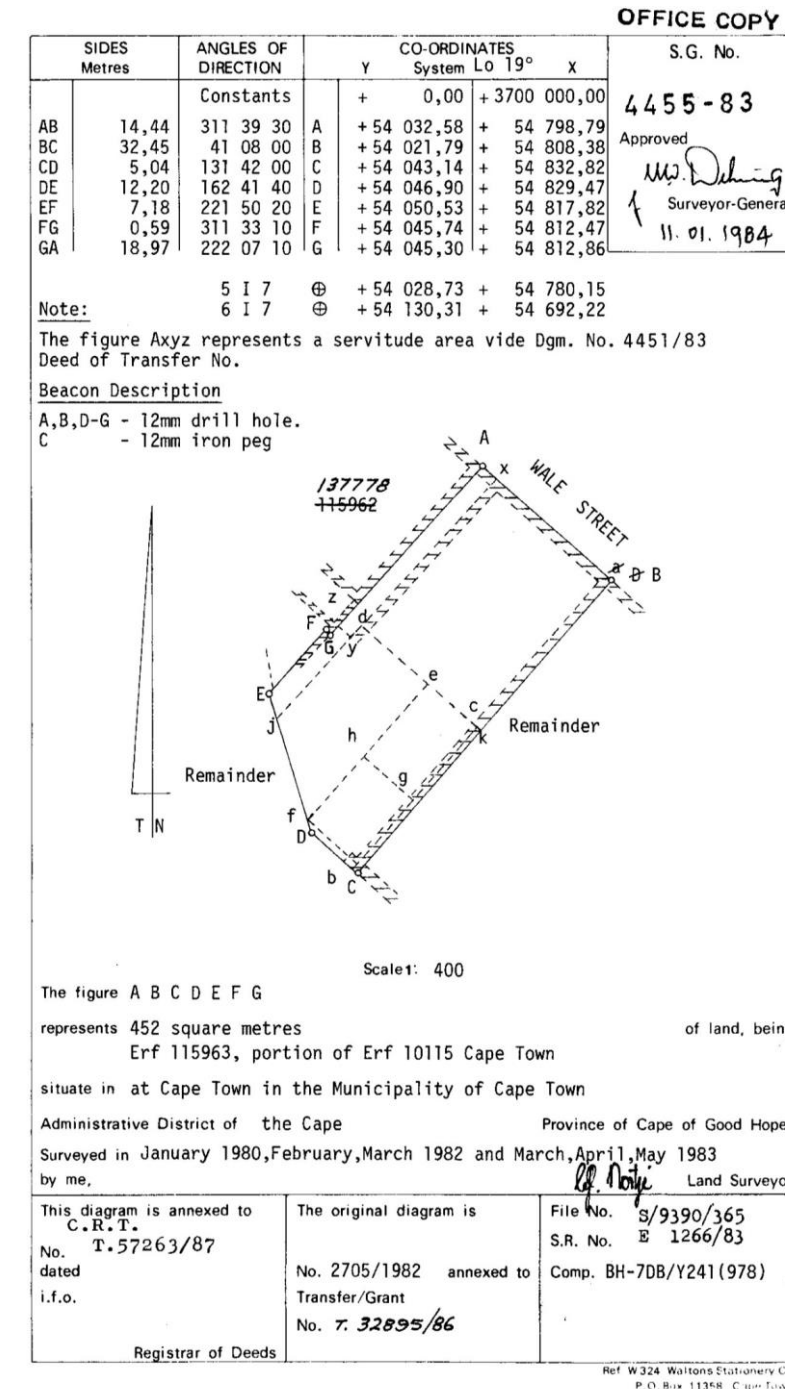


FIGURE 3: Property Diagram

7.0 NAMING OF PARTS / GENERAL DESCRIPTION

The various components /buildings/spaces of and on the site are shown below:

The house (1), with its front stoep (2) and the courtyard behind (3). The attached staff quarters (4) facing the courtyard. There is an east alley (5) which joins Wale Street (6) with the parking area to the south. There is a partial west alley (7).

A toilet block (8) is situated on the south east corner of the courtyard. A community hall (9) is located at the rear of the site, on the irregular boundary and faces the courtyard on the north. It is accessed by a stair (10) on the west. A covered stoep (11) below the north edge of the hall gives access to the kitchen store (12) and toilets (8)



FIGURE 4: Naming of Parts

- | | |
|-------------------|-------------------|
| 1. House | 7. West alley |
| 2. Front Stoep | 8. Toilet block |
| 3. Courtyard | 9. Hall |
| 4. Staff quarters | 10. Stair |
| 5. East Alley | 11. Covered stoep |
| 6. Wale Street | 12. Kitchen store |

Brief Description of the Building

Simple, small, typically rectangular, flat-roofed structure. It has a raised stoep with side masonry benches on the street with a central flight of stairs in line with the central entrance door and fanlight above, with 2 flanking 24 over 24 rectangular paned sash windows. The house has a unique 'wavy' moulded parapet which is distinctive enough to single this building out as a landmark in the rows of similar parapeted, and symmetrical flat-roofed, simple buildings in the Bo-Kaap.

The Plan

There is a central entrance hall with 2 symmetrical rectangular flanking rooms with impressive sash windows facing the street. The hallway / passage space widens beyond the 2 rooms and is lit by a casement window facing the rear courtyard. There are 2 smaller rectangular rooms accessed off this space, exhibition room 2 and exhibition room 4. Exhibition room 2 connects to exhibition room 1 by means of a small opening. Exhibition room 4, the kitchen, has a large hearth and has a fanlight door giving access to the courtyard.

The original dwelling is rectangular and has a 20th C addition attached to the south west corner. This is accessed by steps from the courtyard. It has a door and a window facing the lane on the north-west side. The addition consists of 2 rooms, originally the caretaker's quarters with a kitchen and bedroom. There is a smaller bathroom on the south west. All rooms are interleading, with shuttered casement windows facing the courtyard.

A later intervention is the community hall at the rear of the side, accessed by steps from the courtyard on the west. There is a covered stoep at the courtyard level below the hall. This provides access to the ground floor kitchen on the south-east side and an elevator for disabled use on the north-west side. The elevator provides access to the community hall.

