Robben Island Museum

Integrated Conservation Management Plan

2013-2018

DRAFT

Interpretation Plan
RIM Vision Statement

Robben Island World Heritage Site (RIWHS) as a living museum aims to memorialise and promote its unique universal symbolism of the triumph of the human spirit over adversity and injustice, using both its tangible and intangible resources.

RIWHS will engage its local, national and international stakeholders to develop world class conservation and use programmes, and employ strategies that will:

- Reflect its documented memories of the political imprisonment landscape and other historical layers;
- Encourage critical debate and lifelong learning;
- Promote democratic principles and human rights;
- Promote self-reflection and spiritual engagement of the site through a world class visitor experience.

Therefore RIWHS shall manage its richly layered resources and associated activities in a manner that promotes economic sustainability and development for itself and local communities.

RIM Mission Statement

In implementing its vision, RIWHS will focus on the following core purposes:

- Implementation of an integrated management approach and tools for the site;
- Enhancement of universal access;
- Improved visitor experience through effective visitor management;
- Improved interpretation and public programming;
- Review and implementation of policies for the management of the site;
- Ensuring the significance of the site through sound conservation management strategies;
- Providing an opportunity for sustainable economic empowerment.
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Acronyms

CHO  Chief Heritage Officer
COO  Chief Operations Officer
CLM  Cultural Landscape Mapping
DAC  Department of Arts and Culture
DEA  Department of Environmental Affairs
DoE  Department of Education
DPW  Department of Public Works
EPPs  Ex-Political Prisoners
EPPA  Ex-Political Prisoners Association
HAC  Heritage Advisory Committee
ICMP  Integrated Conservation Management Plan
ICOMOS  International Council on Monuments and Sites
IP  Interpretation Plan
M&E  Monitoring and Evaluation
MoU  Memorandum of Understanding
NEMP  Natural Environment Management Plan
NHRA  National Heritage Resources Act
NMG  Nelson Mandela Gateway
OMP  Operational Management Plan
OUV  Outstanding Universal Value
RICL  Robben Island Cultural Landscape
RIM  Robben Island Museum
RIWHS  Robben Island World Heritage Site
SAHRA  South African Heritage Resources Agency
SANBI  South African National Biodiversity Institute
SANCCOB  South African Foundation for the Conservation of Coastal Birds
SWOT  Strengths, Weaknesses, Opportunities, Threats
UNESCO  United Nations Educational, Scientific and Cultural Organisation
UCT  University of Cape Town
UWC  University of the Western Cape
VMP  Visitor Management Plan
VC  Visitors Centre
VOC  Vereenigde Oost-Indisch Compagnie
WHC  World Heritage Centre
WHS  World Heritage Site
WWII  World War 2
1. Introduction

1.1. Visiting Robben Island

Robben Island uniquely symbolises *the triumph of the human spirit over enormous hardship and adversity*, a heritage value that stands central to the meaning of the Island. It is an iconic place which symbolises political endurance and the triumph of democracy over oppression. At the physical core of the Island’s heritage value stands the Imprisonment Landscape, particularly for its role in the struggle against Apartheid. The core values exist in a wider cultural landscape of which they are part, one that accentuates the essence of the Island and brings further meaning and depth to the lessons in humanity that the Island offers. To effectively interpret the rich array of heritage values that the Island contains to a range is visitors, is no easy task. The Interpretation Plan as part of the 2nd Integrated Conservation Management Plan (ICMP), see Figure 1, aims to enhance the current state of interpretation on the Island.

People visit the Island for a range of reasons and motivations. Some come to the Island as a kind of pilgrimage: to see the jail that contained former President of South Africa, Nelson Mandela and others; and to reflect on the wider meaning of the experiences endured by the inmates. Others come for educational reasons and to inspire the young with the noble values of endurance, perseverance and moral fortitude. Others yet, come for deeper and more integrated experiences, wanting to spend more time for an in depth appreciation of the Island and its heritage. Meeting this diversity of needs and motivations, while remaining true to the core message of the Island, requires a systematic, thorough and integrated approach to the interpretation and communication of the values of the Island to various categories of visitors.

Experiencing the heritage that Robben Island has to offer requires a holistic approach to the multi-layered historical heritage landscape on the Island, one that brings to light the full complexity of this heritage and the linkages between the different heritage layers. Thus it requires a comprehensive Interpretation Plan covering all activities on Robben Island, including Jetty 1 and Nelson Mandela Gateway.

1.2. What is the Robben Island Interpretation Plan?

The Robben Island Museum (RIM) Interpretation Plan (IP) is a long-term management tool for the communication of the heritage of the Island in an integrated, comprehensive and consistent manner. The previous Interpretation Plan prepared a good foundation, but did not provide a clear implementation mechanism. As a result it was viewed as overly ambitious and unachievable. The revised Interpretation Plan builds on the strengths of the previous Interpretation Plan, providing clear objectives, interpretation themes and principles. It provides a clearer implementation mechanism, making it easier to implement the plan.
The figure above clearly shows how the Vision and Mission for RIM drives the overall planning framework. The Strategic Objectives drives the Operational Management Plan (OMP) which is also informed by the SWOT Review and input from stakeholders including the RIM Management who is responsible for implementing the management framework. The OMP calls for several Specific Management Plans, one of which is the Interpretation Plan.

1.3. Purpose of the Interpretation Plan

The Interpretation Plan aims to make the legacy of the Robben Island WHS ‘come alive’ as a platform for nurturing learning experiences that reflect the practices, spirit and ethos of the Island. It aims to make the Island and its legacy accessible to all, and to nurture and conserve the values enshrined in the site. These are values which are critical to the building of a just and democratic society based on the principles of human rights and responsibilities.

The organisational fragmentation currently experienced in RIM underscores the need for a tool such as the Interpretation Plan for galvanising the activities of the organisation in a manner consistent with the Integrated Conservation Management Plan (ICMP).

However, for the Interpretation Plan to fall on fertile ground role-players must agree on the Current State of the Island and acknowledge that:

‘Robben Island is no longer what it used to be... has been neglected and is in a deteriorated state. It has become dilapidated and is totally neglected. There is no EPP who does not feel shamed by the current state of the island. It is in fact questionable as to why visitors are allowed on the island in its current
state. It should first be made presentable before visitors should be allowed to go there’.

The Statement of Significance sets the overall tone for this Interpretation Plan to guide a turnaround strategy that would see RIM become a leading World Heritage Site (WHS) in terms of interpretation of its outstanding universal value (OUV).

1.4. Defining Interpretation

RIM used existing definitions of interpretation within the heritage sector to inform its own definition. These definitions include the ICOMOC Ename Charter of 2004\(^1\), the US/ICOMOS Charleston Declaration, and that of Interpretation Australia of 1978, as drawn from the Interpretation Plan in the 1\(^{st}\) ICMP:

‘... an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience and illustrative media, rather than simply to communicate factual information’.

