

# Impact



noun

/ˈɪmpækt/

a marked effect or influence

South Africa's rise out apartheid was the result of a cumulative series of events and movements. The impact of those events on the nation we are and the nation we are building cannot be undermined. As we close off Women's Month and commemoration of the courage and will of the women who marched in 1956, and come to a period of celebrating national heritage, the *National Lotteries Commission (NLC)* is proud to be part

of keeping the flame of awareness alive through funding that is aimed at preserving this vital part of our heritage. The Apartheid Museum's Lotto-funded Desmond Tutu 'Truth to Power' and the Ahmed Kathrada Foundation's permanent exhibition are just some of those projects.

We salute these legends of our time.  
We are Funding for Impact.





In the late 2000s, the revered struggle icon Ahmed Kathrada launched a foundation in his name to preserve his legacy and promote non-racialism in South Africa.

The foundation runs several programmes, projects and campaigns to achieve its goal. They have been funded by the National Lotteries Commission (NLC) to develop and install a permanent exhibition.

“The grant that we received last year also included an amount for equipment for oral history. The visitors will be taken to the exhibition and engage in dialogues on the life of Mr Kathrada. This will hopefully result in a greater awareness of his life and values, and commitment to follow through on his activism”, says Neeshan Balton, director at the Ahmed Kathrada Foundation.

“The exhibition, which was officially opened this week (21 August 2022) will also showcase the unique personal artefacts, printed and digital, telling the story of this extraordinary South African figure. I appreciate the support we received from the NLC because through it we managed to enrich our history portfolio, and we now have a permanent exhibition to use as a teaching aid for young people,” he adds.

Balton says this was the first time they applied and received funding.

According to him, the NLC’s financial application process is simple as the commission has dedicated employees who are always willing to assist applicants.

Balton says the second phase of the exhibition will include a historical tour route related to the life of Ahmed Kathrada. This would see visitors moving from Constitution Hill to the Drill Hall in Braamfontein (the place where the 1956 Treason Trial took place), to Chancellor House in Fox Street and Kathrada’s flat (from 1946 – 1963) at Kholvad House (just around the corner from it) to Lilliesleaf (his place of arrest), and finally to Westpark cemetery (where his memorial site and resting place is). This requires detailed conceptualisation and storyline development, and finally transport for tour visitors.”

He says the NLC funding also assisted them to



run a series of programmes and events aimed at commemorating Kathrada’s birthday in August.

Delani Majola, a young man from Stanger in KwaZulu-Natal who joined the foundation in 2014, says the Ahmed Kathrada exhibition assisted him to understand that several multi-racial people fought against the apartheid.

“It also assisted me to know how Mr Kathrada and others managed to fight against the apartheid regime. He had the opportunity of not being part of the people who were tried at the Rivonia trial, but he decided to stay in the trial. What excites me to work here is that I continue to learn about South Africa’s liberation history, and to take it forward through my work at the foundation.

“Through our work at the foundation, we can promote non-racialism, which excites me.”

Since it was launched in 2008, the foundation



has run several community development programmes aimed at promoting non-racialism and other related issues.

One of their recent projects includes one focused on youth work, where young people are given a chance to engage on issues of racism and how they can combat it. The annual youth leadership programme includes developing an understanding of SA’s liberation history through visits to historical sites, and affords young people an opportunity to hone their leadership and activism skills.

Under the youth programme, the foundation has established university societies at the University of Johannesburg and the University of the Witwatersrand. The societies focus on deepening non-racialism on campus and support the foundation’s work.

Nondumiso Mbatha, a young artist from Tembisa, Ekurhuleni welcomed the opening of the exhibition centre, and urged young people to visit it so that they can acquire more knowledge about Kathrada’s life and how he and others fought against apartheid and white supremacy.

“These kinds of artefacts play a vital role in educating young people so that they can have a better understanding of our history. Many young people of today don’t study history in school, so initiatives like these are very important for them. I will probably convince my friends to accompany me to visit the Ahmed Kathrada Exhibition to learn more about the icon,” says Mbatha.