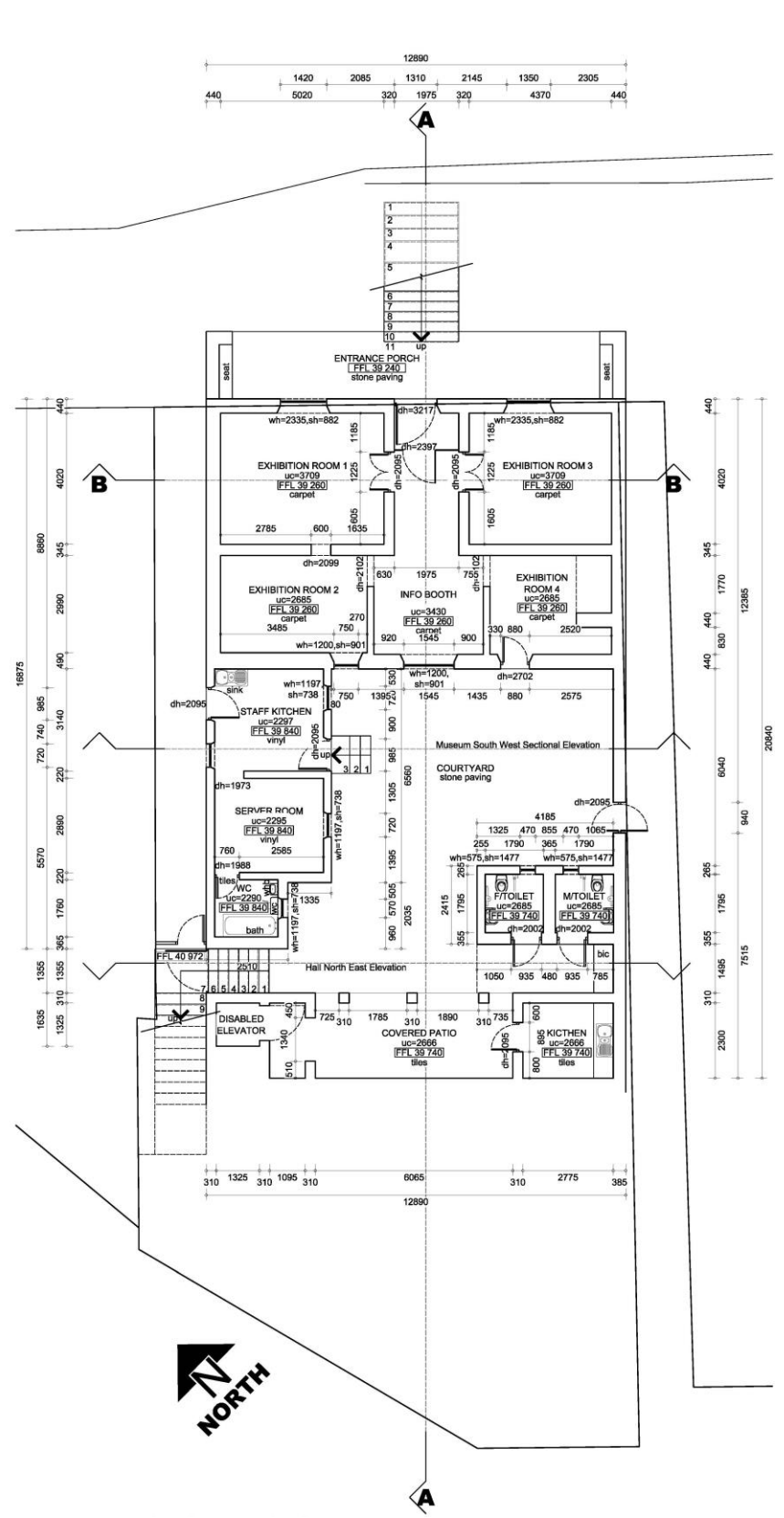


FIGURE 5: GROUND STOREY

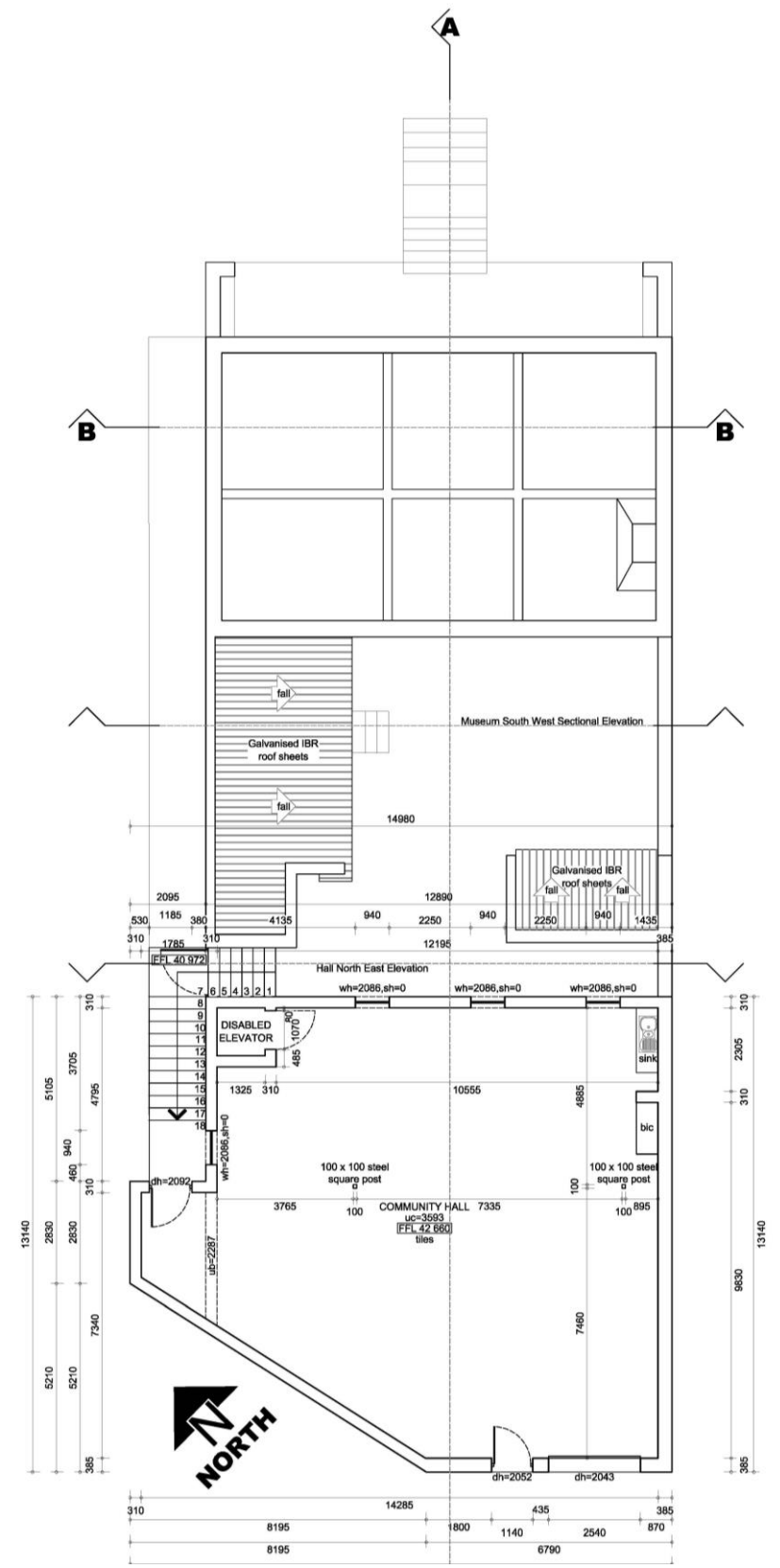


FIGURE 6: FIRST STOREY

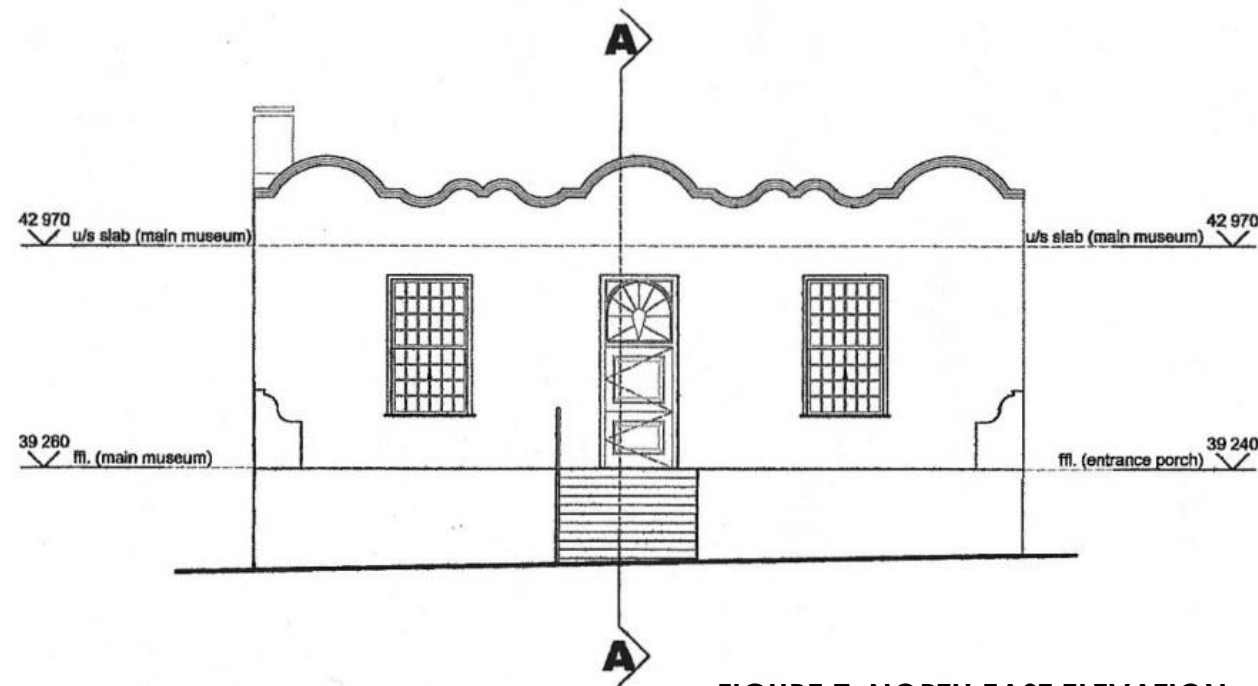


FIGURE 7: NORTH EAST ELEVATION

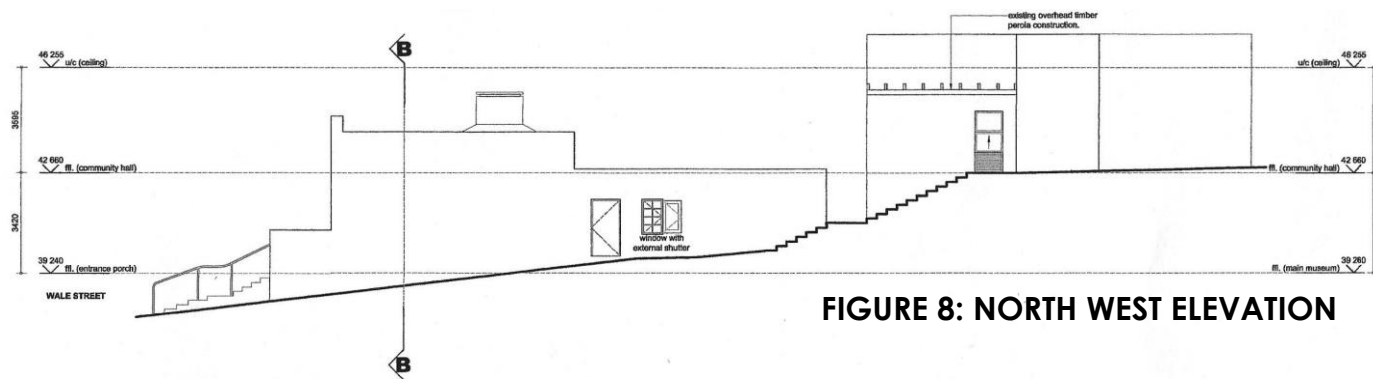


FIGURE 8: NORTH WEST ELEVATION

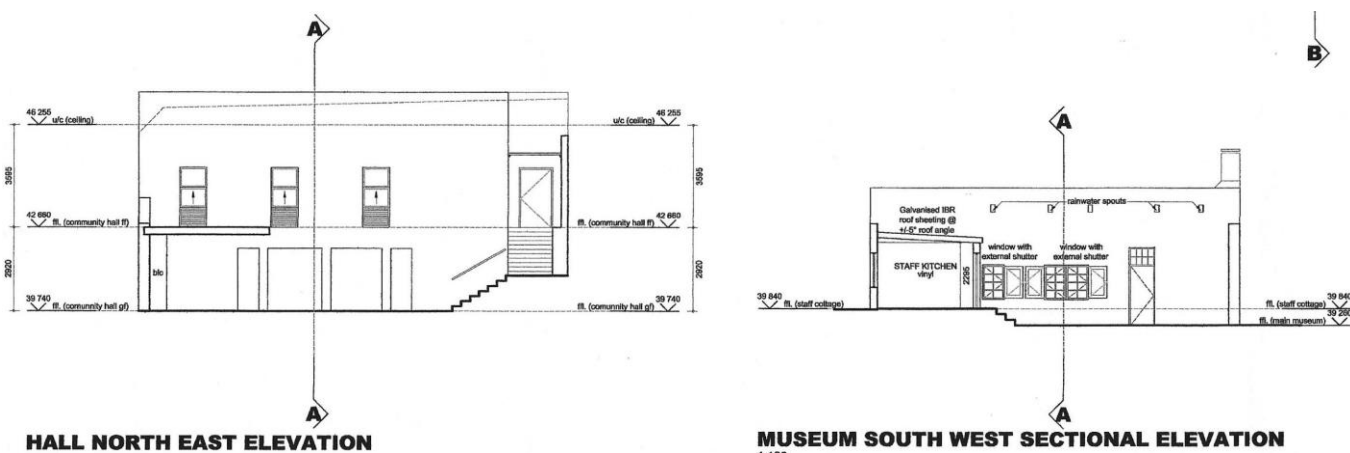


FIGURE 9: NORTH EAST AND SOUTH WEST SECTIONAL ELEVATIONS

8.0 HISTORY AND CHANGES OVER TIME

8.1 History

The Bo-Kaap is one of the oldest residential areas in Cape Town. Its borders are generally considered to be Wale Street, Rose Street and Waterkant Street, with the fourth side extending up the slopes of Signal Hill. It is today the largest area in Cape Town having a concentration of pre-1850's architecture; a valuable tourist attraction and an asset to Cape Town. The Bo-Kaap Museum is housed in one of its oldest and best preserved buildings.

8.2 History of the Bo-Kaap

The suburb was originally known as Schotschekloof, from the property in Dorp Street of that name which the Governor of the Cape, Ryk Tulbagh, had granted to Alexander Coel in 1755. In 1760 the sexton of the Groote Kerk, Jan de Waal, bought the area between Dorp and Wale streets from Coel. Between 1763 and 1768 de Waal built small "huurhuisjes" (rental houses) which he rented to his slaves, and the area became known as Walendorp. After de Waal's death in 1768, the area was divided into six portions and sold off. After 1780, with the growing Cape population, the area expanded above Buitengracht Street and more "huurhuisjes" were built in the same style. These were let to European immigrants, "free black" immigrants from Asia, and freed slaves. The first mosque at the Cape, The Auwal Mosque, was built there in 1804. Following the emancipation of slaves in 1834, many slaves took over these houses from immigrants who moved to other suburbs.

By the middle of the 19th century the district was known as the Malay Quarter, as the population, while including people of different origins and religions, had become predominantly Muslim. By then it had grown beyond Buitengracht Street and up Signal Hill, with a unique character of mainly brightly-painted, narrow-stooped, flat-roofed houses accessed from cobbled streets and lanes. In 1943 the Governor General of the Cape, Dr EG Jansen, chaired a committee for the preservation of the area, as a result of which fifteen houses and a mosque in the area between Long and Shortmarket Streets underwent restoration. Twenty years later, houses in the adjoining streets, particularly Church Street, were also restored; and new buildings were constructed in the Bo-Kaap style. Restored homes were let to members of the Muslim community.

8.3 History of the Bo-Kaap Museum

The Bo-Kaap Museum at 71 Wale Street is one of the oldest houses in this historic area. It is one of the original "huurhuisjes" and thus dates back to the period 1763-1768. It is moreover one of the few "huurhuisjes" that survives in near original form, having even its original façade woodwork. It is also one of only two remaining houses with a "wavy parapet", common in Cape Town in the 18th C.

When the Schotschekloof area was divided into six, on the death of Jan de Waal in 1768, the portion where the museum is located was sold to Johannes Vermeulen, and remained in his family until 1832. Thereafter it belonged to Bartholomeus Hendricus Eyberg until 1894 when he was declared insolvent. The house then passed to Hadje Magmoet Effendi, a family member of the influential Imam Abu Bakr Effendi. "Effendi" is a former Turkish title of respect given to a man of high standing or education. After Abu Bakr died, the Ottoman Caliphate in Istanbul appointed a Shafi'i scholar of Ottoman descent at the Cape, Mahmud Fakih Emin Effendi, to impart religious and cultural education and resolve religious conflicts among Muslims at the Cape. Mahmud Fakih Emin Effendi lived at 71 Wale Street until his death in 1917. Thereafter the house was owned by his son, Muhammed Dervies Effendi. In 1928 Dervies built ten rooms and three toilets at the rear of the building which he leased to tenants. In March 1937 the City Council acquired the land and demolished the extra rooms at the rear of the building, as the Medical officer of Health and the Acting City Engineer had both recommended in 1935 that these be either repaired or demolished. Dervies continued to live there until he died in 1940; his wife Mariam and her children remained there until the building became a museum in 1978.

The building was declared a national monument in 1965. It underwent restoration in the 1970s, and in 1978 the Bo-Kaap Museum was established as part of the South African Cultural History Museum. Originally it depicted the typical home and lifestyle of a 19th century Cape Muslim family. Since 1999 it has been managed by Iziko Museums of South Africa, which is transforming the museum to reflect not only the culture but also the history of the Bo-Kaap and its community. The property was reduced in size to its present form in the 1940's.

Sources:

- FC Holm CC et al. 2018. Iziko Museums: Existing Building Condition Report, REF. CSM/Architects/12/2015. Bo-Kaap Museum.
- Fransen, Hans. 2004. The Old Buildings of the Cape. Jonathan Ball Publishers (Pty) Limited.
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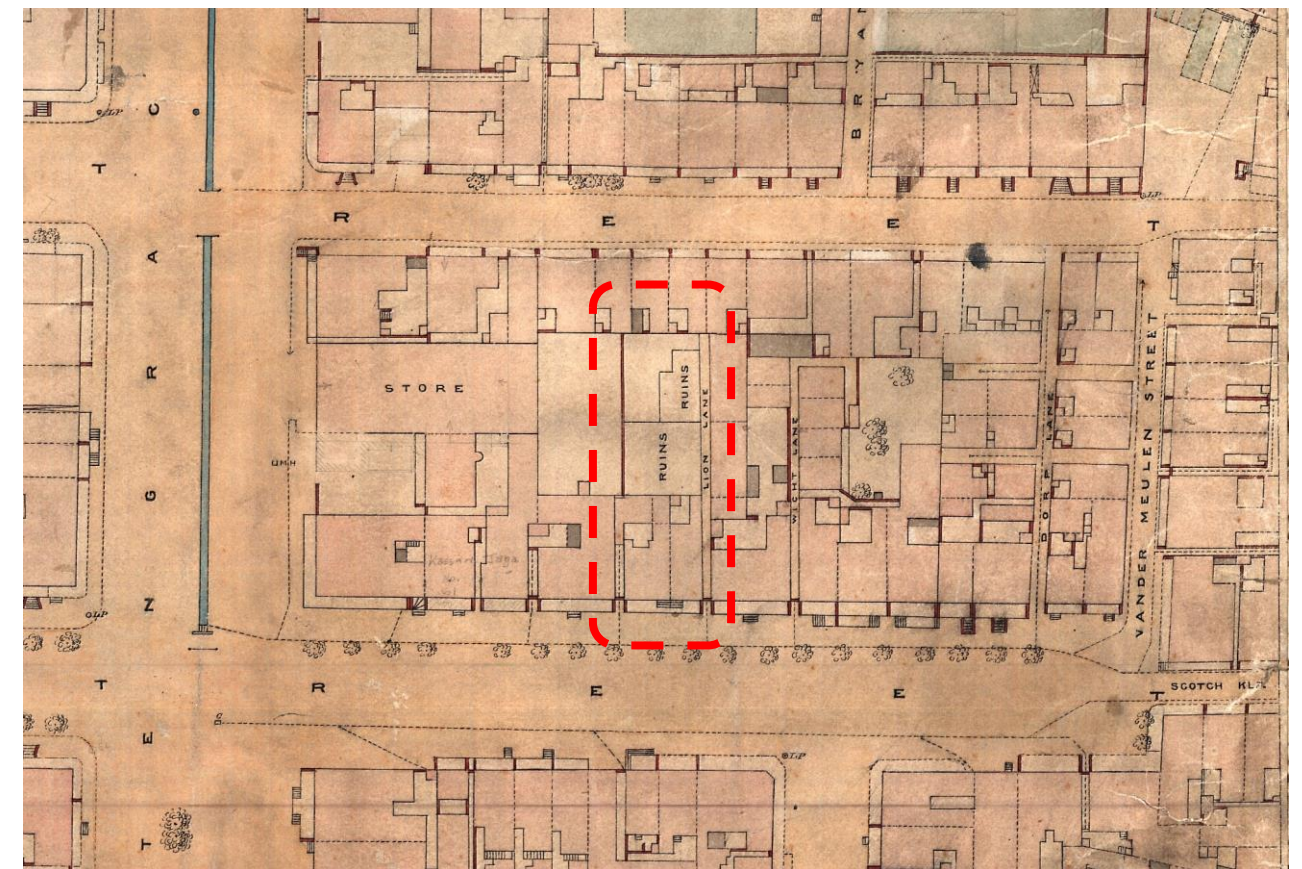


FIGURE 10: EXTRACT FROM THOM'S MAP OF 1895 INDICATING THE HOUSE (COCT)

8.4 Changes over Time

The main building (the section facing Wale Street) was probably built between 1763 and 1768. Ten rooms and three toilets were built behind the main house in 1928 and demolished in 1940.

The extension at the rear is early mid 20's. The house was restored in the mid 1970's. The entrance hall was narrowed, the yellowwood floors were installed, and yellowwood beams and ceiling boards were refitted.

The building at the rear (the community hall) was a mid-1990's intervention and the lift was installed in the late 1990's.

Originally the property was much larger and stretched through from Wale to Dorp Street. It was subdivided and reduced to its current size in the late 1940's.



FIGURE 11: OLD – ARTHUR ELLIOT, CAPE ARCHIVES



FIGURE 12: AUTHOR'S PHOTOGRAPH C1983

9.0 STATEMENT OF SIGNIFICANCE & GRADING

Significance overview

Generally the old house with the front stoep, lanes and courtyard is of very high significance. The additions on the west (staff quarters) are of high significance. The toilets, store and community hall are of medium significance.

9.1 Significance

Historic significance

The building is 250 years old and is probably one of the oldest intact houses in Cape Town. It was built as one of a number of houses to be rented to slaves. The Bo-Kaap Museum was established there in 1978 as a satellite of the SA Cultural History Museum. It was furnished as a house that depicts the lifestyle of a 19th C Muslim family.

Architectural and aesthetic significance

It is probably the earliest example of domestic architecture in Cape Town, and was the first of a type of house that comprises most of the houses in the Bo-Kaap. Its distinctive baroque 'wavy parapet' is highly notable and is one of very few examples of its kind. (146 Buitengracht and Valkenberg are two other examples).

Cultural, social, civic and associative significance

The building is associated with slavery, the establishment of the Bo-Kaap and is a social history museum dedicated to Muslim heritage in Bo-Kaap.

Summary of the various aspects of Significance

Historical: Very High	The building dates from the mid 1760's and is probably the oldest intact house in Cape Town.
Architectural / Aesthetic: Very High	The house with a very rare 'wavy' parapet, is highly distinctive and is a landmark in the Bo-Kaap.
Landmark: Very High	
Social/Cultural : High	The building was built for slaves. It now houses the Bo-Kaap Museum which is dedicated to the role of Muslim culture in Cape Town. It has an associational link with Turkey and with scholars sent from the Ottoman Caliphate for the education of Muslims.
Authenticity: Very High	Much of the original building is intact.
Integrity: Very High	The important front façade has much of its original fabric.
Associational: Very High	The building is associated with slavery in early Cape Town, and the Muslim legacy at the Cape.
Economic: High	The building has value as a museum and is also an important tourist destination.
Sense of Place: High	The building contributes to its setting as part of a fine group of typical Bo-Kaap houses, while retaining a special identity because of its distinctive ornate parapet.

9.2 Statement of Significance

The house is likely to have been built between 1763 and 1768 and is possibly the oldest surviving, generally intact, dwelling house in Cape Town. With its rare 'wavy' front parapet it is a landmark in the Bo-Kaap.

It houses a small social history museum dedicated to local Islamic history and culture.

It has very high historical, architectural, aesthetic, social and associational significance and is worthy of its Grade II status.

9.3 Grading

Grade I Heritage Resources

(Regulation 43 Government Gazette no 6820. 8 No. 24893 30 May 2003, Notice No. 694)
Grade I heritage resources are heritage resources with qualities so exceptional that they are of special national significance and should be applied to any heritage resource which is:

a) Of outstanding significance in terms of one or more of the criteria set out in section 3(3) of the Act;

b) Authentic in terms design, materials, workmanship or setting; and is of such universal value and symbolic importance that it can promote human understanding and contribute to nation building, and its loss would significantly diminish the national heritage.

Section 3(3) of the NHRA

"..... a place or object is to be considered part of the national estate if it has cultural significance or other special value because of"—"

(a) its importance in the community, or pattern of South Africa's history;

(b) its possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage;

(c) its potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage;

(d) its importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects;

(e) its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;

(f) its importance in demonstrating a high degree of creative or technical achievement at a particular period;

(g) its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;

(h) its strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa; and

(i) sites of significance relating to the history of slavery in South Africa".