\(^1\) Interpretation refers to the full range of potential activities intended to heighten public awareness, deepen visitor experience and enhance understanding of cultural sites. These can include professional and popular publications, public lectures, on-site installations, formal and informal educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself.
2. Legislative and Policy Framework

Under the National Heritage Resources Act (NHRA) of 1999, RIM as the legal custodian of RI as a Grade 1 site, i.e. a heritage resource with exceptional qualities, must recognise, *inter alia*, that the site has the capacity to promote reconciliation, understanding and respect among South Africans and contribute to the development of a united South African identity. The Island must be managed in a way that guards against the use of the resource for sectarian purposes or political gain. It must contribute significantly to research, education and tourism and must, therefore, be developed and presented for these purposes in a way that ensures dignity and respect for cultural values.

The responsibilities for interpretation in RIM must not be the ambit of a single party. Broad-based role-player representation has much to contribute here. South Africa Heritage Resources Agency (SAHRA) has entered into a Memorandum of Understanding (MoU) to define each party’s roles and responsibilities and to establish a Heritage Advisory Committee (HAC). However, the HAC is currently not functioning. This has had a negative impact on the implementation of the first ICMP.

RIM has a rich archive both at the Island and the Mayibuye Archive based at UWC, which is a national and international resource. RIM is therefore required to comply with the National Archives and Record Service of South Africa Act 43 of 1996, administered by Department of Arts and Culture (DAC). This Act provides for a National Archives and Record Service, the proper management and care of the records and the preservation and use of a national archival heritage. Even though RIM is considered to be an institution of learning and jointly, with the University of the Western Cape (UWC) and the University of Cape Town (UCT), offers a postgraduate diploma in Museum and Heritage Studies, there is no legally binding relationship with the Department of Education (DoE).

Institutionally, RIM adheres to the following key frameworks governing WHSs:

- The *Guidelines to the Burra Charter: Conservation Policy* guides all aspects of the conservation of cultural significance on World Heritage Sites such as the treatment of the fabric, the use of the place and the use of introduced interpretative material;
- The *Convention for the Safeguarding of the Intangible Cultural Heritage* promotes and safeguards intangible cultural heritage in line with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development;
- The ICOMOS Ename Charter outlines principles to interpret and present cultural heritage sites, and defines basic objectives in relation to the stated principles of site interpretation while the ICOM Code of Ethics for Museums provides principles and guidelines for best professional museum practice (RIM Strategic Plan 2012-2017:33).
3. Current Heritage Interpretation

Many successful interpretation activities have been launched on the Island. However, these have generally not succeeded in communicating a powerful, integrated message that is linked to the universal significance of the site, to the various audiences served by RIM.

The Interpretation Plan: Phase 1, appended to the 1st ICMP, tried to address the need for greater coherence by viewing the layered history of Robben Island through the lens of the Political Imprisonment Landscape. The latter had been identified as the priority landscape for the period 2007-2012 in the ICMP. The sites, stories, buildings, memories, associations, landscapes and the natural environment associated with the Imprisonment Landscape were accordingly dealt with by the Interpretation Plan: Phase 1. It was not anticipated that the overall Interpretation Objective for the site would change with the inclusion of other sites, as the layered history is reflected by the routes and narratives of the prioritised period.

However, the 1st ICMP Interpretation Plan was not properly implemented, possibly because it was considered too complex and, therefore, difficult to implement. The plan did not contain clear interpretation objectives for sites, places, landscapes or the various stories about the Island. On a practical level insufficient linkages were created between the tangible and intangible heritage, leading to ineffective communication of the core value of the Island. Insufficient effort was put into merging diverse strands of experiences at the end the visit and to provide closure.

On a conceptual level, the focus on the Imprisonment Landscape tended to be at a cost to holistic narrative and full use of the diverse heritage layers on the Island. It is understood that the Imprisonment Landscape has special symbolic value in light of the struggle against Apartheid and iconic prisoners like former President Nelson Mandela and others. However, this focus has been so narrow that even important features of the Imprisonment Landscape, such as the quarries, have remained unexplored; so too the many, symbolically relevant, linkages with other historical heritage layers.

These problems were enhanced by operational issues, such as a lack of staff motivation and insufficient staff knowledge and training about the multi-layered nature of the Island's heritage, and how to create linkages with the natural environment. When combined with the limited tourism products and options given to visitors the weaknesses of the interpretation programme further reduce overall visitor experience and makes it difficult to reach the emotional and other learning objectives. These shortcomings lead to the erosion of the Island’s Outstanding Universal Value (OUV). It also contributes to the neglect of certain heritage layers and the erosion of the tangible and intangible heritage that underpins the OUV of the Island.
4. Improving Heritage Interpretation

The fully realise the potential Robben Island has to offer in terms of the presentation of heritage and associated learning experience, the drive for such effort can be focussed on the Statement of Significance.

4.1. Statement of Significance

Robben Island’s Statement of Significance, as elaborated in the 1st ICMP commences with a quote from the ex-political prisoner (EPP), Ahmed Kathrada:

*While we will not forget the brutality of apartheid, we will not want Robben Island to be a monument to our hardship and suffering. We would want it to be a triumph of the human spirit against the forces of evil. A triumph of wisdom and largeness of spirit against small minds and pettiness; a triumph of courage and determination over human frailty and weakness, a triumph of the new South Africa over the old.*

Ahmed Kathrada

As a site of living heritage, and a national and international symbol of political imprisonment, Robben Island holds strong symbolic associations for humanity. The site is a universal symbol of hope, solidarity and transformation, a site of spiritual reflection, healing and pilgrimage. As such, it offers a world struggling under social injustices and intolerance, an example of the indomitable nature of the human spirit.

Banishment, forced labour, imprisonment, isolation, and resistance to these civil rights infringements, are inscribed on the history of Robben Island over more than three centuries. The cultural and natural landscapes, the views and vistas, and the memories it holds, bear eloquent testimony to the physical and psychological hardships endured by those held on the Island during centuries of colonialism and Apartheid.

Yet it is the resilience, struggles and fighting spirit of the people of South Africa – interwoven with those of Africa and the world – and the triumph of liberation and democracy, that constitute Robben Island’s universal significance. Robben Island has come to symbolise, not only for South Africa, or even the African continent, but also the entire world, the resilience and the eventual triumph of humanity over enormous hardship and adversity. The Island represents a place of trauma and suffering by many and as such is a catalyst for healing.

Robben Island is described as a ‘University of Life’, through which strategies for a future society that is based on tolerance, respect and non-racialism were nurtured and implemented. The emphasis on education, debate and lifelong learning, is testimony to the fight for justice and
education and is key to Robben Island’s role as a heritage site and its human rights discourse. It demonstrates the role of education in the championing of human rights and the creation of a just society. It creates a space of contestation and dialogue that is the ingredient of a democratic society.

Robben Island’s tangible and intangible resources, its oral histories, documentary evidence, collections, structures, artefacts and landscapes hold the potential to provide a complex, rich interpretation of this WHS, its interconnections with other sites and its associated values.