The late Kathrada — or Kathy as he was fondly known — was born on 21 August 1929 in the North West, started his political career at the age of 12 while at school in Johannesburg, and later became part of the anti-apartheid movement.

He was part of the group of political activists that included Nelson Mandela and Andrew Mlangeni, who were arrested and tried in Rivonia, Johannesburg in 1963. They were charged with sabotage and trying to overthrow the government by force.

He served under former president Nelson Mandela’s administration after the first democratic election in 1994.



# A monument to the past

It was Czech writer Milan Kundera who said, “the struggle of man against power is the struggle of memory against forgetting”, and the Apartheid Museum is one of the organisations that helps South Africans and tourists alike to remember the horrors of apartheid to ensure that such an atrocity is never repeated.

Like many institutions that fall within the tourism and recreation sector, the Apartheid Museum was forced to close its doors during the Covid-19 lockdown.

Museum Curator Emilia Potenza said the facility officially reopened on 20 August 2022, with the launch of the Desmond Tutu exhibition, which was funded by the National Lotteries Commission (NLC).

“The funding came at the right time in 2018, and it kept us going. The money kept the small team of us going as we managed to pay salaries and worked on the Tutu exhibition, even though the facility was closed [amid the pandemic]. We managed to pay everyone including the freelancers who assisted us.

“It is not the first time we receive funding from the NLC. In 2015-2016 we received the financial injection that we used to work on a permanent installation of the Truth and Reconciliation exhibition. Many freelancers and employees also benefited from the funding. Normally, when we are working on an exhibition more than 30 freelancers get an opportunity to work with us,” says Potenza.

She has urged schools to bring pupils to visit the facility to learn more about the country’s history, especially concerning apartheid.

“The museum’s world-class exhibitions are an immersive, memorable learning experience for school learners. It brings the content of the curriculum to life and gives pupils an understanding of our past so that they can grow into conscientious and informed citizens.”

Established in 2001, the Apartheid Museum is a popular destination for tourists and school tours, both of which were not possible for



two years due to travel restrictions, among others.

Every five years the facility hosts several events to celebrate the end of apartheid and the birth of a multiracial South Africa.

The facility also houses information about almost all of South Africa’s freedom fighters, such as Oliver Tambo, Helen Joseph and Walter Sisulu, and information on how apartheid affected the people of South Africa. After closing its doors in March 2020 in response to the Covid-19 restrictions, the museum attempted unsuccessfully to reopen in January 2021, but a marked reduction in traffic saw them closing again, until the launch of the Tutu Exhibition this past weekend.

Isaac Mthethwa, a senior member of the Oral History Association of South Africa, welcomed the news that the NLC played a role to ensure this important institution remains open.

“It is a good thing that the NLC managed to assist the museum because this is our national heritage. The institution is important because it preserves our history. For example, our children, especially those born in a

democratic South Africa, do not have a proper understanding of what apartheid is and how the democracy that they are enjoying was attained. So, for that reason I do believe that children must visit the facility to learn more,” says Mthethwa.

*NLC funding in the Arts, Culture and National Heritage Sector promotes the preservation and development of arts, culture, and heritage to empower communities to help themselves and enable artists to showcase their work internationally.*

*This sector funds the development of the arts and the preservation of South African culture and national heritage. The concept of national heritage is a broad one and includes our natural environmental heritage as well as historical and architectural heritage.*







## Impact Beyond Funding

Structured Capacity Building is aimed at funded beneficiaries to assist them with financial and other skills to be able to implement their projects successfully, and to sustain themselves into the future.

This year, recently funded beneficiaries in the **Free State, KwaZulu-Natal, Northern Cape and Mpumalanga** provinces will be taken through the programme that includes formative assessment and culminates with a certificate of competency.

NLC-specific documents such as the Grant Agreement, guidelines and progress reports are unpacked in these sessions to ensure that participants comply fully to the terms of their grant.

Sustainability initiatives including the registration of Fundraising Lotteries through the NLC are also presented to help NPOs to help themselves.