Grade II Heritage Resources

(Regulation 43 Government Gazette no 6820. 8 No. 24893 30 May 2003, Notice No. 694)
Grade II heritage resources are those with special qualities which make them significant in the context of a province or region and should be applied to any heritage resource which-

a) is of great significance in terms of one or more of the criteria set out in section 3(3) of the Act; and

b) enriches the understanding of cultural, historical, social and scientific development in the province or region in which it is situated, but that does not fulfil the criteria for Grade 1 status.

Grade II sites may include, but are not limited to:

(a) places, buildings, structures and immovable equipment of cultural significance;

(b) places to which oral traditions are attached or which are associated with living heritage;

(c) historical settlements and townscapes;

(d) landscapes and natural features of cultural significance;

(e) geological sites of scientific or cultural importance;

(f) archaeological and palaeontological sites;

(g) graves and burial grounds;

(h) sites of significance relating to the history of slavery and the Khoisan in the Western Cape

(i) sites of significance relating to the liberation struggle in the Western Cape

The cultural significance or other special value that Grade II sites may include, but are not limited to:

(a) its importance in the community or pattern of the history of the Western Cape

(b) the uncommon, rare or endangered aspects that it possesses reflecting the Western Cape's natural or cultural heritage;

(c) the potential that the site may yield information that will contribute to an understanding of the Western Cape's natural or cultural heritage;

(d) its importance in demonstrating the principal characteristics of a particular class of the Western Cape's natural or cultural places or objects;

(e) its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group in the Western Cape;

(f) its importance in demonstrating a high degree of creative or technical achievement at a particular period in the development or history of the Western Cape;

(g) its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;

(h) its strong or special association with the life or work of a person, group or organization of importance in the history of the Western Cape; and

(i) sites of significance relating to the history of slavery and/or the Khoisan in the Western Cape.

Recommended Grading

GRADE II

10.0 ISSUES AND SWOT ANALYSIS

10.1 Issues

A number of issues emerged from the survey and analysis and are listed in the following groups below:

Contextual: Physical Environment

- Poor pavement edge condition in Wale Street; requires attention.
- General issue of graffiti.
- Lack of any dedicated parking

Status Quo: Nature of the building, space and fabric issues

- General cleaning, maintenance and painting required.
- Intrusive ducting, wiring and cabling.
- Waterproofing required.
- Rainwater goods need repair / replacement.
- Intrusive toilet block in courtyard.
- Unsympathetic community hall frontage in courtyard.
- Run-down staff accommodation; requires upgrade.
- Opportunity for more display material and artefacts on show.
- Insufficient storage for chairs.
- Shabby conditions through weathered fabric.
- Lift not operational.
- Safety issues relating to the open stoep and uneven stairs.
- Staff rest room/kitchen and toilets are sub optimal.

Management and use of the building

- Opportunities to use the community hall for more social events.

10.2 Table of Issues and Analysis

	STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
1. Contextual Physical Environs	<ul style="list-style-type: none"> Prime location Notable building Easy access 	<ul style="list-style-type: none"> Graffiti Poor condition of street Lack of dedicated parking. 	<ul style="list-style-type: none"> Renovate museum. Possible improvement of courtyard and hall. 	<ul style="list-style-type: none"> Competition with other museums and venues. Anti-social behaviour.
2. Status Quo Nature of the building, space and fabric	<ul style="list-style-type: none"> Landmark, unique building Attractive, historic, image. Good internal spaces. Dedicated gallery spaces. Internal fabric mostly sound and of high quality. Notable courtyard space. 	<ul style="list-style-type: none"> Shabby condition. Maintenance required. Lift not operational. Issues of damp. Exposed conduiting, wiring, and ducting. Staff restroom / kitchen and bathroom needs upgrading. Front stoep and stairs unsafe. 	<ul style="list-style-type: none"> Possible improvements to courtyard, stoep steps, community hall and staff facilities. Use of kitchen space more efficiently. 	<ul style="list-style-type: none"> Cumulative impact of lack of maintenance (exterior and waterproofing). Compliance with building codes may impact on fabric and spaces.
3. Management and use of the building	<ul style="list-style-type: none"> Established museum and dedicated collection. Good interiors: High status, décor, an impressive venue. 	<ul style="list-style-type: none"> Lift not currently in use. 	<ul style="list-style-type: none"> Possible addition of more exhibits. Possible increase use of community hall for meetings and as a social venue. Possible tour link with other IZIKO domestic museums as part of a group reflecting the social history of the Cape (Koopmans de Wet, Bo-Kaap, Bertram House and Rust en Vreugd) 	<ul style="list-style-type: none"> Lack of maintenance

11.0 CONSERVATION PLAN PROPOSALS

The Conservation Plan is derived from the analysis and guiding principles for conservation management. The SAHRA guidelines (Feb 2014) below have reference. Also refer to Annexure B/ for international best practice (The Burra Charter) .and Annexure C/ Guiding principles for conservation management (Cultural Heritage Strategy for the City of Cape Town).

11.1 SAHRA Guidelines, Feb. 2014

- The Statement of Significance should be a concise and clear presentation of the values particular to a heritage site that contributes to its significance. These values can be cultural, social, historic, scientific or aesthetic.
- Minimum intervention: Any action that changes the physical aspect of the heritage site should be guided by the concept of achieving the required result through the least disturbance of the heritage site. Interventions may only be undertaken once a permit to do so has been granted by the relevant heritage authority.
- Reversibility: Whatever conservation measures have been applied should be reversible.
- Consideration of authenticity - where new materials have been used, this should be disclosed and should be clearly discernible by visitors.
- Preventive conservation measures are preferable to remedial measures since they involve less direct disturbance of a site, are often more cost effective and easier to implement.
- A budget for maintenance and monitoring must be in place.
- The CMP must make clear who is responsible for what aspects of implementation and monitoring, and how this is documented.

11.2 Proposals to maintain, reinstate and enhance the significance of the building

The following proposals follow on from the statement of significance and may require further investigation and consultation. These include measures to maintain, reinstate and enhance significance, both of a general and floor specific nature.

11.2.1 GENERAL

Maintain Significance

- Ensure regular insect and vermin control measures are in place.
- Develop best practice.
- Facilitate regular inspection.
- Undertake external repairs.
- Investigate tree planting in courtyard and on front stoep..
- Investigate storage for chairs and artefacts.

Reinstate Significance

- Co-ordinate services.
- Co-ordinate colour scheme and consider painting stoep plinth a darker colour.

Enhance Significance

- Introduction of appropriate new signage for visitor information/interpretation in Wale Street.
- Encourage social use of community hall.
- Display more material.
- Consideration to be given for a small shop to sell local historical publications.
- Consider improved catering facilities in kitchen for social functions.
- Develop a strategy for the marketing / promotion of The Bo-Kaap Museum possibly in conjunction with the other IZIKO museums which were houses – Bertram House, Koopmans de Wet, and Rust en Vreugd.
- Investigate dedicated parking.

11.2.2 FAÇADES

Maintain Significance

- Effect repairs to façades and boundary walls.
- Restore street edge entrance stoep steps, stoep, door, fanlight and windows.

Enhance Significance

- Consider floodlighting.
- Investigate co-ordinating colour scheme and painting stoep base and benches a darker colour.

11.2.3 ORIGINAL BUILDING

Maintain Significance

- General cleaning and maintenance.
- Waterproofing and painting.
- Repair and paint.

Reinstate Significance

- Co-ordinate services, remove surface wiring, ducts etc.
- Repair of stoep and resolution of uneven front steps and handrail.

Enhance Significance

- Initiate specialised focussed exhibitors to attract visitors and repeat visitors.
- Improve pavement area.
- Expand shop.
- Consider floodlighting.

11.2.4 STAFF QUARTERS AT REAR

Maintain Significance

- General cleaning and maintenance
- Attend to damaged rainwater goods.
- Attend to wall cracks, waterproofing and shutters and windows.
- Resolve loose wiring, ducting and conduits.

Reinstate Significance

Refurbish staff area/kitchen and staff bathroom.

11.2.5 COURTYARD

Maintain Significance

General cleaning and maintenance.

Repair paving cracks.

Reinstate Significance

Consider re-configuring courtyard by moving the toilets to create a unified space.

Enhance Significance

Potential use of area for social activities.

Consider limited planting and lighting.

Consider more appropriate frontage to courtyard.

11.2.6 ALLEY

Maintain Significance

General cleaning and maintenance.

Repair paving.

Repairs to walls.

Reinstate Significance

Rationalise surface for wheelchair use (east alley)

11.2.7 COMMUNITY HALL

Maintain Significance

- General cleaning and maintenance.
- Attend to damaged rainwater goods.
- Consider co-ordinating colour scheme.

Reinstate Significance

- Investigate storage space for chairs and artefacts.
- Investigate using existing kitchen as new kitchen or store.

Enhance Significance

- Promote use of community hall for social activities.

11.2.8 ROOF

Maintain Significance

- Inspect and maintain waterproofing, rainwater goods, vents and ducting.
- Monitor gargoyles.
- Repair / replace damaged rainwater goods.

11.3 Short term/Priority projects

- The short term/ priority projects are the essential maintenance repair and maintenance, waterproofing and painting and co-ordination of services.
- The medium and long term projects concern the upgrading of the courtyard and hall. See Existing Building Condition Report.

11.4 Action Plan

- Refer to Annexure A for the proposed action pertaining to the façades, stoep building and courtyard.

11.5 Specialist Studies

Specialist studies will be required and are beyond the scope of the CMP. See also existing building report

Engineering, energy and services studies

- Energy utilisation and eco-friendly/green systems study. Water storage.
- Ventilation systems / AC.
- Co-ordinating piping, wiring and conduiting.

Operational Studies

- Security and access control.
- Safeguarding the building and fabric.
- Limited landscaping
- Pest control

11.6 Research, education and interpretation

- These are functions of IZIKO management.

11.7 Visitor Management and Emergency Management Plan

- These are functions of IZIKO Management.

11.8 Implementation

Management team

A Management team with specific individual assignments should be set up and tasked. Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills. Specialist skills may be required for conservation purposes.

Prioritize actions and prepare budgets

The detailed action (Annexure A) provides guidance as to actions for implementation. Priority actions should be also directed towards urgent maintenance. Prepare a budget and work programme for implementation. Adequate resources should be made available for heritage management.

Records and keeping a log

Records of the implementation process should be maintained. Management is to maintain a log book of the conservation plan process. The recording of existing fabric (before and after changes) is part of the conservation process. Photographs, field notes and sketches should be made before and after implementation of any proposed change or disturbance of fabric.

Cautious Approach

The conservation principle of changing as much as necessary but as little as possible is generally applicable.

Removed fabric

Should be catalogued and protected and displayed if considered appropriate.

11.9 Management of approvals for changes

The final CMP report including the proposed actions contemplated therein is to serve as the guiding document for the conservation of the Bo-Kaap Museum property, for a period not exceeding 10 years, after approval by the heritage resources authority. For any alterations to the site and which is work contemplated in terms of the CMP, the implementing agent should not be required to submit additional heritage reports in support of such alterations, provided that the heritage resources authority is notified of the proposed alterations to be implemented, and in order that it may issue the necessary permit(s) required in terms of Section 27 of the NHRA.

11.10 Monitoring and Review

The Conservation Management Plan including research and understanding into the historical development and significance of the site should be added to whenever possible, and reviewed on a regular basis, and at least at every 10 year intervals.

Cultural significance may develop over time as new information comes to light and as new approaches to conservation come into play. Such changes may require adjustments to policy and these should be monitored in the implementation of the plan.

Feedback from groups and individuals to the conservation plan, particularly during and after implementation, should be taken into account in identifying future priorities for action.

Hands-on management and regular reporting, feedback from members of the public (including a comments book at the museum), publicity associated with the proposed upgrading of the site etc., should ensure that periodic review takes place, and that it is appropriate and effective.

11.11 Heritage and management objectives

- Maintain and enhance the cultural and heritage significance of the building, its fabric and its spaces. Respect the significance by protecting, conserving, presenting and transmitting the heritage values to current and future generations¹
- Find suitable additional social uses for the building appropriate to its status.
- Aim for minimal intervention and disturbance through considered maintenance and preventative conservation measures.
- Changes should take issues of reversibility into account.
- Maintain authenticity. It should be clearly evident where new materials are used.

¹Adapted from *Australia's National Heritage* www.environment.gov.au/heritage/about/national/managing-national-heritage-places

- Management methods should take green issues of energy and sustainability into account.
- The building should also be utilised as a cultural, educational and tourism resource.
- Provide processes for ongoing monitoring, reviewing and reporting on the heritage values.
- Safety and security, and the prevention of theft, vandalism and neglect are of paramount importance for retaining the cultural significance of the place.

11.12 Heritage Protection Management Protocols

These protocols may be used to augment existing policies and procedures, particularly where these do not necessarily address heritage issues. The following guiding principles, which are in accordance with international best practice, have application: (Source PWD RSA, as adapted from the *Illustrated Burra Charter*, with wording changed in some instances).

a) The place itself is important

As a source of information it contains information relevant to the place that cannot be reflected to the same extent in photographs or drawings. There is no substitute for the experience of the actual place. The place is also valuable as a symbol and a reminder of events.

b) Understand the significance of the place.

To understand what makes a place special and important, it is usually necessary to do research into the history - why it was created, how it was used, how it was changed -and by consulting all the sources that might contain this information such as the fabric of the building itself, written documents, or oral history.

c) Understand the fabric.

The fabric of a place is important because the cultural significance of the place is expressed through the fabric. Information regarding the types of material and the level of workmanship available at the time of construction, as well as the changes that were made through the years (reflecting the changes in use) are only some of the aspects that are reflected in the fabric. It is therefore important to minimize deterioration and to understand the best ways to repair damage resulting from deterioration to ensure the least amount of interference with the fabric. Thorough investigation into all related factors is necessary before decisions are made regarding any work that would have an impact on the fabric.

d) Significance should guide decisions.

The significance of a place determines what decisions regarding possible changes to the building would be appropriate, as no changes should be made that would alter the significance of a building. Determining the significance of a place might require the inputs of people from other disciplines such as cultural historians, archaeologists, or the local community.

e) Do as much as necessary as little as possible

Keeping change to a minimum protects the historic evidence and the authenticity of a place.

f) Keep records.

Careful and complete records should be kept of a place during all the stages of work that is done: before, during and after. This documentation would leave good evidence for future conservation work, and also guide decision making.

g) Do everything in logical order.

The steps of investigation, analysis and policy making are integral to the approach of conservation work. This would then lead to the following steps of which none should be omitted:

- Assess cultural significance
- Develop conservation policy and strategy
- Carry out the conservation strategy.

Protocol 1: Security, access control and surveillance

Issues:

- The Bo-Kaap Museum contains heritage artefacts such as furniture and other memorabilia. Some of these are moveable. The fabric includes precious and rare materials and fixtures that are not easily replaced (or replaced at great cost) and can be prone to vandalism or theft.
- Of particular interest to thieves are precious metals which can be sold for scrap, including copper and lead sheeting (as used externally), and brass (as used internally). There is also a ready second hand market for antique and period fixtures, tiles, light fittings, ironmongery, door furniture and brassware (taps and copper pipes).
- Thieves are also responsible for collateral damage to heritage fabric; breakages to gain access or caused in the process of removing artefacts, water ingress through theft of copper pipes or rainwater goods etc.

Protocols:

- Minimise access and exit points to the building
- Access/ exit points should ideally have surveillance cameras
- Centralise the security to the main entrance, including the location for keys (keys to be kept securely).

Protocol 2: Tenancy, stakeholder and contractor liaison and agreements

Issues:

- Neglect is often the result of ignorance and in order to minimise possible adverse impacts it is important to convey to users groups, tenants, contractors and other stakeholders the responsibility they have to the heritage of The Bo-Kaap Museum and its contents, as well as other potential risks.

Protocols:

- User groups, tenants, contractors and other stakeholders who are required to enter into any agreement or contract with IZIKO should be advised of the historical significance of The Bo-Kaap Museum and the heritage value of its contents, and more specifically, its heritage status as a provincial heritage site (PHS):
 - Note that in terms of Section 27 of the NHRA a provincial heritage resources authority may declare any place to be a provincial heritage site (PHS). The following provisions of the Act have particular relevance:

(18) No person may destroy, damage, deface, excavate, alter, remove from its original position, subdivide or change the planning status of any heritage site without a permit issued by the heritage resources authority responsible for the protection of such site.