The Statement of Significance sets the tone for the rest of the management plan as for the Interpretation Plan, which needs to identify a core message to be communicated to different audiences. The OMP plans calls for a Cultural Landscape Mapping (CLM) unit that will produce layered maps with point and linked attributes that will great enhance the accessibility to the rich array of places on the Island that demonstrate the above qualities mentioned in this section.

**4.2. Core Message of the Robben Island WHS**

Walter Sisulu described Robben Island as ‘a place to which so-called undesirables of our society were banished’ and that this should be turned around so that the Island could become a ‘source of enlightenment and education on the dangers of myopic philosophies, social and economic practices whose primary and sole objective is the oppression of one group over another’ (RIM ICMP 2007-2012:2). In other words, it should be transformed from a place of imprisonment to a place of liberation and learning. Its message should be one that liberates the human mind.

The ‘triumph of the human spirit over enormous hardship and adversity’ lies at the core of the message that RIM wishes to communicate and make meaningful to its visitors and audiences. This core value applies to the banishment, hardship, isolation and political imprisonment that people suffered on the Island in the course of its long history, coupled with resistance, resilience, tolerance and the ultimate triumph of the human spirit. The triumph of the human spirit over enormous hardship and adversity applies equally to the liberation of the human body from captivity as to the liberation of the human mind from the captivity of ‘myopic philosophies’.

It makes sense for the Political Imprisonment Landscape and its link to the Struggle against Apartheid to serve as a starting point for the exploration of the other linked landscapes and heritage elements at Robben Island. However, there is a need to reaffirm the integrated, multi-layered nature of the Robben Island Cultural Landscape (RICL). In interpretation the core message should therefore be used to bind together the entirety of Robben Island’s multi-layered heritage.
The core message of Robben Island therefore needs at least the following elements:

- Robben Island is a complex historical, spiritual and political site. This is reflected in the multiple and sometimes contradictory voices, memories and stories which contribute to its significance as a WHS;
- Banishment, hardship, isolation and political imprisonment occur throughout the long history of the Island, reflecting the efforts of different authorities to stifle and dissent, to punish or to marginalise those rejected by those in power;
- In this wider context Robben Island's Political Imprisonment Landscape epitomises the greatness of the human spirit and its capacity to overcome all forms of hardship through active resistance against racism, cultural and political intolerance and a deliberate nurturing of the values of lifelong learning and critical debate.

RIM will explore these elements through a set of heritage interpretation themes. One key objective of RIM is to interpret its heritage resources based on the following principles.

### 4.3. Principles of Interpretation

The following Principles of Interpretation will guide and underpin the study of, selection, implementation and monitoring of interpretation strategies at the Robben Island WHS.

1. **Minimal intervention:** The fabric, footprint, landscapes and vistas are all part of the layered history of Robben Island. To this end, the interpretative strategies of RIM need to conserve and enhance these features rather than impact negatively on them;
2. **Use of multiple voices and multi-layering:** This refers to actively seeking multiple narratives and not inhibiting communication of contested memories and stories. It also refers to presenting to visitors and audiences variations of narratives which provide an inclusive story. Furthermore it seeks to ensure that all narratives where applicable are contextualised within the South African and international context. Interconnectedness is demonstrated and reference materials are used from the UWC/RIM/Mayibuye Archive Collections;
3. **Ensuring universal access:** Making sure that the variety and forms of interpretation tools create cross cultural, physical, linguistic and social access to the legacy of Robben Island;
4. **Respecting and striving for authenticity:** To continually interrogate authenticity of experiences, narratives and make necessary interventions where appropriate;
5. **Stakeholder participation and transparency in museological decisions:** To strive for identification and active participation of appropriate stakeholders in the development of Interpretation Plans; to ensure there is transparency in the articulation of Museum decisions and processes with respect to interpretation; to provide for feedback and comment opportunities for the public with respect to interpretation tools;
6. **Inclusivity:** RIM is a national museum. It is therefore mandated to speak to an audience of all people’s who live in South Africa. The narratives should reflect this inclusivity and
particular efforts should be made to ensure that an on-going audience development programme is generated through market research. RIM is a WHS and its narrative should therefore reflect the universality of the legacy of the Island to the world. Visitors and audiences should all experience inspiration and the positive influence of RIM legacy;

7. **Ensuring compliance to a Code of Ethics:** To ensure that all staff are trained in the ICOM Codes of Ethics for Museums, 2004; to plan for and monitor application of the Code of Ethics through policies and procedures and practice;

8. **Integrated interpretation of cultural and natural environment:** The unique birdlife, geological formations, landscapes and vistas should be interpreted together with that of the cultural environment;

9. **Nurture notion of the living heritage/museum:** To strive to understand what a living museum and heritage site is, and to integrate such perspectives into its programming and communications strategy. To ensure that all visitors (tourists, school groups, campers, conference goers, etc) understand that they are a part of the heritage-making process of RIM and that their stories and footprints are valued. That all visitors should feel that they have been affected by and are affected by their journey to Robben Island and that its legacy speaks to their condition;

10. **Striving for professional excellence:** That all aspects of work related to RIM are recognised by RIM staff and service providers, as critical to the total positive experience for visitors. Training and development needs which are identified need to be followed up and provision made. Each year the benchmark for excellence needs to be raised;

11. **Actualising the Statement of Significance:** Heritage interpretation should ensure that the Statement of Significance is embodied in representation of Robben Island through themes such as resilience, triumph of the human spirit and heritage values.

12. **Relevance:** That the interpretation of the legacy of Robben Island should be related to the social, economic, historical and cultural contexts in which it is found.
4.4. Additional Elements

It is important for the core message also to reflect important and peculiar aspects of the South African historical-cultural context. This can be achieved by the inclusion of Ubuntu as an element of the interpretation framework. Ubuntu, ‘umuntu ngumuntu ngabantu’, as a philosophical concept can be recognised in the way of life, the relationships and the resilience of the prisoners on Robben Island. It is best illustrated by the practices of ‘kolkhoz’ in the prison, the open debates and discussions, the sharing of letters, family visits and formal and informal learning.

Through internal and external seminars and discussions RIM has further articulated the nature of the Robben Island experience as that of a ‘pilgrimage’. However, not everyone who visits Robben Island necessarily experiences their visit as a pilgrimage; however, the site must meet the needs of both ‘pilgrims’ and other visitors while reducing potential conflict between visitor needs.

The variety of Interpretation Strategies identified by RIM in order to meet the specific interpretation objectives are an attempt to mediate the variety of visitor needs articulated through the visitor surveys. It is important however, that a balance is created between the intended objective and the strategies used so that they do not dilute, sensationalise or commercialise what is still a painful part of South African history.

One of the learning theories currently being used in schools and by museum educators is the Constructivism Learning Theory. This theory is built on the premise that learners not only construct knowledge for themselves, but that each learner constructs meaning both individually and collectively. Some areas of this theory overlap with elements of Tilden’s principles cited earlier in this chapter. This theory is ideally suited to the notion of the Knowledge Hunt which is presented in this document as the key interpretative strategy for specialised, educational visitor experiences.

In this strategy educators develop the situation for students to explain, select a process of groupings of materials and learners, build a bridge between what students already know and what they want them to learn, anticipate questions to ask an answer without giving away an

\[2\] Zulu maxim.
\[3\] Prisoners were graded from A to D categories. These categories gave certain privileges to some and not others; privileges of numbers of letters, access to groceries and cigarettes, bread, and so on. In order to defy the Prison Regulations and its attempts to create differences based on access to resources, the prisoners created the kolhoz into which all resources were placed for sharing, even amongst those who did not have access.
\[4\] Also known as Mrhabulo.
explanation, encourage students to **exhibit** a record of their thinking by sharing it with others and solicit students’ **reflections** about their learning⁵.

The synergy therefore between interpretation as conservation tool, interpretation as a key strategy for creating mindful visitors with clear cognitive, emotive and behavioural objectives and the notion of ‘pilgrimage’, underpins the Interpretative Routes that have been designed by RIM as part of the Interpretation Plan.

It is believed that careful **planning** of interpretation, and then the **implementation** of appropriate interpretation objectives and strategies will help RIM to nurture ‘mindful visitors’ who would gain further perspective and a deeper understanding through their experience on the Island. Mindfulness is a state of mind that results from drawing novel distinctions, examining information from new perspectives and being sensitive to context. RIM will carefully construct visitor experiences, following the principle of ‘multiple voices’ to ensure that the diverse range of stories integrated into a coherent set of narratives. Visitors and audiences will be encouraged to think through the various narratives and, using their cognitive skills, make their own decisions.

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4.5. Interpretation Objectives

The overall Interpretation objective is for all visitors to gain an understanding of the resilience of political prisoners and other outcasts on Robben Island and the triumph of the human spirit in the face of great adversity and suffering, in a way that moves them and inspires them to embrace tolerance as a way of life.

Subsidiary objectives include the following:

1. **Learning objective:**
   
   For all visitors to gain an understanding of how political prisoners throughout the many historical eras of the Island survived a harsh environment and harsh treatment, while retaining their dignity and a resilience of the human spirit. This experience reflects the spirit of the South African people and their allies in the fight against Apartheid and all forms of inhumanity of man towards man, as the reconciliatory spirit of the South African people and nation.

2. **Emotional objective**
   
   That the majority of visitors will be moved by the struggles and hardships experienced by Ex-Political Prisoners (EPPs) and at the same time draw inspiration from their ability to overcome this suffering and cruelty with triumph.

3. **Behavioural objective**
   
   To embrace tolerance as a way of life: -- to practise respect, reject prejudice and to actively contribute to a culture of human rights.

The following interpretation themes provide the basis upon which to implement heritage conservation projects.
4.6. Heritage Interpretation Themes

RIM will use the following themes to communicate the core message of the Island.

**Theme 1: The Island as a microcosm**

Robben Island as a microcosm of the world, and colonial and Apartheid South Africa, and its legacy of resistance and resilience belongs not only to the people of South Africa, but also to those who fought against Apartheid in Africa and the world. The site offers a world struggling with social injustices and intolerance an example of the indomitable nature of the human spirit. The site is a catalyst for healing and a source of enlightenment on the dangers and futility of myopic philosophies and practices.

Sub themes include the following:
1. Tracing the journeys of peoples: whether forced, through circumstance or by choice;
2. The cycles of humankind's inhumanity and cruelty to people;
3. Political imprisonment and its impact on society: Strengthening resistance through organisation and challenging oppressive conditions that undermine family/societal structures.

**Theme 2: Robben Island as a ‘University of Life’**

Robben Island is a place of enlightenment and that symbolises the triumph of wisdom and largeness of spirit against small minds and pettiness. It became known as the ‘University of Life’ to many of those incarcerated there and demonstrates the values of lifelong learning and debate, and their place in building a democratic society.

Sub themes include the following:
1. Education and resistance in the Maximum Security Prison and its on-going relevance for building a society reflective of freedom and justice;
2. Cultural diversity/anti-racism and a culture of human rights and responsibility;
3. ‘*Mrhabulo*’ and *Kolkhoz*’

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6 *Mrhabulo* – well organised and planned sessions of debate about social, political and economic issues.
7 *Kolkhoz* – the sharing of resources pooled amongst prisoners who qualified for ‘privileges’ through the prison grading system with those who had few or none.
**Theme 3: Triumph of the human spirit against the forces of evil**

Robben Island should become a symbol of the triumph of the human spirit over evil and myopic philosophies and should bear testimony to the hardship endured by all who were banished and imprisoned there over the centuries.

Sub themes:
1. Local and international support systems created for political prisoners;
2. Continuities and discontinuities of unity and difference in the MSP: Prisoner – prisoner relationships;
3. Complexity of relationships between prisoner and warden;
4. Hard labour as punishment and work sites as places of resistance;
5. Isolation and the human spirit;
6. The ‘Professors’ and political prisoners: Exploring relationships between common law prisoners and political prisoners;
7. Narratives of triumph and healing: Contestations of meaning and multiple voices.

**Theme 4: Conservation of the heritage of the Island**

The built fabric of the Island, its landscapes and vistas bear testimony to a dark and sombre history. The conservation of this tangible heritage and the intangible heritage resources of memories and stories must be communicated and shared.

Sub themes include the following:
1. Conservation and interpretation of universal significance;
2. Interpretation as a tool for conservation: Keeping alive cultural practices and traditions;
3. Landscapes of hard labour and its use;
4. The rubbish dump and its uses as sources of smuggling and accessing resources;
5. The relationship between the cultural and natural landscapes of Robben Island;
6. Exploring how the Robben Island natural environment contributed to the development of a unique Robben Island culture;
7. Symbols, language, communication and traditional practices;
8. Memory Landscapes\(^8\): Evoking the intangible past in the present.

The identified themes for the interpretation of the heritage of Robben Island provide a basis for project implementation.

\(^8\) This includes memories which people have of the Robben Island environment at the time of their engagement with the site, the insertion of subjective feelings and associations with the landscape; taking into cognisance the fragility of memory and its relationship with forgetting and trauma associated with the site.
5. Management Strategies

Firstly it is necessary to clarify the core-message across the institution of RIM, making use of the Inventory of Interpretive Potential for the interpretation and presentation of the heritage that Robben Island has to offer. Further strategies around education, research and marketing are essential for centralising heritage conservation as the core function of the organisation of RIM.

5.1. Inventory of Interpretative Potential

The previous Interpretation Plan provided a sound basis on which to build an inventory of interpretive potential for the organisation. The inventory systematises the information based on the four interpretive routes, namely:

- **Route 1:** Arrivals and Departures
- **Route 2:** Limestone Quarry
- **Route 3:** Maximum Security Prison Precinct
- **Route 4:** Bluestone Quarry

These routes identify 31 significant sites, with interpretation strategies as detailed in Table 1.