NHRA Definitions:

“Alter means any action affecting the structure, physical appearance or physical properties of a place or object, whether by way of structural or other works, by painting, plastering or other decoration or any other means”.

“heritage site” means a place declared to be a national heritage site by SAHRA or a place declared to be a provincial heritage site by a provincial heritage resources authority.

“place includes –

- (a) a site, area or region;
- (b) a building or other structure which may include equipment, furniture, fittings and articles associated with or connected with such group of buildings or other structures;
- (c) a group of buildings or other structures which may include equipment, furniture, fittings and articles associated with or connected with such building or other structure;
- (d) an open space, including a public square, street or park; and
- (e) in relation to the management of a place, include the immediate surroundings of a place.

- All existing fixtures contained therein are of heritage value, especially vintage or period fittings. Under no circumstances are these to be removed (except temporarily for painting/ refurbishment purposes).
- Contractors must make use of skilled artisans for heritage work, who must be supervised regularly, preferably by a heritage professional. Hand tools are preferred to machine tools for intricate heritage work.
- Contractors must proceed with caution with all new work and must provide the necessary protection to existing surfaces that may be impacted.
- Heritage artefacts and fabric must be protected from damage with the installation of any scaffolding, hoists and temporary platforms.

Protocol 3: Appropriate cleaning materials and methods for heritage fabric

Although the Bo-Kaap Museum is constructed of durable materials, inappropriate cleaning materials and methods may lead in the long term to the deterioration of heritage fabric. Appropriate cleaning materials and methods should be employed. Strong or corrosive industrial solvents and abrasive materials or mechanical equipment should be avoided for cleaning of heritage fabric.

Protocol 4: Compliance with building and services codes affecting heritage fabric

Issues:

- Current building and services codes for light, ventilation, fire protection, safety and the environment etc. may conflict with the existing spatial arrangement and fabric of heritage buildings.
- Alterations to heritage buildings to conform to the codes may have negative impacts on heritage space and fabric.

Protocol:

- Compliance with current building codes should not necessarily be used as the reason for authorising alterations to heritage buildings until other avenues to achieve acceptable health, safety and environmental standards have been exhausted.
- Alternative methods should be investigated and where necessary waivers should be obtained from the relevant authorities.
- Unavoidable impacts of heritage buildings should be mitigated where possible.
- Where not forming part of any approved Conservation Management Plan, any alterations to a heritage building should comply with the NHRA (National Heritage Resources Act No. 25 of 1999) and where applicable the necessary permit should be obtained. In terms of the Act "Alter means any action affecting the structure, physical appearance or physical properties of a place or object, whether by way of structural or other works, by painting, plastering or other decoration or any other means".

Protocol 5: Routine inspection, maintenance and servicing

Issues:

- Regular maintenance and servicing of component parts is required to keep buildings in good stead, particularly buildings that contains fabric vulnerable to the elements, aging services and hard use
- The old adage 'prevention is better than cure' is particularly apt when it comes to building maintenance. Inspections of the building elements and fabric should be undertaken at periodic intervals, with reports to be compiled for further action.
- Refer to IZIKO Museum / Existing Building Conservation Report Ref. CSM/Architects/12/2015 Bo-Kaap Museum February 2018 Final Draft for projects and specifications).

Protocol:

- Routine inspections of the building externally and internally should be undertaken by management with reports to be prepared for further action. The schedules provided in the section ' Routine Maintenance Inspections ' of this report provide a guide for what needs to be inspected and the time interval between inspections. The reports should be logged so that a record is maintained for management continuity over time.

11.13 Routine Maintenance Inspections

Routine maintenance inspections should be undertaken from time to time. The schedule below provides a guide for what needs to be inspected and the time interval between inspections. The reports should be logged so that a record is maintained for management continuity over time. Budgets for maintenance expenditure must be drawn up in advance for procurement purposes and resource allocation, and also so that funds are made available for projected maintenance cycles.

BO-KAAP MUSEUM CMP: ROUTINE BUILDING MAINTENANCE SCHEDULE			
WHERE AND WHEN ROUTINE MAINTENANCE IS REQUIRED (Note: maintenance and repairs should follow conservation principles)	IMMEDIATELY	ANNUALLY	EVERY 3 YEARS
Integrity of building envelope Repair any acts of vandalism, graffiti, storm and wind damage, blocked or overflowing drains and gutters, broken window panes, damaged flashings or roof coverings, broken or blocked vents. In case of bird or rodent access inspect for source of access and undertake necessary repairs.	✓		
Internal defects Repair leaks or damp spots, paving and handrails, damaged floorboards and timber joinery. Window latches and stays, broken sash cords.	✓		
Roofs, parapets and rainwater disposal system generally Remove plants, leaves, moss, nests and debris from roofs, gutters and drainage outlets, sumps and pipes, inspect for damages or breaks. Inspect fixings and repair any loose gutters and downpipes, check for rust stains. Inspect roof cladding and waterproofing and check for any loose fasteners, damage or deterioration to waterproofing and flashings.		✓	
Exterior Repair damaged plaster, cracks, peeling paint, windows, doors, stoep, balcony, walls. Check security lighting and surveillance system, burglar alarms etc.		✓	
Interior Check all opening components (doors and windows) for secure fixings, smooth operation and condition of all hardware. Check all timber joinery, door /windows, skirtings for defects; repair and repaint where applicable. Check condition of ceilings. Check floors (timber), fixtures, sanitaryware, brassware, carpeting, stair treads etc.; repair/replace where required.		✓	
Building services and compliance Check fire-fighting equipment, fire escapes, smoke detectors, electrical and lighting circuits and fittings, lift operation, ventilation system.			✓
External works Check paved surfaces for ponding, broken or lifting pavements/floors/decking, weeds, street furniture, fencing, railings, gates, and signage.			✓
Building structure Check for spalling plaster or concrete, also rusting reinforcement. Inspect roof exterior and waterproofing and check for any movement, cracks or defects.. Check superstructure and walls for any structural movement, cracks.			✓
Protective coatings and finishes Check paint and protective coatings and finishes for deterioration and weathering, to external walls, joinery and metalwork; prepare surfaces for repainting if necessary, replace loose putty glazing and waterproofing sealants if used.			✓

11.14 Consultation with I&AP's and the Public

I&AP's should be invited to comment on the conservation management plan report and to make further contributions to an understanding of the cultural significance of the place.

Opportunities for the ongoing involvement of groups and individuals in the implementation of the plan can be accommodated by visitor management, publicity (including a dedicated website for The Bo-Kaap Museum), and by familiarising groups and individuals with the history and significance of the place.

11.15 Public Comment and list of Stakeholders

This draft report is to be submitted to the provincial heritage authority (HWC) for advertising and public comment. After the public comment period is concluded a final report will be prepared.

Draft list of external stakeholders:

ORGANISATION	CONTACT
Bo-Kaap Civic and Ratepayers Association	admin@bokaacivic.org
Cape Town Heritage Trust	Laura Robinson – ctht@heritage.org.za
Vernacular Architecture Society of SA	info@vassa.org.za
CIBRA	alsmith@iafrica.com
City of Cape Town /Heritage Resources Section	

12 RECOMMENDATIONS

- 1/ The heritage resources authority HWC (Heritage Western Cape) may advertise this CMP (Conservation Management Plan) report for public comment in terms of the Regulations for the Process for Publication of Statements of General Policy and Conservation Management Plans 2015, under Section 25(2)(h) and read in conjunction with Section 47(4) of the NHRA (Act 25 of 1999).
- 2/ The CMP including the proposed actions contemplated therein is to serve as the guiding document for the conservation of The Bo-Kaap Museum for a period not exceeding 10 years, after approval by the heritage resources authority.
- 3/ For any alterations to the site and which is work contemplated in terms of the CMP, the implementing agent will not be required to submit additional heritage reports in support of such alterations, provided that the heritage resources authority is timeously notified of the proposed alterations (as contemplated in the CMP) to be implemented, and in order that it may issue the necessary permit(s) required in terms of Section 27 of the NHRA. Permit applications will still be required to satisfy the Act but can be suitably abridged with reference made to the relevant sections of the CMP.
- 4/ For essential routine maintenance and repairs, a permit (valid for 3 years) is required. It is recommended that to facilitate routine maintenance and repairs the approved CMP (or extracts thereof) together with any other relevant documentation (such as a schedule/ specification of works/ drawings prepared by a suitably qualified heritage architect) should be all that is required for submission to the heritage resources authority for the approval (or extension) of the permit, provided that a suitably qualified heritage architect be appointed to supervise the works, and that the works are undertaken by a contractor with conservation experience.

13 ACKNOWLEDGEMENTS

- Reinier Visser and Ferdinand Holm, FC Architects cc
- Fahrnaaz Johadien ,Johan Rossouw of Iziko Museums SA and the staff of the Bo-Kaap Museum
- Dr. Halim Gencoglu (historian)
- Mr. Effendi (member of the family that last occupied the house).

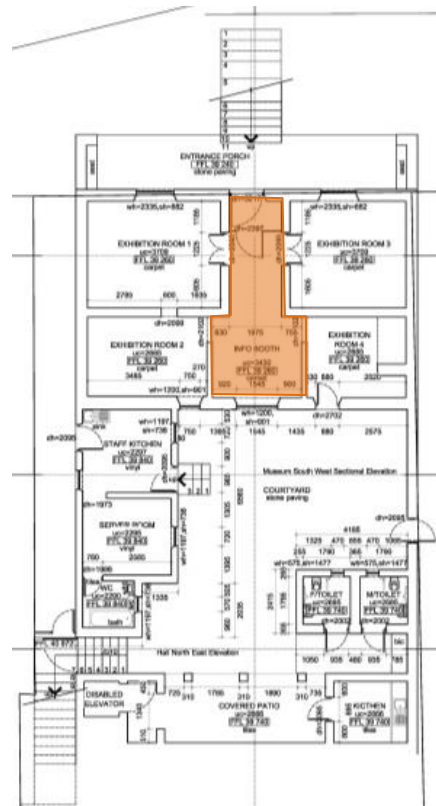
ANNEXURE A/ DETAILED DESCRIPTION, SURVEY AND ANALYSIS

BO-KAAP MUSEUM CONSERVATION MANAGEMENT PLAN – DETAILED DESCRIPTION OF INTERIORS, EXTERIOR AND COURTYARD

FLOOR/CODE/FACADES SPACE/ROOM	ANALYSIS AND CONDITION	SIGNIFICANCE AND ACTION	RECOMMENDATIONS AND IMPLEMENTATION (PR=Project Reference; Existing building Condition Report, April 2018)	PHOTOGRAPHS
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GROUND FLOOR

Central Passage / Hall



Space:
Central passage/hall with symmetrical rooms either side and symmetrically located doors. Passage widens out at the second bank of rooms to form a rear room with a double casement window facing the courtyard. Space also lit by front door fanlight and sliding sash.

Linkages: Stoep and house

Fabric:

Floor:
Yellowwood boarding; differing sizes.
Nailed splits.
Needs repair, finishing.
Skirting
100mm timber skirting varnished with top scotia moulding, Wear.

Walls:
Pale yellow smooth plaster.
Small cracks at splay at front door.
Plaster repairs for chasing evident.
Damp, peeling paint at door.
Exposed wiring around doors.
Conduit above and below skirting.
Surface mounted plug point on south wall and exposed wiring.

Ceiling:
Timber boards, sloping (yellowwood), ovolo moulded edging to longitudinal beams, transverse beams rough.
Smoke detectors, alarm, surface wiring.
Two arts and crafts style black metal lanterns on chairs.

Doors/Windows:
Doors
2 yellowwood double doors, to side rooms, with 2 raised panels, brass knobs.
Thick door frames with ovolo arises.
Kitchen door has vertical planks and a bottom rail.
No handle, gouged wood.
Hinges inside kitchen door; wrought-iron strap hinges and latch' inside bottom hinge has protruding bolts.

Front Door:
Painted outside, needs upkeep.
Splayed reveal on east side.
Timber lintel.
Fanlight is egg shaped with radiating spokes and semi-circular top within rectangular frame; 2 pane sliding sash.

Significance:
Very High

Action:
Routine cleaning and maintenance.
Rationalise surface wiring

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
Internal painting
PR 6,4
Remove surface wiring and chase if necessary



Stable door:
Top section bolection moulding raised panel with bow top moulding. Lower section bolection moulding with raised panel. Strap hinges with decorated ends, brass nob and wrought iron latches.

Window
Inward opening casement, 12 panes.
Central post.
Splayed reveals, timber lintel, varnished inside.
Painted white outside, latches.

Detailed Description:

Hall
High rectangular space opening out to rear room, front door hard up against rhs wall. Contemporary glass door and screen, for security? Creates lobby space but is intrusive. Visual link through to courtyard.
Space acts as entrance hall, passage to flanking rooms and rear room.
Cross beam at end of 1st room defines the 'room' at rear.
Blank electrical points.

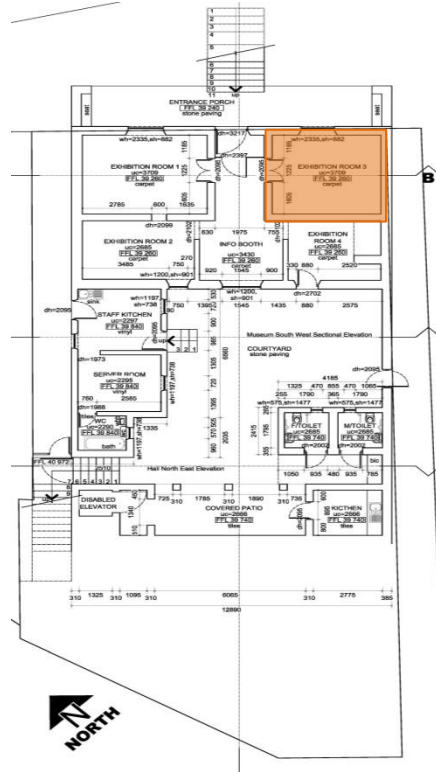
Furniture:
Cpds, desk, displays, fill

Condition:
Ceiling good
Walls: fair, damp at entrance, need painting.
Floors: worn.
Skirtings: worn.
Window: inside reasonable outside needs maintenance.
Front door: needs re-finishing and painting.

Issues
Floors worn, damp at entrance, exposed wiring.



East Room / Exhibition Room 3



Space:
Display room. Cases, posters photographs on wall. High ceiling, rectangular room.

Linkages: Hall

Fabric:

Floor
Plain boards, different widths.

Walls:
Simple timber skirting
Picture rail.
Signs of damp on east and north.
Cracks above window on left.

Ceiling:
Timber planking on timber beams (yellowwood), sloping.

Doors/Windows:
Splayed window reveals, timber lintel and projecting cill with complex moulding..
Window; internal panelled folding shutters. (Display case in front of window).

Detailed Description:
Central Arts and Crafts style ight
Modern display light
3 display cases
No access to window because of display case

Issues
Damp
Exposed wiring
Case in front of window

Furniture:

Condition:
Ceiling good.
Walls damp, cracks needs repair and painting.
Floor reasonable.
Skirting reasonable
Window not possible to inspect
Door: good.

Significance:
Very High

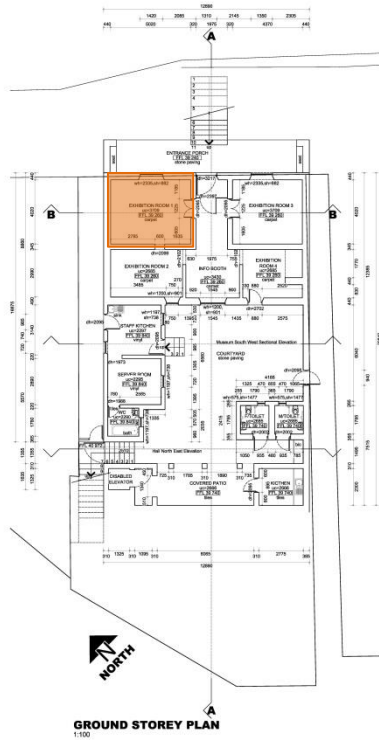
Action:
Routine cleaning and maintenance.
Plaster and painting needs attention.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
Possibly re-arrange room so that window is not blocked by display case.
PR 4,6



Right Hand Room /
Exhibition Room 1



Space:
Rectangular
Antique and modern furniture
Video
Narrow door to rear room

Linkages: Hall, rear room

Fabric:

Floor:
Yellowwood boarding, worn

Walls:
Crack on west wall
Same as other room; damp on N & W? wall

Ceiling:
Yellowwood boards and beams sloping.