### Table 1: RIM Inventory of Interpretation Potential

<table>
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<th>Site or Landscape</th>
<th>Interpretation Strategy</th>
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<td><strong>Route 1: Arrivals and Departures</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Themes:</strong> Resistance and resilience; Robben Island and the World: A microcosm of colonial and Apartheid South Africa</td>
<td></td>
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<tr>
<td>1.1 Jetty 1</td>
<td>Jetty 1 information to be included in the brochure specific to the route; Documentary of Jetty 1: A reconstruction</td>
</tr>
<tr>
<td>1.2 NMG to Robben Island</td>
<td>Curated multi-medium exhibitions and related activities; Interactive installations using touch screen technologies; Audio installations; Audio / visual installations</td>
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<tr>
<td>1.3 Historic Vessels/Ferry journey</td>
<td>Audio equipment with soundscape; extracts of interviews with Political Prisoners, Namibian Political Prisoners, warders, skippers, family members. Visitors should be able to select whose stories they would wish to listen to or Guide / Custodian at Jetty 1 to provide brief narrative about the various ferries used. Installation of prison artefacts in the ferry holds</td>
</tr>
<tr>
<td>1.4 Middle Passage</td>
<td>Audio equipment for individual visitor. Selection of extracts from interviews with various people including Namibian political prisoners, South African political prisoners, warders, family members, lawyers, and so on, who travelled to Robben Island. Dramatised audio versions of earlier journeys such as Krotoa, Autshumato, Makhanda, and similar can also be done. Extracts of interviews with photographs of Prisoners, warders, family members to be included in the brochure for the route</td>
</tr>
<tr>
<td>1.5 Murray's Bay Harbour</td>
<td>Visitors should be met by an EPP / Guide. Visitors should be divided into smaller groups and given overview of harbour area, the channelling process and procedures when arriving on harbour. The prison chains, uniforms, and so on associated with the harbour should be placed in the Orientation Centre at harbour. This should also be an opportunity to orientate Visitors to the Harbour; Shop, Visitors' Centre (VC), Orientation Centre and Café</td>
</tr>
<tr>
<td>1.6 Visitors' Centre</td>
<td>Information to be placed in the route-specific brochure</td>
</tr>
<tr>
<td>Site or Landscape</td>
<td>Interpretation Strategy</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td><strong>Route 2: Limestone Quarry</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Themes:</strong> Robben Island: The University of Life; Robben Island and the World: A microcosm of colonial and Apartheid South Africa; Resistance and resilience; Conservation of the tangible and intangible heritage of Robben Island</td>
<td></td>
</tr>
<tr>
<td><strong>2.1 Graveyard</strong></td>
<td>Clear vegetation to reveal other graves currently hidden by trees. New narrative which is sensitive to language and people focused rather than health condition and images which are demeaning. Narrative through Tour Guides and booklets needs to draw linkages between isolation through the ages, colonial history and Apartheid. A booklet which contains stories, extracts of letters and Commissions of Enquiry. Screening of a RIM scripted documentary at the Orientation / Visitors’ Centre on the Island. Provide visitors with an option of using audio guides</td>
</tr>
<tr>
<td><strong>2.2 Limestone Quarry Road</strong></td>
<td>Narrative of guide to capture experience of hard labour and resistance. Introduction of signage with image related to the brochure. Songs of the lime quarry available on audio equipment</td>
</tr>
<tr>
<td><strong>2.3 Limestone Quarry</strong></td>
<td>Introduction of clearly demarcated footpath around perimeter of quarry. Unobtrusive signage at key viewpoints which would disperse visitors across the lip of the quarry. Brochure / audio guide which would include extracts from interviews with EPPs who have worked in quarry, speaking about their experiences of working there, as well as how and why educational activities took place at the site. An interpretation of the isivivane and EPP reunion of 1995</td>
</tr>
<tr>
<td><strong>2.4 Logistics</strong></td>
<td>Narrative reference to WW2 period and the role of women in the Island fortification. Audio guide narrative for walking tours</td>
</tr>
<tr>
<td><strong>2.5 Male Leprosarium</strong></td>
<td>Narrative / audio guide. New narrative which is sensitive to language and people focused rather than health condition and images which are demeaning. A booklet which contains stories, extracts of letters and Commissions of Enquiry</td>
</tr>
<tr>
<td><strong>2.6 Sobukwe House</strong></td>
<td>See Sobukwe Precinct Plan</td>
</tr>
<tr>
<td><strong>2.7 Warders’ Recreation Area / Beach</strong></td>
<td>Image of warders and families. Narrative / audio guide to include extracts of interviews, documents which relate the warders’ stories of life and living on the Island, and draw comparisons between MSP and Village life</td>
</tr>
<tr>
<td><strong>2.8 VOC Prison Site</strong></td>
<td>Narrative to include issues of continuity of resistance and forced labour. Brochure to include images of Robben Island during this period</td>
</tr>
<tr>
<td>Site or Landscape</td>
<td>Interpretation Strategy</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Route 3: Maximum Security Prison Precinct</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Themes:</strong> Robben Island: The University of Life; Robben Island and the World: A microcosm of colonial and Apartheid South Africa; Resistance and resilience; Conservation of the tangible and intangible heritage of Robben Island</td>
<td></td>
</tr>
<tr>
<td>3.1 A-Section</td>
<td>Well detailed map of the MSP with each section clearly marked with what can be found there. Self-guided (guide / security present). Reactivating the original intercom system and feature original use of the intercom, for example, short story about the intercom system use and sounds that used to be played through them in their (EPPs) own words. Interior remains as is. Introduction of names, period and spaces, synchronisation – through re-introduction of the Prison Record Book with adaptation. Information board about the space (too many dotted across MSP and site; potential to have good brochures in various languages)</td>
</tr>
<tr>
<td>3.2 B-Section</td>
<td>Acknowledgement of all individuals who have been in that section through Prison Record Book. Take it back to the 1960s look. Take lighting back to the 1960s to create mood. Audio Visual and information installation of reference group message and related footage</td>
</tr>
<tr>
<td>3.3 C-Section</td>
<td>Story of Tsafendas. Installation of artefacts in cells (for example lighting). Use of audio equipment to tell stories about punishment techniques juxtaposed against artefacts</td>
</tr>
<tr>
<td>3.4 D-Section</td>
<td>Acknowledgement of all who have been in the section through Prison Record Book. Focus on narrative audiovisual presentation. Possibly fully guided by Namibians. Bring back the storeroom and sewing machine / possibly re-creation</td>
</tr>
<tr>
<td>3.5 E-Section</td>
<td>Acknowledgement of all names. Fully guided. Re-creation of spaces according to periods using photographs, re-introduce relevant artefacts. Minimal audiovisual installation (visitor message)</td>
</tr>
<tr>
<td>3.6 F-Section</td>
<td>Acknowledgement of all names. Fully guided. Re-creation of spaces according to periods using photographs, re-introduce relevant artefacts. Minimal audiovisual installation (visitor message)</td>
</tr>
<tr>
<td>3.7 G-Section</td>
<td>Acknowledgement of all names. Fully guided. Re-creation of spaces according to periods using photographs, re-introduce relevant artefacts. Minimal audiovisual installation (visitor message)</td>
</tr>
<tr>
<td>3.8 Hospital</td>
<td>Hospital – General. General acknowledgement without individual names. Acknowledgement of names of those prisoners who worked there. Artefacts; Minimal audio-visual</td>
</tr>
<tr>
<td>3.9 Kitchen</td>
<td>Hospital – Isolation. Acknowledgement of individuals who were there. Artefacts; Minimal audiovisual; Memorial acknowledgement; Possibility of a garden and moment of silence</td>
</tr>
<tr>
<td>3.10 Prison hall</td>
<td>Acknowledgement of prisoners who worked there. Minimal audio visual (Not for music and dance). Artefacts and photos / menu samples, use of the kitchen as centre for communication and smuggling</td>
</tr>
<tr>
<td>3.11 Gardens</td>
<td>General information about use of the space. Wall of commemoration a possibility. Re-use as dining hall, reading room and internet café by Visitors</td>
</tr>
<tr>
<td>3.12 Sports Grounds</td>
<td>Re-make as it was. Possible use by visitors as contemplative spaces</td>
</tr>
<tr>
<td>3.13 Administration Block</td>
<td>Re-use for sporting activities. Narrative for guides and audio guide, brochure</td>
</tr>
<tr>
<td>3.14 Zink Tronk</td>
<td>Acknowledgement of names. Installation of drawings. Model of Zink Tronk. Information about it</td>
</tr>
<tr>
<td>Site or Landscape</td>
<td>Interpretation Strategy</td>
</tr>
<tr>
<td>-------------------</td>
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</tr>
<tr>
<td><strong>Route 4: Bluestone Quarry</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Themes:</strong> Robben Island: The University of Life; Robben Island and the World: A microcosm of colonial and Apartheid South Africa; Resistance and resilience; Conservation of the tangible and intangible heritage of Robben Island</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td>4.1 Kramat and graves</td>
<td>Interpretive boards</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
</tr>
<tr>
<td></td>
<td>Annual Mazaar Festival, linking it to similar festivals along the East Coast of Africa</td>
</tr>
<tr>
<td>4.2 Site of Xhosa Chiefs’ incarceration</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td></td>
<td>Interpretive boards</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
</tr>
<tr>
<td></td>
<td>Documentaries of the 150 years of wars of dispossession to be played at VC</td>
</tr>
<tr>
<td>4.3 Ou Tronk and workshops</td>
<td>Re-use of the site for crafts / product development workshops.</td>
</tr>
<tr>
<td></td>
<td>Photographs of the workshops being used by prisoners installed as part of an exhibition in space.</td>
</tr>
<tr>
<td></td>
<td>Models of the furniture, objects made in the workshop. Extracts of interviews with EPPs as they recount working in the space.</td>
</tr>
<tr>
<td>4.4 Female Leprosarium</td>
<td>Map of Robben Island and brochure</td>
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<tr>
<td></td>
<td>Interpretive boards</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
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<tr>
<td></td>
<td>Dramatised documentary of leprosy period</td>
</tr>
<tr>
<td>4.5 World War Two structures</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td></td>
<td>Interpretive boards</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
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<tr>
<td></td>
<td>Special Tours of WW2 structures</td>
</tr>
<tr>
<td>4.6 Bamboo Factory</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
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<tr>
<td></td>
<td>Documentary series on forced labour on the Island</td>
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<tr>
<td></td>
<td>Theatre performances at the sites on this route for special commemorative days</td>
</tr>
<tr>
<td>4.7 Shipwrecks</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
</tr>
<tr>
<td></td>
<td>SAHRA documentary on maritime archaeology to be played at VC</td>
</tr>
<tr>
<td>4.8 Remains of VOC gardens</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
</tr>
<tr>
<td></td>
<td>Create model of the gardens</td>
</tr>
<tr>
<td>4.9 Bluestone Quarry</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td></td>
<td>Audio guide</td>
</tr>
<tr>
<td></td>
<td>Interpretive boards</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
</tr>
<tr>
<td>4.10 Trench / Wire fence</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
</tr>
<tr>
<td></td>
<td>Restore wire fencing and visitors to walk the route</td>
</tr>
<tr>
<td>4.11 Children’s Settlement</td>
<td>Map of Robben Island and brochure</td>
</tr>
<tr>
<td></td>
<td>Interpretive boards</td>
</tr>
<tr>
<td></td>
<td>Guided / orally and language accessibility</td>
</tr>
<tr>
<td></td>
<td>Children’s exhibition curated by children in the Church of the Good Shepherd</td>
</tr>
</tbody>
</table>
5.2. Interpretation and Education