Doors/Windows:
Folding shutters with central latch and lower latches.
Cracks in panels in folding screen.

Detailed Description:

Furniture:
20thC items

Condition:

Ceiling: good
Walls: Cracks and damp, poor
Skirting: Good condition
Windows: Good inside, poor outside

Significance:
Very High

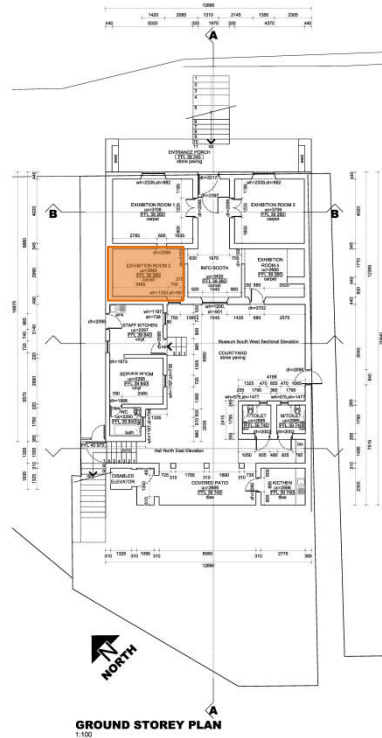
Action:
Routine cleaning and maintenance.
Waterproofing required.
Attend to wall cracks
Painting

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR 4,6



Rear Room Display Room 2



Space:
Rectangular space
Posters, recessed display case, Perspex display screen over window

Linkages: Hall, front room

Fabric:

Floor:
Yellowwood boarding

Walls:
Damage to walls

Ceiling:
Boards on beams, sloping

Doors/Windows:
Window obscured by display

Detailed Description:
Bench in centre.
Exposed wiring above skirting and at south east corner.
Untidy skewly mounted transformer.
Missing door

Furniture:

Condition:
Floor: Good worn
Skirting: Good
Walls: Needs repair
Ceiling: Good
Windows: Obscured by display

Significance:
Very High

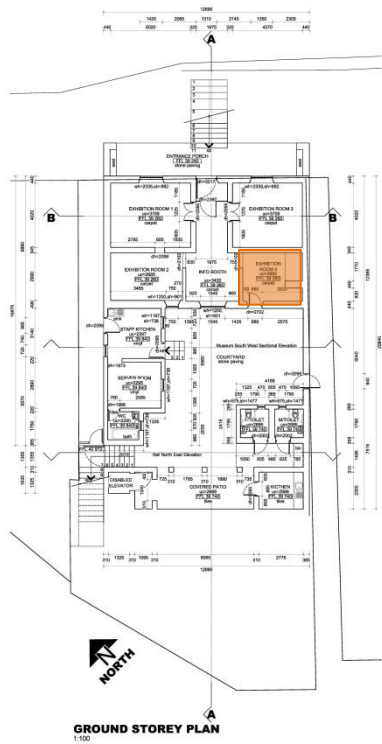
Action:
Routine cleaning and maintenance.
Repair damage to walls.
Attend to exposed wiring

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR 4,6
Conceal exposed wiring



Kitchen/ Exhibition Room 4



Space:

South east room.
Rectangular room with impressive hearth
Lintel beam extends into recess.

Linkages: Hall, rear courtyard

Fabric:

Floor:

Slate floor, good condition

Walls:

Scuffed and lifting plaster to east wall.
Blistered paint, north wall, next to chair

Ceiling:

Yellowwood boarding on beams, sloping
Exposed wiring.

Doors/Windows:

FLB stable door.
Painted outside – needs refinishing and painting.
Old ironmongery hinges, lower latch, upper latch
Plain 8 pane fanlight

Detailed Description:

Electrical box, alarm, fire alarm in recess.

Furniture:

Condition:

Floor: Good
Walls: Generally good, except for spalling on internal wall.
Doors: Good, worn threshold
Ceiling: Good

Significance:

Very High

Action:

Routine cleaning and maintenance.
Repair wall, painting.
Attend to exposed wiring

Implementation:

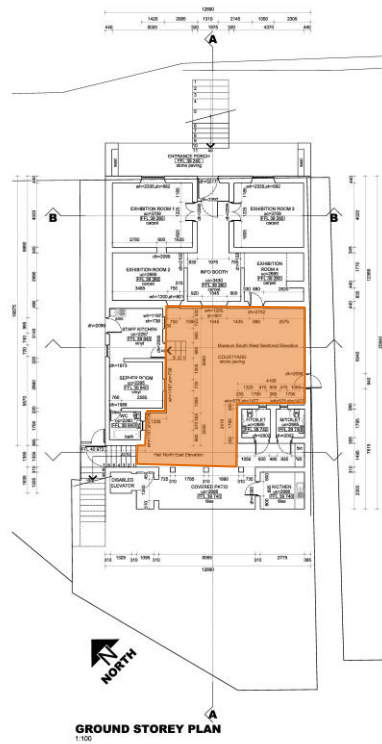
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:

PR 4,6
Conceal exposed wiring



Courtyard



Space:
 Irregular enclosed outside space at rear of building. North side is the rear façade of the main building. Staff quarters attached on west. Plastered wall, painted, with plaster cracks and horizontal cracks at parapet. No moulding. 5 U shaped sheet metal galv. /painted gargoyles protruding 300mm with raised sloped slate tiles to direct rainwater away from building. One is just above corner of rear door. Cracks around door. Fanlight needs attention as does doorframe and cill. Single and double inward opening casement windows with panelled shutters. Hood drip, rust stain below casement window. Almost flush, no cill. Exposed conduiting and wiring

East side is the alley wall.
 West side is the attached staff rooms.
 South side; toilets and the community centre (2 storey).
 Access to house, door to east alley, door to staff cottage. Stairs on south west to hall.
 Intrusion of toilet block on space.
 Sub optional hall edge 'looming over' courtyard.
 Unsympathetic façade of hall.

Linkages:
 House, east alley, staff quarters, toilet, store/kitchen, west alley and stairs to hall.

Fabric:

Floor:
 Irregular slate paving falling to shallow dished channel which runs next to north side of toilet block to sump on south side of door to east alley. Cracked paving.

Walls:
 Plastered, cracks.

Detailed Description:
 Many cracks to walls of courtyard. On rear of building , east wall, toilet block, on hall, bathroom off staff quarters.
 East wall – surface conduiting, wall lamp, emergency exit.

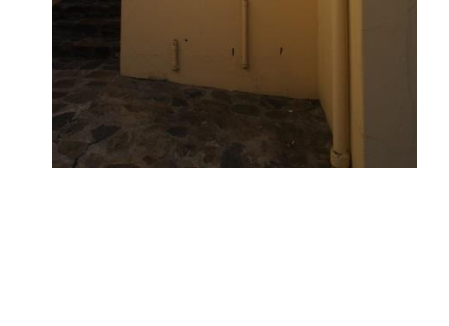
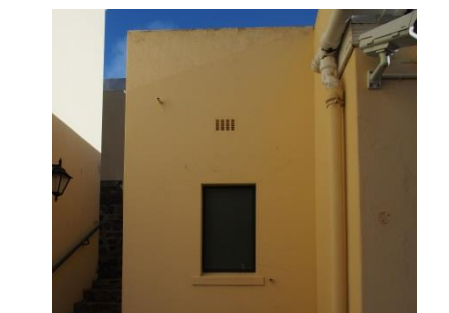
Condition:
 Floor: Cracked
 Walls: Poor
 Rainwater goods need attention

Significance:
 Very High

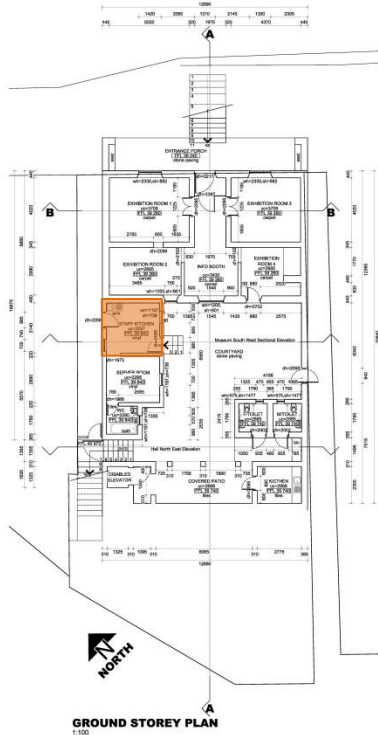
Action:
 Routine cleaning and maintenance.
 Repair cracks in paving.

Implementation:
 Short Term (1 year)
 Medium (2 years)
 Long Term (5 years)

Recommendation:
 PR 4,2
 Investigate limited planting.
 Investigate removing toilets to consolidate space.



Staff Room/Staff Kitchen



Space:
3 steps up to entrance door, flanking casement windows with shutters.
Door not centrally located. Rectangular room with front and back door.

Linkages:
Courtyard, west alley, 2 other rooms in staff quarters.

Fabric:

Floor:
Vinyl tile floor, black painted 75mm plain timber skirting .

Walls:
Plastered, painted walls, crack around west window

Ceiling:
Low stained board ceiling. Small timber coved cornice. Sloping to east.

Doors/Windows:
Front door is stable door planked.
Rear; later glazed back door, doesn't close.
Crack in one of the lower panels.
Architrave to bedroom odd.

Detailed Description:

Internal:
Splashback tiles above small sink in NW corner.
Small overhead cpds above missing tiles in north east corner.
Exposed wiring
Microwave fridge

External:
Parapet on the south.
Gutter and fascia need repair.
Wall light. Camera on south west corner, exposed conduiting below fascia
Ceiling wall. IBR roof, half round asbestos cement gutter on plain painted timber fascia.

Furniture:
Small desk and computer.

Condition:

Floor: Reasonable
Skirting: Reasonable
Walls: Damp problems
Doors: Reasonable, threshold worn. Alley door needs attention.
Ceiling: Reasonable

Significance:
Medium

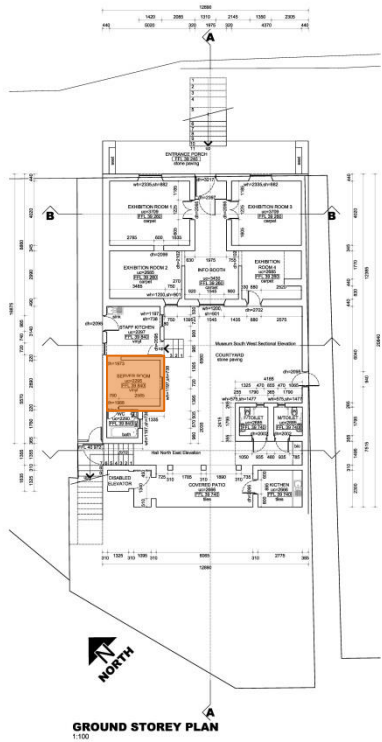
Action:
Routine cleaning and maintenance.
Upgrade facilities / appliances.
Rationalisation of conduits, wiring, ducting.
Consider painting ceiling white to improve light levels.
Attend to waterproofing.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR3,4,5,6



Bedroom /Office/ Server Room



Space:
Small rectangular room
Aircon, photocopier, bin, filing cabinet, server
Stained blue felt carpet.
Surface plugs, surface conduits

Linkages:
Staff room/kitchen and bathroom.

Fabric:

Floor:
Carpet on vinyl floor tiles. Plain timber skirting.

Walls:
Paint on plaster.

Ceiling:
Stained timber strip.

Doors/Windows:
Panelled door, casement window with shutters.

Detailed Description:

Furniture:
Office equipment

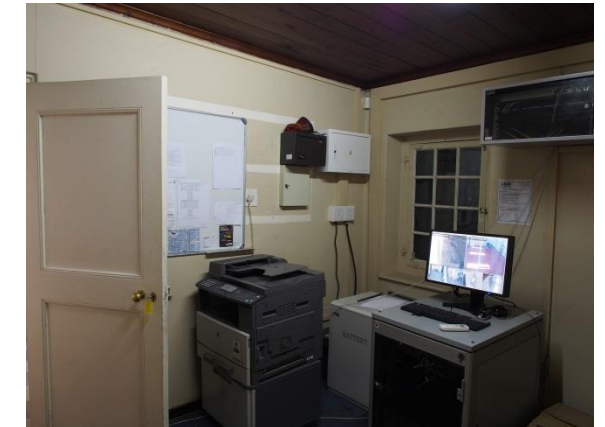
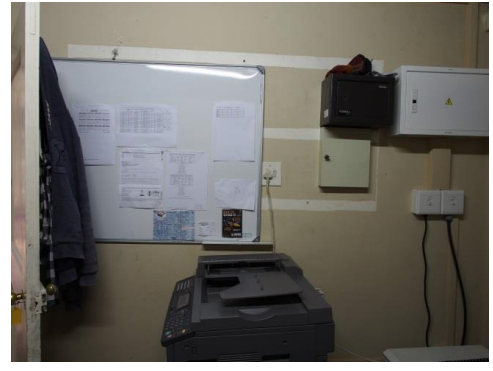
Condition:
Fair
Floor – worn
Skirting – fair
Walls: Poor. Damp penetration
Ceiling: Reasonable
Doors, windows: Good internally, needs repair, maintenance externally.

Significance:
Medium

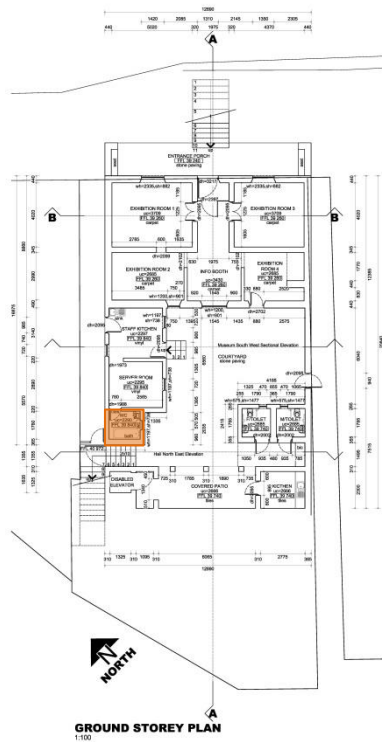
Action:
Routine cleaning and maintenance.
Consider painting ceiling white to increase light level.
Attend to waterproofing.
Replace carpet.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR 3,4,5,6



Bathroom/wc



Space:
Small bathroom space.
Out of order

Linkages:
Interleaving with staff quarters

Fabric:

Floor:
Vinyl tiles, some missing

Walls:
Missing tiles against bath and broken tile above whb
'Bandage' plaster ' on south wall
Surface cracks in staff quarters especially south and south west corner.

Ceiling:
Plasterboard

Doors/Windows:
2 panel door.
Fixed window outward opening.
Obscure glass.
Metal curtain rail and curtain pelmet.

Detailed Description:
Toilet, whb, bath. Remnants of brackets for removed HWC
Missing light shade.
Damaged gutter and fascia on return of bedroom, south east corner

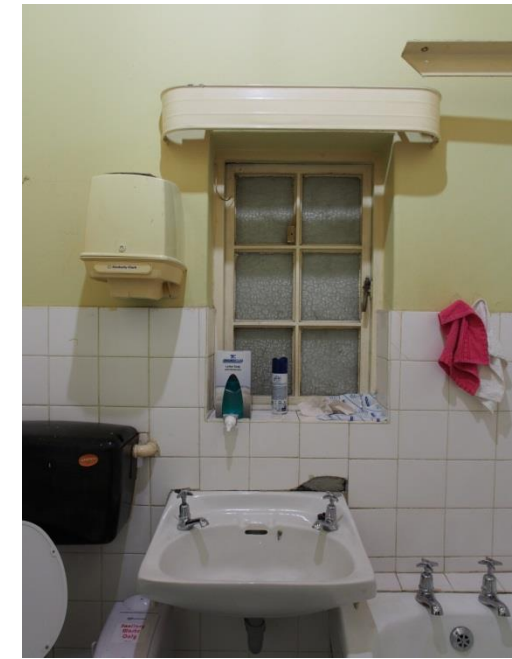
Condition
Poor

Significance:
Medium

Action:
Routine cleaning and maintenance.
Refurbish bathroom.