Robben Island is described as a ‘University of Life’. The emphasis on education, debate and lifelong-learning is testimony to the fight for justice and education and is key to Robben Island’s role as a heritage site and its human rights discourse. The Education Department is a critical link internally in RIM and also externally with the broader public.

The strategic objective of the Education Department is to create an environment that encourages lifelong learning through effective innovative educational programmes which promote cultural heritage, environmental awareness and sustainability and supported by customised learning materials for raising awareness of the layered history of RIM. It also aims to promote access to RIM as a space where learners, educators and staff can learn, gain and share knowledge of the heritage value of Robben Island’s multi-layered heritage.

The existing education programme needs to be consolidated, reviewed and enhanced in accordance with the overall interpretation strategy.

5.3. Interpretation and Research

Research is fundamental for effective implementation of interpretive strategies. Research capacity in the organisation is lacking and requires enhancement. While it is essential to have dedicated research core staff, partnerships with tertiary institutions could also enhance the research capacity and capability of the organisation.

As a support function, the research focus has to be aligned to the interpretive priorities of the organisation.

5.4. Interpretation and Marketing

The RIM brand should reflect the essence of Robben Island and should be guided by the Branding Principles contained in the previous Interpretation Plan. In building the RIM brand, product development and retailing will contribute to the realisation of RIM’s Strategic Objectives. In particular they should support the objectives of:

1. Communicating heritage values of the site;
2. Promote conservation of the heritage resources;
3. Contribute to local economic development and sustainability.

The products that need to be developed for the four Interpretative Routes therefore need careful attention. Products which enhance visitor and audience appreciation of the Island’s
heritage resources, both tangible and intangible, should take precedence. The overall interpretation strategy should inform and guide the Marketing Strategy.

**5.5. Interpretation and the RIM Collections**

RIM is the custodian of a large number of movable and immovable collections, including a large archive of artefacts, historical documents, photographs, artworks and audio-visual materials depicting South Africa’s culture and the struggle for freedom and justice between the 1920s and the 1990s. These materials are housed at the University of the Western Cape’s Robben Island Mayibuye Archives, in various buildings on the Island, at the building known as Jetty 1, and some artefacts are also on display at the Nelson Mandela Gateway.