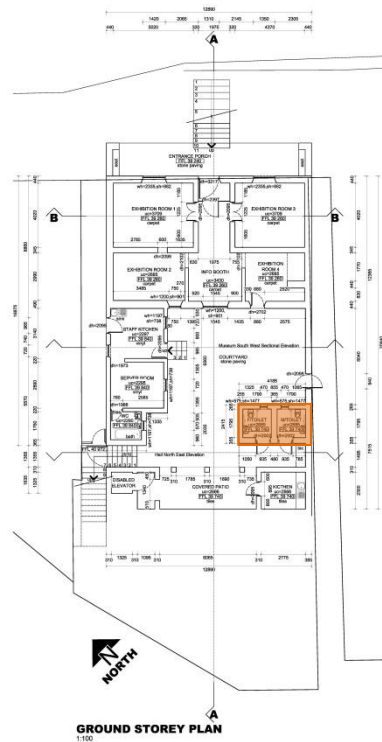
Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR 6,3,4



Chimney flat top on 4 corner bricks

2 Disabled Toilets



Space:
Rectangular rooms off covered lobby with cpds on east edge, space for bins.

Linkages:
Covered stoep, courtyard

Fabric:

Floor:
Slate tiles
No skirting

Walls:
Fully tiled on walls,

Ceiling:
Painted plasterboard ceiling coved cornice

Doors/Windows:
Aluminium top hung open out obscure glass windows

Detailed Description:
Grab rails
Good condition fully outfitted with mirror ceiling and wall lights.

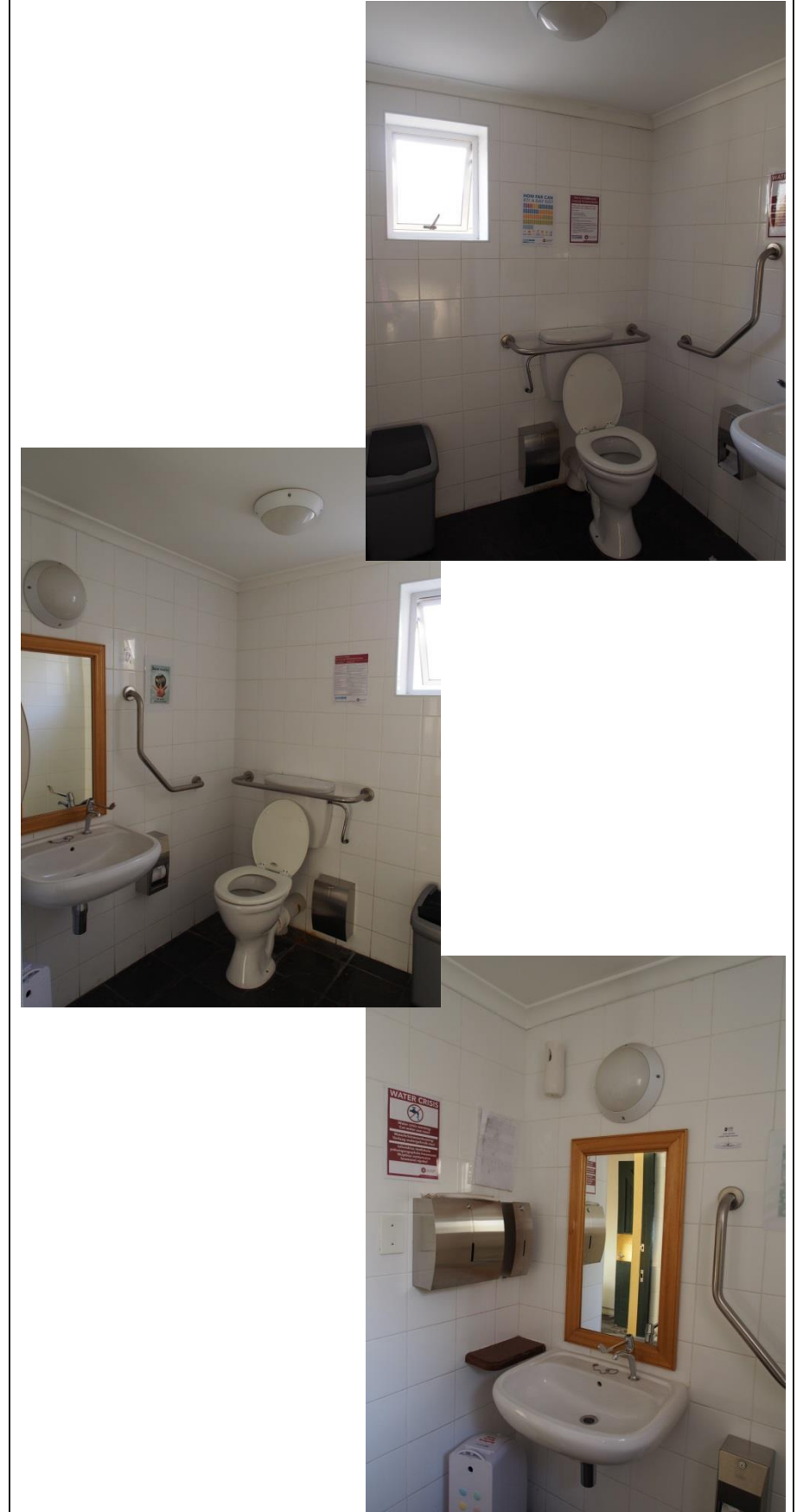
Condition
Good

Significance:
Medium

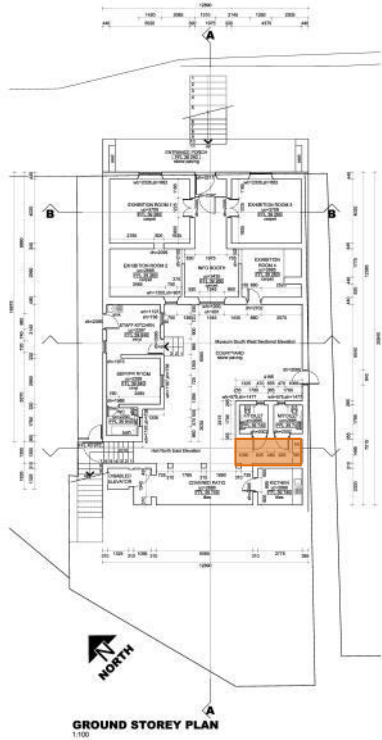
Action:
Routine cleaning and maintenance.
Identified as intrusive element in courtyard.
Investigate possible relocation to 'Open up' courtyard.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR2,6



Lobby in Front of Disabled Toilets



Space:
Covered passage open to courtyard.

Linkages:
Toilet and covered stoep / courtyard

Fabric:

Floor:
Slate

Walls:
Painted plastered walls, columns

Ceiling:
Plasterboard ceiling, coved cornice
Ceiling and cornice damaged
Section of plasterboard cornice replaced is not painted

Doors/Windows:

Detailed Description:

Condition
Reasonable
Attend to ceiling

Significance:
Medium

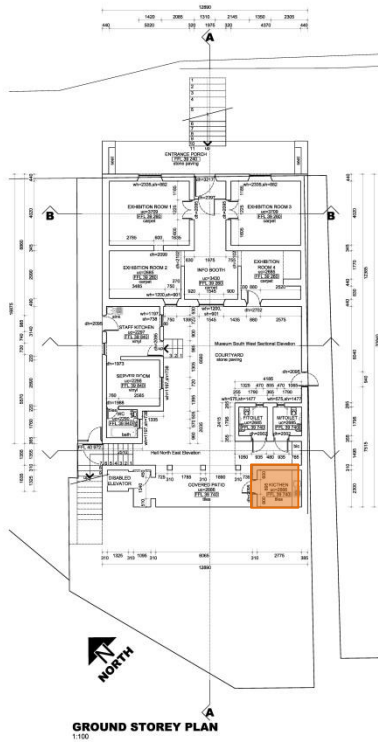
Action:
Routine cleaning and maintenance.
Flimsy cpds need repairs
Lobby to toilets need painting.
Repair and paint ceiling.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR 2,4,6



Kitchen Store off Loggia/ Covered stoep



Space:
On east. Small rectangular room.

Linkages:
Passage and courtyard

Fabric:

Floor:
Vinyl tiles

Walls:
Wall: cracks, leaking

Ceiling:
Plasterboard

Doors/Windows:
Stable door, sash window
Worn threshold

Detailed Description:
Locker cpds, countertops, sink has damaged splashback.
Cracked tiling. DB board, missing cpd doors, damaged cpds.
Surface conduiting and pipes.
No cornice
Plug point with missing cover
Badly in need of repair and painting
Panelled stable door. Good condition

Condition:
Reasonable

Significance:
Medium

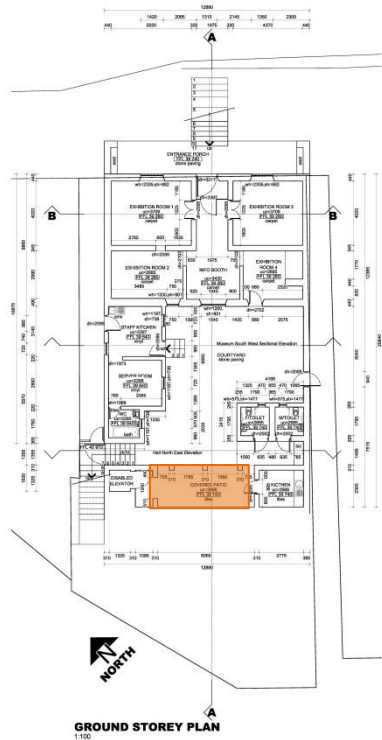
Action:
Determine optimal use for room
Routine cleaning and maintenance.
Refurbish kitchen if applicable.
Attend to electrical.
Rationalise conduiting.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR2,6



Loggia/Covered stoep



Space:
Covered stoep with plastered brick columns. Space catches the sun.

Linkages:
Store / kitchen, toilets, stair to hall, spatial edge to courtyard

Fabric:

Floor:
Clay tiles

Walls:
Painted plaster

Ceiling:
Concrete ceiling

Detailed Description:
Floor; clay tiles. 3 Columns, 2 light fittings.
No cornice, no skirting.
Surface conduits and pipes and wiring on inside of north wall on beam.

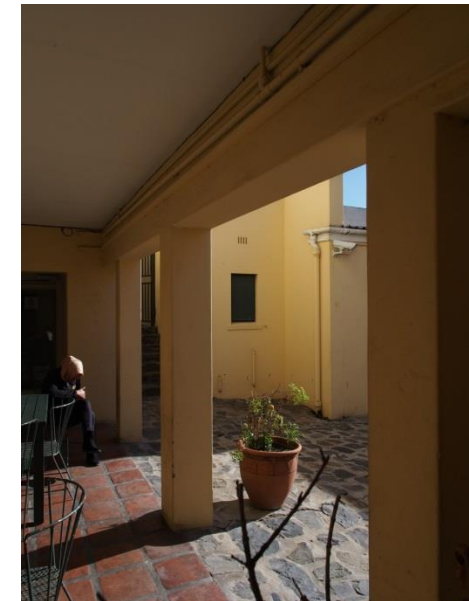
Condition
Good

Significance:
Medium /High

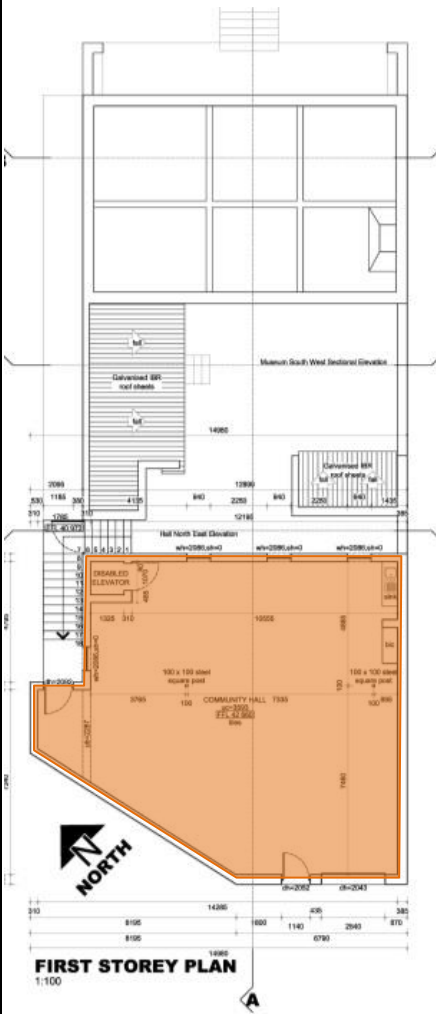
Action:
Routine cleaning and maintenance.
Attend to cornice and ceiling

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR 2,4



Community Hall



Space:
Irregular space with low ceiling height, lobby at top of stairs from courtyard.
Steel posts, girder beams with lattice work, beams running east west.
Lift in north west corner. Not operational.

Linkages:
Stairs to courtyard, escape door to parking area.

Fabric:

Floor:
Clay tiles with varnished timber skirting.

Walls:
Cracks on north wall of hall, also on parapet, moulding runs around.

Ceiling:
Painted board ceiling, some cross bracing.

Doors/Windows:
Green painted panelled stable entrance door. Aluminium knob and modern escutcheon plate.

Detailed Description:
Moveable partition arrangement roller shutter door on south east and flb escape door next to it. Six large display panels, 2 old carts, sink in north east corner.
3 aluminium windows with a.c. below on north wall. 2 extract fans on south wall.
Conduiting for cameras and surface ducting.
Timber vertical blinds
Slim pergola at entrance at top of stair.
Badly in need of painting
Door at top of landing next to entrance door leads to very narrow awkward 'slot', wall with crazing/cracks.

Exhibits: Posters and 2 old carts

Significance:
Medium

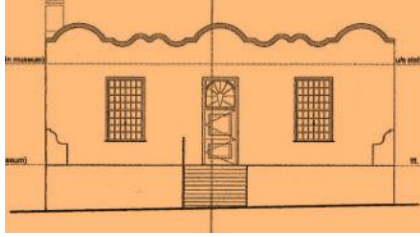
Action:
Routine cleaning and maintenance.
Attend to lift.
Attend to wall cracks.
Investigate improving hall edge onto courtyard.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR2,4,5,6
Promote social use of hall.



Wale Street Façade



Detailed Description:

Slate-paved street gutter and sidewalk/frontage. Slate-paved central stairs with on left hand side a metal pipe railing. Raised plastered stoep with masonry side benches with curvilinear sides. 'Wavy' parapet moulding (profile is an astragal with a steep cyma recta below, and a plain step under that).

The composition consists of a central shallow curved rounded projection over the front door with 2 smaller rounded projections symmetrically placed towards the ends of the parapet. Between these are 2 bow-type configurations which are angled up towards the centre.

Central front door has a fanlight with a teardrop central motif with a metal lantern, radiating 'spokes' to semi-circular section on top. Fanlight has burglar bars behind. Panelled door with bolection moulding. Sliding fanlight sash arrangement to front door. Two flanking 24 over 24 paned sash windows.

Condition

Street front paving and gutter cracked.
Walls spalling with cracks (stoep and building)
Door and windows need repair and painting. Metal cap to lantern missing.
Waterproofing required.

Significance:

Very High
Building and context

Action:

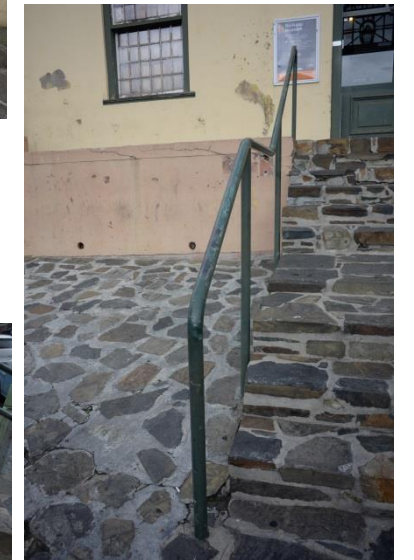
Routine cleaning and maintenance.
Reconfigure stair because of uneven riser.
Investigate replacing unsuitable handrail.
Repair stoep.
Consider replacing front stoep wall, but must be weighed up against security issues. Consider painting stoep front a darker colour.
Repair and repaint front façade walls door and windows.
Consider front door bell/intercom.
Waterproofing required for wall and parapet.

Implementation:

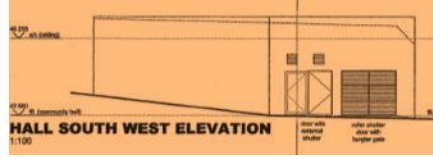
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:

PR 1,4



South Elevation/Edge



Detailed Description:
Exterior of hall facing the parking area. (private parking area owned by Urban Hub).
The building is built on the boundary. The western portion is blank and stepped, while the eastern section has two high air vents, an escape door and a roller shutter door. The roof layout results in an extremely high parapet on the eastern end. This section of the building is painted white. Harsh, rear end to building.

Condition:
Reasonable

Significance:
Medium

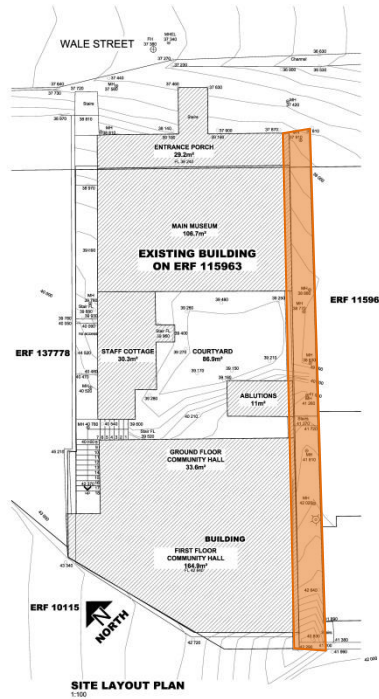
Action:
Routine cleaning and maintenance.
Paint same colour as the rest of the hall.
Consider improving harsh edge.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR2,4
Investigate improving entrance



Lane on East Side



Detailed Description:
Narrow pedestrian lane that joins Wale Street with the private parking area.

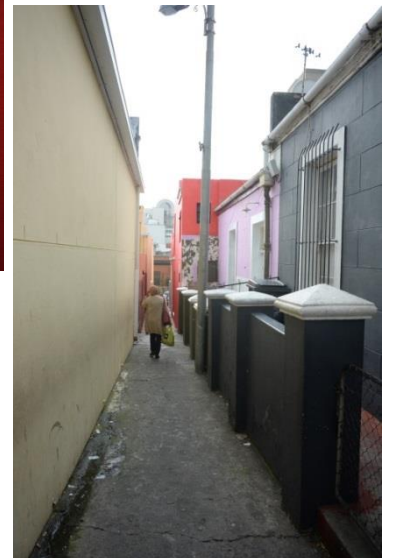
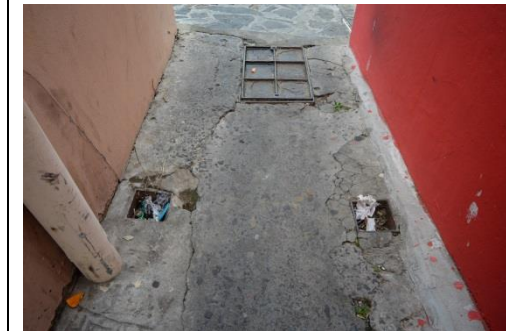
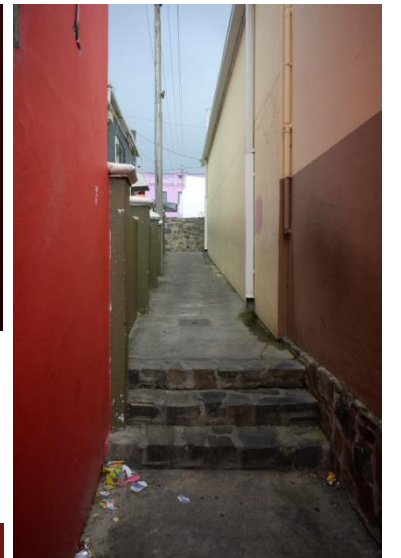
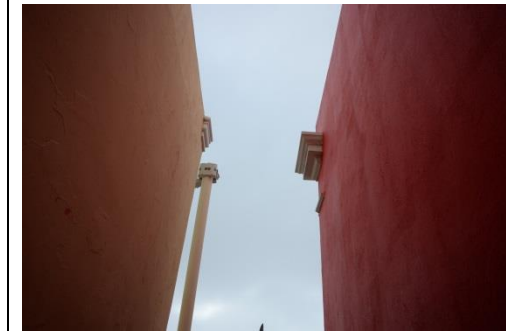
Condition:
Reasonable

Significance:
Very High

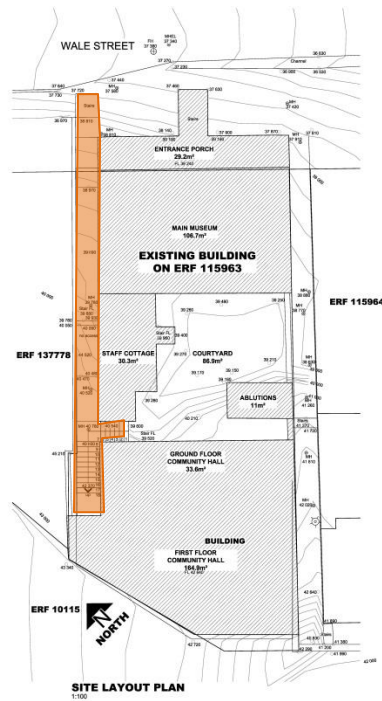
Action:
Routine cleaning and maintenance.
Clean gutters and drains, repair / replace damaged rainwater goods.
Service/repair/replace water valve, lids and manhole cover.
Cracks in cement floor surface.

Implementation:
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:
PR1,4,5



West Lane / Hall Steps



Space

Narrow lane, steps, gates

Linkages:

Wale Street, courtyard, staff quarters, adjoining property hall.

Fabric:

Floor:

Concrete paving and slate paving / stairs.

Walls:

Plastered and painted.
Cracking

Windows:

Painted timber shutters

Detailed Description:

Narrow lane which runs from Wale Street via slate steps to landing and timber gate up past the house and staff quarters, to another gate and then the steps up to the community hall. Door to Wale Street, screen door at top of lane. Door to property on west. Remnant door opening against boundary wall on west higher up. Manhole and services in lane. Air-con unit.

Cracks in wall and paving. Bin storage.

Condition

Reasonable

Cracks in walls, shutters require maintenance / repair and painting, pergola at entrance hall in poor condition. Cracks in cement floor surface.

Significance:

Very High

Action:

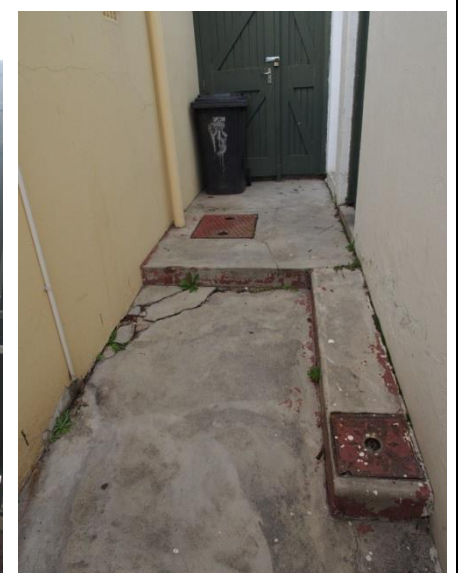
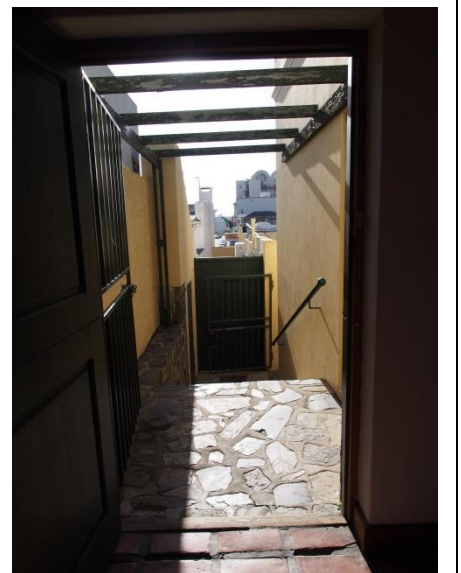
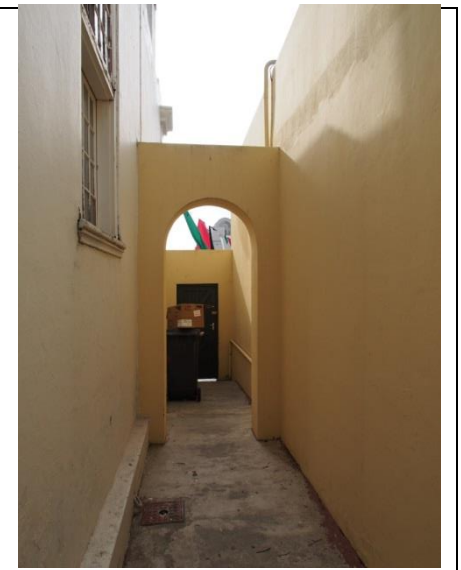
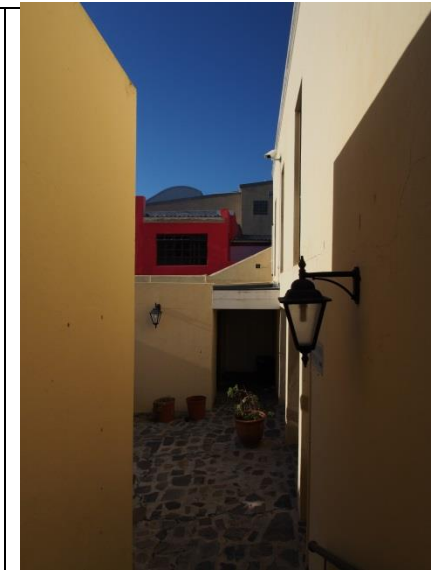
Routine cleaning and maintenance.
Repairs of walls, paving and joinery.
Consider replacing existing flimsy pergola with another more suitable structure.

Implementation:

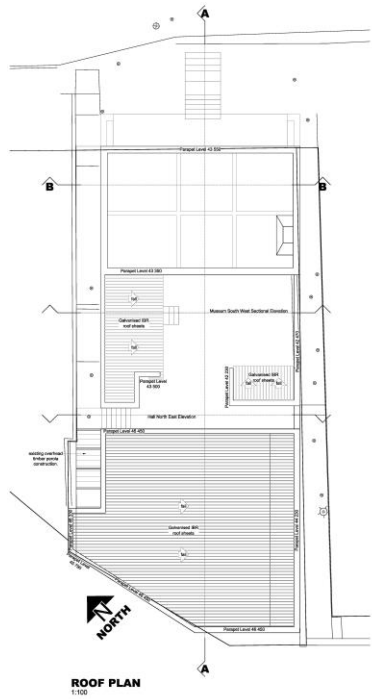
Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:

PR2,4,5



Roofs



Detailed Description:

The house has a concrete slab roof with 3 inside upstands (one running east-west and 2 running north-south, and parapets all around.

Openings in the upstands allow water to drain to the rear with the spouts/gargoyles facilitating water to run onto the angled slates in the courtyard.

The waterproofing is torch-on with the same material as flashings. The hearth chimney has a flat top with corner bricks.

Condition

The waterproofing and the flashings are worn and need repairs.

The other roofs are also flat mono-pitch with parapets, with IBR roofsheeting. All roofs and flashing are not in a good condition and require repair / replacement. Gutters and downpipes also need attention.

Significance:

Very High

Action:

Routine cleaning and maintenance.

Implementation:

Short Term (1 year)
Medium (2 years)
Long Term (5 years)

Recommendation:

PR4,5
Repair of waterproofing of roofs and flashing required urgently



THE BURRA CHARTER

(AUSTRALIA ICOMOS CHARTER FOR PLACES OF CULTURAL SIGNIFICANCE REVISED 2013)

CONSERVATION PRINCIPLES

Articles

Article 1. Definitions

For the purposes of this Charter:

1.1 **Place** means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions. Places may have a range of values for different individuals or groups.

1.2 **Cultural significance** means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

1.3 **Fabric** means all the physical material of the place including elements, fixtures, contents and objects.

1.4 **Conservation** means all the processes of looking after a place so as to retain its cultural significance.

1.5 **Maintenance** means the continuous protective care of a place, and its setting. Maintenance is to be distinguished from repair which involves restoration or reconstruction.

1.6 **Preservation** means maintaining a place in its existing state and retarding deterioration.

1.7 **Restoration** means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.

1.8 **Reconstruction** means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.

1.9 **Adaptation** means changing a place to suit the existing use or a proposed use.

1.10 **Use** means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

1.11 **Compatible use** means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.

1.12 **Setting** means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.

1.13 **Related place** means a place that contributes to the cultural significance of another place.

1.14 **Related object** means an object that contributes to the cultural significance of a place but is not at the place.

1.15 **Associations** mean the connections that exist between people and a place.

1.16 **Meanings** denote what a place signifies, indicates, evokes or expresses to people.

1.17 **Interpretation** means all the ways of presenting the cultural significance of a place.

Explanatory Notes

Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.

The term cultural significance is synonymous with cultural heritage significance and cultural heritage value. Cultural significance may change over time and with use. Understanding of cultural significance may change as a result of new information. Fabric includes building interiors and subsurface remains, as well as excavated material.

Natural elements of a place may also constitute fabric. For example the rocks that signify a Dreaming place. Fabric may define spaces and views and these may be part of the significance of the place. See also Article 14.

Examples of protective care include:

- *maintenance* — regular inspection and cleaning of a place, e.g. mowing and pruning in a garden;
- *repair involving restoration* — returning dislodged or relocated fabric to its original location e.g. loose roof gutters on a building or displaced rocks in a stone bora ring;
- *repair involving reconstruction* — replacing decayed fabric with new fabric It is recognised that all places and their elements change over time at varying rates. New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

Use includes for example cultural practices commonly associated with Indigenous peoples such as ceremonies, hunting and fishing, and fulfilment of traditional obligations. Exercising a right of access may be a use.

Article 2. Conservation and management

2.1 Places of cultural significance should be conserved.

2.2 The aim of conservation is to retain the cultural significance of a place.

2.3 Conservation is an integral part of good management of places of cultural significance.

2.4 Places of cultural significance should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

3.1 Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.

3.2 Changes to a place should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

4.1 Conservation should make use of all the knowledge, skills and disciplines which can contribute to the place.

4.2 Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values

5.1 Conservation of a place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

5.2 Relative degrees of cultural significance may lead to different conservation actions at a place.

Article 6. Burra Charter Process

6.1 The cultural significance of a place and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process.

6.2 Policy for managing a place must be based on an understanding of its cultural significance.

6.3 Policy development should also include consideration of other factors affecting the future of a place such as the owner's needs, resources, external constraints and its physical condition.

6.4 In developing an effective policy, different ways to retain cultural significance and address other factors may need to be explored.

6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

Article 7. Use

7.1 Where the use of a place is of cultural significance it should be retained.

7.2 A place should have a compatible use.

Article 8. Setting

Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that

contribute to the cultural significance of the place. New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

9.1 The physical location of a place is part of its cultural significance. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other elements of places were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Article 10. Contents

Contents, fixtures and objects which contribute to the cultural significance of a place should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and preservation; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which related places and related objects make to the cultural significance of the place should be retained.

Article 12. Participation

Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

CONSERVATION PROCESSES

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, Reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that related places and related objects make to the cultural significance of a place.

Article 15. Change

15.1 Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place and its use should be guided by the cultural significance of the place and its appropriate interpretation.

15.2 Changes which reduce cultural significance should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant fabric of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of cultural significance of a place should be respected. If a place includes fabric, uses, associations or meanings of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to conservation. Maintenance should be undertaken where fabric is of cultural significance and its maintenance is necessary to retain that cultural significance.

Article 17. Preservation

Preservation is appropriate where the existing fabric or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes to be carried out.