It is important to acknowledge centrality of the RIM collections and archives as the major source of information that informs the heritage activities of the organisation. However, the important contribution that could be made by other archives, such as the National Archives in Cape Town and other archives internationally, such as the Dutch and British archives, should also be acknowledged. Digitisation of the RIM archives would make it easier to link these various archives and make the content more accessible to researchers and visitors alike. Physical location of the Mayibuye centre has long been an issue which impedes accessibility. Thus relocation of the archive needs to be a consideration in this period (2013-2017).

**5.6. Monitoring and Evaluation**

The purpose of monitoring and evaluation (M&E) would be to measure the degree to which objectives and targets have been met, and to feed back into the redesign of the Interpretation Plan as part of the project cycle. The M&E process has to form part of, or feed into an overarching Strategic Plan. The M&E system will aim to not only monitor the roll-out of the plan but to assess RIM’s ability to interpreting and communicate the Robben Island message correctly, effectively, and to a wide range of stakeholders.

Effective M&E of the Interpretation Plan should rely also on feedback from the Marketing Department and the Tourism Services Department about visitor experiences and tourist needs.

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*This section draws mainly from the Heritage Department Cultural Heritage Policy and Procedure Document, Collection management policy for RIM, Jetty 1, Nelson Mandela Gateway and the UWC-Robben Island Mayibuye Archives.*
6. Action Plan

The Action Plan leans strongly on four legs: taking stock of the current status of interpretation at RIM; achieving better coordination and stakeholder involvement, engage in more in-depth and better utilisation of the heritage interpretive potential, and the establishment of a Monitoring and Evaluation (M&E) system. The M&E system will aim to not only monitor the roll-out of the plan but to assess RIM’s ability to interpreting and communicate the Robben Island message correctly, effectively, and to a wide range of stakeholders.

As a task for management and staff in the Heritage Resources Department, take stock of the Current State of the Island when it comes to interpretation. Compare this state with a rather ideal Desired State of the Island in terms of interpretation, which is a situation in which the heritage interpretation potential is fully engaged and communicated. Examine the tasks in Table 2 in terms of their usefulness in moving interpretation at RIM from a current to desired state.

1. Re-establish the Interpretation Committee so as to improve participation and guarantee input from a broad-based platform and simply to keep the heritage discourse alive, fresh and accessible;

2. Use of the Inventory of Interpretive Potential as a basis for coordination with other departments about the development of new tourism products (e.g. new routes) and new tourism infrastructure (e.g. Interpretation Centre; Wall of Remembrance for EPPs that died on the Island); also for the development of new educational programmes. Develop supporting interpretative content for identified projects and initiatives. In this endeavor there must be plenty of interactions with the Visitor Management Plan and the Marketing Plan;

3. As part of an overarching management process, develop and put in place a Monitoring and Evaluation (M&E) framework for the Interpretation Plan. The M&E process should not only track the implementation of the plan in terms of line items completed, but especially should investigate the effectiveness by which core values have been communicated. The M&E system should be designed so that its measurements can easily inform management decisions for adaptive management.
Table 2: Actions to Implement the Interpretation Plan

<table>
<thead>
<tr>
<th>IP Action Category, Strategic Objective and Tasks</th>
<th>Priority</th>
<th>Timeframe</th>
<th>Deliverable</th>
<th>Cost</th>
<th>Responsible</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Action Category: Organisational capacity development</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Strategic Objective 2</strong></td>
<td></td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>2.1 Establish an Interpretation Committee</td>
<td>High</td>
<td>2013</td>
<td>Committee</td>
<td>0</td>
<td>CHO</td>
</tr>
<tr>
<td><strong>Action Category: Education and training</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Strategic Objectives 3, 6 and 7</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.2 Review and improve Public Heritage Education Programmes</td>
<td>High</td>
<td>2013</td>
<td>Programme</td>
<td>R0.1m</td>
<td>Education Senior Manager</td>
</tr>
<tr>
<td>2.3 Review and update public education materials</td>
<td>High</td>
<td>2013</td>
<td>Materials</td>
<td>R0.1m</td>
<td>Education Senior Manager</td>
</tr>
<tr>
<td>2.4 Establish partnership with the Education Department towards inclusion of Robben Island in the school curriculum, increasing exposure of RI to school-going youth</td>
<td>High</td>
<td>2013-2014</td>
<td>Partnership</td>
<td>0</td>
<td>Education Senior Manager</td>
</tr>
<tr>
<td>2.5 Establish partnerships with tertiary institutions and review and enhance the African Heritage Management Studies programme</td>
<td>High</td>
<td>2013</td>
<td>Partnership</td>
<td>0</td>
<td>Education Senior Manager</td>
</tr>
<tr>
<td>2.6 Ensure that RIM staff receives heritage management training, including participate in exchange visits</td>
<td>High</td>
<td>2013-2018</td>
<td>Trained staff</td>
<td>R0.75m</td>
<td>HR Senior Manager</td>
</tr>
<tr>
<td>2.7 Monitor and evaluation the impact and effectiveness of the education interventions</td>
<td>High</td>
<td>2013-2018</td>
<td>Report</td>
<td>R0.25m</td>
<td>CHO</td>
</tr>
<tr>
<td>Action Category: Interpretive projects for enhancement of visitor experience</td>
<td>Priority</td>
<td>Timeframe</td>
<td>Deliverable</td>
<td>Cost</td>
<td>Responsible</td>
</tr>
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<td>-------------------------------------------------</td>
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<td>-------------</td>
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<tr>
<td>Strategic Objective 3, 4, 5, 6 and 7</td>
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</tr>
<tr>
<td>2.8 Establish the Wall of Remembrance Project, as unifying project in RIM</td>
<td>High</td>
<td>2013-2014</td>
<td>Exhibition</td>
<td>R5.0m</td>
<td>CHO</td>
</tr>
<tr>
<td>2.9 Establish visitor orientation facilities and an exhibition spaces with the assistance of former prisoners, to allow the retention of cultural heritage, especially intangible and the preservation of the authenticity of the visitor experience. The exhibition space should allow for further interpretation from a wider perspective and various points of view and prepare visitors for an intimate visit with former prisoners</td>
<td>High</td>
<td>2013-2014</td>
<td>Facilities</td>
<td>R10m</td>
<td>CHO</td>
</tr>
<tr>
<td>2.10 Exhibitions Projects (G-Section Exhibition and DVD, Universal Access Policy, New MSP Exhibitions, NMG Courtyard Exhibition)</td>
<td>High</td>
<td>2013-2018</td>
<td>Exhibitions</td>
<td>R1.0m</td>
<td>Heritage Senior Manager</td>
</tr>
<tr>
<td>2.11 Stikland Pilgrimage Project (Research, Memorial Design, Construction, Unveiling, Filming, DVD Production)</td>
<td>High</td>
<td>2013</td>
<td>Memorial</td>
<td>R2.0m</td>
<td>Heritage</td>
</tr>
<tr>
<td>2.12 Conduct Research and Document Memories of EPPs in accordance with EPP Reference Group Projects</td>
<td>High</td>
<td>2013-2018</td>
<td>Material</td>
<td>R0.5m</td>
<td>Heritage</td>
</tr>
<tr>
<td>2.13 Establish a heritage training institute on Robben Island, renowned as an excellent learning centre for heritage management</td>
<td>High</td>
<td>2013-2018</td>
<td>Training facility</td>
<td>R20m</td>
<td>CHO</td>
</tr>
</tbody>
</table>
Appendix: Heritage Vocabulary