Article 18. Restoration and reconstruction

Restoration and reconstruction should reveal culturally significant aspects of the place.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric.

Article 20. Reconstruction

20.1 Reconstruction is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the fabric. In some cases, reconstruction may also be appropriate as part of a use or practice that retains the cultural significance of the place.

20.2 Reconstruction should be identifiable on close inspection or through additional interpretation.

Article 21. Adaptation

21.1 Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place.

21.2 Adaptation should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions or other changes to the place may be acceptable where it respects and does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation.

22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.

Article 23. Retaining or reintroducing use

Retaining, modifying or reintroducing a significant use may be appropriate and preferred forms of conservation.

Article 24. Retaining associations and meanings

24.1 Significant associations between people and a place should be respected, retained and not obscured. Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant meanings, including spiritual values, of a place should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and engagement, and be culturally appropriate.

CONSERVATION PRACTICE

Article 26. Applying the Burra Charter Process

26.1 Work on a place should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of cultural significance and policy for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

26.3 Groups and individuals with associations with the place as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the cultural significance of the place. Where appropriate they should also have opportunities to participate in its conservation and management.

26.4 Statements of cultural significance and policy for the place should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.

Article 27. Managing Change

27.1 The impact of proposed changes, including incremental changes, on the cultural significance of a place should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance.

27.2 Existing fabric, use, associations and meanings should be adequately recorded before and after any changes are made to the place.

Article 28. Disturbance of fabric

28.1 Disturbance of significant fabric for study, or to obtain evidence, should be minimised. Study of a place by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the conservation of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a place which requires disturbance of the fabric, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility

The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a place. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the conservation of a place should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant fabric which has been removed from a place including contents, fixtures and objects, should be catalogued, and protected in accordance with its cultural significance. Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

Adequate resources should be provided for conservation.



ANNEXURE C/ GUIDING PRINCIPLES FOR CONSERVATION MANAGEMENT

GUIDING PRINCIPLES FOR CONSERVATION MANAGEMENT

SAHRA Guidelines, Feb. 2014

- The Statement of Significance should be a concise and clear presentation of the values particular to a heritage site that contribute to its significance. These values can be cultural, social, historic, scientific or aesthetic.
- Minimum intervention: Any action that changes the physical aspect of the heritage site should be guided by the concept of achieving the required result through the least disturbance of the heritage site. Interventions may only be undertaken once a permit to do so has been granted by the relevant heritage authority.
- Reversibility: Whatever conservation measures have been applied should be reversible.
- Consideration of authenticity - where new materials have been used, this should be disclosed and should be clearly discernible by visitors.
- Preventive conservation measures are preferable to remedial measures since they involve less direct disturbance of a site, are often more cost effective and easier to implement.
- A budget for maintenance and monitoring must be in place.
- The CMP must make clear who is responsible for what aspects of implementation and monitoring, and how this is documented.

IMEP (Integrated Metropolitan Environmental Policy) CULTURAL HERITAGE STRATEGY FOR THE CITY OF CAPE TOWN

Economic, Environmental and Spatial Planning: Environmental Resource Management
Environmental & Heritage Management Branch, Heritage Resources Section
(Approved by Executive Mayor & Members of the Mayoral Committee, 19th October
2005, Item MC 17/10/05)

The Strategy

Conceptual framework

The following Cultural Heritage Strategy describes the principles and objectives required for effective heritage management. The policies must be applied according to the City's legislative mandate, and through the appropriate management structures. The City must be capable of implementing the strategies in line with heritage by-laws and delegated authorities that may apply at local government level. The City is also required to ensure that it has the capacity and skills to undertake delegated tasks. The strategy identifies the agencies within council responsible for implementing this policy and what they need to do to ensure effective, sustainable heritage management.

Vision

Cape Town is a unique historic city. It derives its character from evidence of a layered and multifaceted history, its dramatic scenic setting, its historical townscapes and cultural landscapes, its cultural and heritage diversity and the traditions and memories that arise from its past. The role of the City is to co-ordinate the protection and enhancement of this unique character. The protection of heritage sites and the traditions and memories associated with them, are an important part of City management. The City's vision is of a unique historic city where the heritage of its past and present inhabitants is respected, protected and enhanced through appropriate heritage management practices; adherence to sensitive, socially aware and appropriate heritage concepts; and integration with other City responsibilities and policy objectives

Guiding Principles for heritage management

The principles of heritage and heritage management are based on the following criteria:

The "ability to demonstrate" or contribute to an understanding of:

- The role and importance of the City of Cape Town and its places, structures and memories in the lives of various communities over time; particularly in the struggle for democratic rights;
- The extent to which the City of Cape Town reflects the history of, the region and the nation over time;
- The nature and significance of uncommon, rare uncelebrated and endangered aspects of the city's natural or cultural heritage evident in the City of Cape Town
- The principal characteristics of a particular class of the City's natural or cultural places;
- Aspects and elements within the City of Cape Town that demonstrate a high degree of creative or technical achievements during particular periods.
- The importance of indigenous people and migrancy (past and present) including the colonial period, the migration of Xhosa people as well as new immigrants to Cape Town.
- The heritage legacy of all strata of society, including the poor and working classes.

Associational links with past events, person(s) and activities for which there is no remaining physical evidence:

- The significance of the metropolitan area as a whole, and spatial precincts within it, in terms of the association with particular communities or cultural groups for social, cultural or spiritual reasons;
- The association of precincts within the metropolitan area, and specific sites, with the life or work of a person, group or organisation of importance in the history of the city, the region and the nation;
- The nature of sites with reference to the impact of major periods of social history including pre apartheid, apartheid and post-apartheid eras;

- The nature of sites of significance relating to the history of slavery in the City;
- The importance of the metropolitan area as a whole and in particular spatial domains within it, in exhibiting particular aesthetic characteristics valued by communities or cultural groups.

Key strategic principles

The draft cultural heritage strategy for The City of Cape Town recognises that:

- The principles attached to heritage management in the NHRA apply;
- Heritage resources belong to and represent all the people of Cape Town;
- Heritage resources include the natural as well as the built environment;
- Heritage resources are finite and irreplaceable;
- Heritage resources are place and culture specific but the value of the respect for the past is universal;
- Heritage resources provide a sense of social, regional and cultural identity.
- Heritage resources concern aspects of both material and non-material, tangible and intangible culture.

The draft cultural heritage policy should ensure that:

- The conservation of heritage resources is enriched by cross-disciplinary discourse;
- Heritage resources are integrated into planning and developmental decisions and processes;
- Heritage management is based on a critical evaluation of past successes and failure;
- Heritage management takes cognisance of urban and rural areas, and global and regional trends and applies the principle of equity in all processes.

Based on the preceding principles and objectives, the following policies of principle can be identified:

Policies of principle

Policy 1: Access

Citizens should enjoy rights of access to public heritage resources as part of the common legacy of the historic City. Access to heritage resources should not be restricted on the grounds of gender, disability or race. The City will ensure access to public heritage sites, particularly where the public has traditionally enjoyed rights of access. The City will encourage access to heritage sites and ensure that such sites are appropriately marked and explained for public understanding. The City will encourage where possible the creation of views of heritage sites where there is no general access.

Policy 2: Archaeology

The City of Cape Town is rich in archaeological resources, which represents much of the undocumented history of Cape Town. The City will assist the relevant archaeological authority (Heritage Western Cape) in mapping known archaeological resources. The

City will also ensure that appropriate archaeological studies are undertaken in the instance where archaeological resources are to be found, and where the City has the authority to attach such requirements. The City will also ensure that redevelopment, excavation for development or any form of subsurface intervention, which has been identified as potentially sensitive, will be preceded by a trial excavation, where the City has the authority to attach such a requirement. The City will investigate together with the relevant heritage authority the designation of areas of special archaeological significance. The City will encourage the display and interpretation of archaeological resources.

Policy 3: Authenticity

Each heritage resource reflects a unique expression resulting from a particular historical process. The original fabric and character and use of the heritage resource determines its value and can be read as an historical record reflecting its historical significance and cultural value. The City will ensure that heritage resources are conserved as much as possible in their authentic state and function, to reflect their historical and cultural value. The City will ensure that a distinction be made between the authentic fabric of a resource and later and contemporary interventions. The City will favour respect for existing fabric in restoration procedures. The City will ensure the use of research methods to ensure that the authenticity of a resource is identified accurately and appropriately conserved.

Policy 4: Community Participation

Community participation in heritage is a vital part of sustainable heritage management. The communities of Cape Town have a key interest in heritage and an essential role to play in identifying and protecting heritage resources. Communities are valuable resources of knowledge, and partnerships between authorities and the public may empower both. The City will encourage partnerships between itself and the communities and organisations of Cape Town for more effective heritage management. The City will encourage community participation in heritage issues through effective communication and training. The City will ensure that public participation is an integral part of heritage management; and that heritage evaluation and identification is undertaken with the help and support of the interested and affected communities. The City will promote partnerships between community groups and heritage agencies in the identification protection and enhancement of heritage resources. The City will ensure that heritage makes a positive contribution to community identity by better articulating the history of places people and events. The City will increase the community stake (job creation, physical upgrading, and social transformation) in the identification and management of the historic environment.

Policy 5: Context and Scale

The social and landscape context of heritage sites is critical in the understanding and conserving of their significance. The significance of a heritage resource is partly determined by its context and scale. The context can be both social and spatial, taking into account both historical and contemporary perceptions of their significance. A heritage landscape may be significant by providing a context for a heritage element, while also representing a valuable heritage resource in itself. Heritage resources can be interpreted and understood at a variety of scales, from an object to an entire landscape. An understanding of the nature of significance at different scales is fundamental to a holistic approach to heritage management. The City will consider the relevance of social and landscape contexts when making decisions affecting heritage resources. The City will acknowledge the significance of scale in making appropriate conservation-related decisions and in evaluating heritage resources within broader contexts. The City will ensure that the character of places based on their context and scale, (rather than individual sites and objects) is protected, wherever appropriate. The City will ensure where possible that new developments in historic precincts acknowledge an appropriate scale as well as an appropriate architectural language. Scale, massing, articulation and texture will be regarded as critical considerations in determining a response to a development proposal.

Policy 6: Cultural diversity

Heritage places and practices are identified, used and understood from diverse cultural perspectives. These may be contested and change over time. The City will ensure that different readings and perceptions of heritage are acknowledged. The City will allow for cultural diversity and contestation, while seeking to be representative of the broad range of places and practices that are meaningful to cultural groups. The City will ensure that the heritage environment is enriched by the cultural diversity of the communities of Cape Town through the encouragement of events and traditions; and the commemoration and conservation of heritage sites and structures which represent the histories of many communities

Policy 7: Cultural landscapes

The City of Cape Town and surrounding areas represent a unique and dramatic natural and cultural landscape. Within this landscape a wide variety of cultural landscapes can be identified which differ in scale and nature. They provide evidence of the City's history over time and contribute to a sense of place and identity. They provide dynamic reference points and positive instruments for growth and change. The City will conserve the unique cultural landscape and scenic qualities of the region for the benefit of its inhabitants and for tourism. The City will ensure the identification and appropriate management of such cultural landscapes as fundamental to the economy and well-being of the City. The City will ensure that the cultural landscape is protected and managed as an integral part of development and environmental planning. The City will

ensure that the protection of the cultural landscape is enhanced by recognising and giving value to the many layers of cultural significance resulting from the area's long history and prehistory.

Policy 8: Development

Growth and development are essential to the economic life of a city and its inhabitants. Heritage management should seek to work within and guide development, to protect heritage resources and to supporting economic growth. The City will respect existing individual property rights and operate fairly and reasonably in this context in the management of its heritage resources. The City will ensure where possible that development does not destroy and adversely impact significant heritage resources.

The City will ensure that additional development rights are not granted automatically when heritage resources are conserved as part of the development and incentives (there is not a general presumption that additional development rights will be granted if heritage resources are conserved as part of the development proposal.)

Policy 9: Environmental Sustainability

Heritage resource management needs to be sustainable to ensure success. To ensure a sustainable heritage environment, management should balance demands placed on the environment by people and commercial activities without reducing the capacity of the environment to provide for itself and for future generations. The City will ensure the integration of the aims of social progress, effective protection of the historic environment, the prudent use of resources and the maintenance of significant levels of economic growth and employment as means towards sustainable development. Council will meet the demands placed on the historic built environment and cultural landscapes without reducing the capacity of the heritage environment to provide for future generations and without limiting the opportunities for future changes in heritage values and meanings.

Policy 10: Heritage, tourism and economic growth

Heritage resources are valuable economic resources, especially with respect to tourism. Attractive adaptive reuse of historic buildings, applied sensitively, can encourage investment and support economic growth while conserving and enhancing the unique character of the City. The City will encourage the sensitive use of heritage resources for job creation through tourism. The City will encourage the appropriate presentation of heritage sites and landscapes for tourism purposes. The City will encourage tourism-related activities that utilise historic resources and sites with respect. The City will encourage investment in adaptive reuse of historic sites, and discourage their demolition or inappropriate alteration.

Policy 11: Heritage significance

Heritage management requires the identification, interpretation and conservation of heritage resources of significance. The City will ensure the appropriate protection and enhancement of its heritage resources of cultural significance by:

- Recognising the many layers of cultural significance resulting from the areas long history including the pre-colonial period; and the changing roles the city has played over time; and
- Protecting and enhancing the spectrum of significant heritage resources which range from the historic city itself to significant patterns, plantings, spaces, buildings and elements which reflect the city's history over time.

The City will promote the awareness of its significant heritage resources with particular emphasis on places and histories, not previously identified through the heritage policies. The City will promote the role of the culturally significant historic environment in shaping of future development where appropriate. The City will make provision for the protection and enhancement of sites associated with 20th and 21st century history. This will have particular relevance to the recognition of the role of the struggle for democratic rights. The City will ensure that the protection and enhancement of significant heritage resources is inclusive, multifaceted, democratic and open; and is based on appropriate multidisciplinary research and relevant consultation. The City will map and grade heritage resources according to their agreed cultural significance.

Policy 12: Integration

To be effective, heritage decisions should be integrated into economic, environmental and planning processes. The City will ensure that the integration of identification, protection and enhancement of heritage resources into the economic, environmental and planning processes, as required by law.

Policy 13: Interpretation

The value and significance of some heritage sites is not self-evident. They require interpretation to explain their significance. Interpretation may be multi-layered and even conflictual. Interpretation of the heritage of Cape Town and environs should acknowledge its often painful and oppressive past. Explanation of significance may be through appropriate processes involved in consultation, interpretation, markers, plaques and memorials. The City will ensure that heritage sites are appropriately and accurately interpreted, to reach as many Capetonians and visitors as possible. The City will ensure that heritage sites are appropriately marked and commemorated where necessary. The City will ensure that interpretation is informed by appropriate academic research and public participation, including oral histories where necessary. The City will ensure that interpretation, consultation and research inform the identification of cultural significance. The City will ensure that its heritage objects which include its Arts Antiques

and Memorabilia Collection is conserved and displayed in accordance with the Supplementary Detailed Management and Maintenance Strategy (Supplementary Report attached).

Policy 14: Tangible and intangible heritage

Cultural value resides in both tangible and intangible heritage. Oral traditions, ceremonies, events and knowledge systems are a vital part of heritage. Intangible heritage enriches the experience of the physical environment through memory and knowledge. Living heritage is an integral part of contemporary experience and links social and individual memory to daily life.

The City will ensure that a range of significant heritage resources (many previously unacknowledged) is recorded and protected. The City will assist in the identification and recovery of unrecorded historical and cultural knowledge. It will acknowledge that not all aspects of cultural significance find expression in physical fabric but reside in memory and tradition. The City will utilise community and academic knowledge and insight to interpret the sites and elements of cultural significance and to communicate their meaning to a wider public.

Policy 15: Urban regeneration

The restoration and appropriate reuse of historic structures is a catalyst in the urban regeneration of Cape Town. The management of heritage sites and structures is most successful when integrated into general conservation and development strategies for urban regeneration. The City will encourage and facilitate the integration of the conservation and adaptive re-use of heritage buildings into urban regeneration strategies. The City will ensure that buildings and sites of historical and architectural significance make a positive contribution to the quality and the economy of urban life and the development of tourism, and create an enabling environment for urban regeneration.