Introduction

The language of the struggle against colonialism and Apartheid in South Africa is riddled with its own peculiarities and associative power. Similarly, the Maximum Security Prisons (MSP) evolved a language of its own. In keeping with this linguistic tradition, a list of specific words which are found in this Plan and related to interpretation at RIM is included in this section for clarification. An attempt is made to provide an explanation for how the words are to be understood within the historical context and space of South Africa and Robben Island.

Interpretation in the case of the RIWHS is the process of deriving and communicating meaning and understanding of the values and significance of the WHS in a manner that enhances the national as well as universal significance and the spirit of Ubuntu, which was forged through hardship and struggle and is revealed in the oral stories, objects, artifacts, landscapes and sites of Robben Island. Interpretation is a key conservation tool of the intangible and tangible heritage resources of the Political Imprisonment Landscape of Robben Island.

Ubuntu is an African word meaning humanity to others. Loosely translated into English it means; ‘I am what I am because of who we are’. Archbishop Desmond Tutu (1999) defined Ubuntu as follows: ‘a person with ubuntu is open and available to others, affirming others, does not feel threatened that others are able and good, for he or she has a proper self-assurance that comes from knowing that he or she belongs in a greater whole and is diminished when others are tortured or oppressed.’

Visitor is used to describe those people who make a conscious decision to travel from their homes and places of residence to Robben Island and spend time on the site. This could be for two to three hours or up to extended periods of many days or months.

Publics refer to the people of South Africa and the world, who may or may not have an interest or stake in the legacy of Robben Island. RIM may choose to identify groups of people within these ‘publics’ and target them to become ‘visitors’. These include groups such as the economically disadvantaged, groups which may not be visiting for one reason or another or others, such as 25-35 year olds who are economically active and frequent travellers but who have not visited RIM.

10 Site includes the Island as well as all satellite facilities; Nelson Mandela Gateway, Jetty 1, and UWC/RIM/Mayibuye Archive.
**Audience** describes those people who participate in RIM initiated and constructed activities outside of the site; such as the members of the RIM road-show/travelling performance, reference group meetings, research activities, or those who watch or listen to RIM programming via various kinds of media and curated exhibitions.

**Living heritage** as denoted within the UNESCO definition at RIM, is the practices, values, stories, and memories which are embodied in people such as the ex-political prisoners (EPP), warders, WW2 veterans and peoples of South Africa and the world who resisted Apartheid. The visitor to RIM becomes a part of building and conserving the legacy of the Island and contributes to new memories, stories and histories through various public programme activities.

**Tangible and intangible heritage:** The UNESCO 2003 Convention defines Intangible Cultural Heritage as the practices, representations, and expressions as well as knowledge and skills that communities, groups and in some cases, individuals recognise as part of their cultural heritage. It is traditional and living at the same time. RIM recognises ‘the indivisible nature of tangible and intangible heritage. Intangible heritage gives meanings, values and context to objects and places’. The individual elements cannot be separated, they are inextricably linked. RIM also understands that there are a multiplicity of values that exist within any one site and that these relate to emotive, intellectual, physical and sensory experiences of the site.

**Theme-based:** Thoughtful and careful planning is the key to good interpretative strategies. These include a reflection on the RIM Statement of Significance and identifying key anchors which emerge as story-lines for tour narratives, exhibitions, educational activities, research and publications.

**Overall Interpretation Objective:** This is what RIM sets out to achieve through all of its interpretation strategies. Evaluation and assessment of the success of the communication of the content of interactions with RIM visitors and audiences should be measured against this objective.

**Mindful and unmindful visitors:** ‘Mindful people actively process information, question what is happening and have maximum control over their own behaviour and situations they are in (Mascardo, 1996).’ Unmindful visitors are visitors who do not actively participate in the communication process and alienate themselves from the values associated with the environment and significance of the place they are in.
Memory landscapes are associations, including feelings which people have with regard to a particular landscape or environment. The landscape or traces may not exist in tangible form any longer or at all.\[^{11}\]

Patina is a tarnish that forms on the surface of copper, bronze and similar metals (produced by oxidation or other chemical processes); stone; a sheen on wooden furniture produced by age, wear, and polishing; or any such acquired change of a surface through age and exposure. Patinas can provide a protective layer to materials that would otherwise be damaged by corrosion or weathering. They may also be aesthetically appealing.

Pilgrimage is associated with memorial visits to symbolic/sacred sites. In 1999 the concept of ‘pilgrimage’ was developed by RIM, as an overarching concept through which the visitor management experience would be mediated. This would be ‘implicit’ and subtle - a framework for RIM to develop its ‘services/products’ rather than an ‘explicit’ process.’ The pilgrimage concept provides RIM with, in the words of the Conceptual Plan, ‘a strategy which minimises vulnerabilities / protects the significance of the Island through an evocative visitor experience in the precinct [prison] and which recognises that visitor needs are a critical museum consideration and thus form an integral part of this conservation / interpretation strategy’ (Le Grange, 2000. Conceptual Plan: Prison Precinct Visitor Experience.)

Resistance is often understood as direct action against an oppressor by the oppressed, within the Robben Island MSP context, resistance has a far more subtle and complex meaning. Resistance in the MSP was understood and practiced to mean all attempts to maintain human dignity, self respect and respect for others in the face of conditions and systems which dehumanised and degraded. The use of education, sport, arts and culture, are examples of successful attempts on the part of the political prisoners to resist these dehumanising conditions and perceptions of themselves. Resistance therefore took physical (through hunger strikes) and spiritual and cognitive forms (through highly organised formal and informal education classes, poetry writing, performance of plays, debates and sport).

Tolerance within the Robben Island MSP does not mean ‘turning the other cheek’ or merely ‘getting along’ with someone. It was the conscious attempts to understand difference, seek similarities and through this to nurture self respect and respect for others.

Public Programming are active, planned activities which are initiated and managed by the RIM which engages the Public in interaction and dialogue about the legacy of RI which results in community development and empowerment.

\[^{11}\] For example; political prisoners may only recall sites and landscapes on the Island to which they were exposed through hard-labour or walking.
Bibliography

Unpublished reports, policy documents and plans


**Select Publications**


Sherley, RB et al. In prep. *Growth and decline of a penguin colony and the influence on nesting density and reproductive success*.


