

MUSEUM MATTERS

The Newsletter of the Museums Association of Namibia

Issue 25
January - June 2014



Membership Form

Contact Information

Name: _____

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Membership information

Individual N\$120.00

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*Please note that **Associate Members** are museums still in development and not yet open to the public*

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Account Name: Museums Association of Namibia,

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Please reference the invoice number or the name of the museum with the payment and fax a copy of your deposit slip to 088629688 or 061-302236 as proof of payment. Alternatively you can email it to museums@iway.na

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Disclaimer

Museum Matters is published by the Museums Association of Namibia but is not the voice of the association. The information contained in this newsletter is intended to inform members (and the general public) about our past and future activities. It is also a platform for sharing ideas and experiences. MAN members are encouraged to submit articles and suggestions to help us improve Museum Matters for you.

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Cover Photograph

Layout and Design

MEET MAN'S NEW STAFF



Ms Bertha Indongo has been appointed to the new position of 'Finance Officer'. Ms Indongo is qualified in financial management with four years' work experience. She will be responsible for establishing a computerised system for managing MAN's accounts and assisting with budgeting and financial planning. We know that small museums and community-based heritage projects often face challenges in establishing financial systems and managing their income and expenditure and so the addition of Ms Indongo to the MAN team will enable MAN to provide additional guidance to our members on financial management and fund-raising.



New Office Premises

The Museums Association of Namibia is now situated at 112 Robert Mugabe Avenue. The offices are still within the Namibia Scientific Society Building Complex but are now accessible from Robert Mugabe Avenue (directly opposite the National Art Gallery of Namibia).

RMD Grants 2014

Due to a generous increase in the Grant-in-Aid provided to MAN by the Ministry of Youth, National Service, Sports and Culture the maximum size of our Regional Museum Development Grants increased from N\$20,000 to N\$100,000. However, the number of applications received totalled more than double the amount available, so not every application was successful, but eight grants were awarded.

Keetmanshoop Museum received a new Nikon DSLR 3100 camera and camera bag to help the museum to document its collection and to record local events of significance. The curator of the Keetmanshoop Museum, Ms Kleintjies, participated in a training workshop that MAN provided to train museum workers to take good portrait photographs of museum artifacts so we know that she will be able to make good use of the new camera.

Nakamable Museum and Rest Camp. Nakambale Museum received a camera, a Fuji Finepix SL1000 and camera bag. Nakambale Museum will also receive an External Hard Drive. The hard drive should be used to store back-up copies of all the museum's photographs and documents. We would like to urge EVERY Namibian museum to obtain an external hard drive to save its materials because our responsibility as museums is to preserve knowledge and we do not want a computer crash to destroy years of hard work. Nakambale Museum also received a new laptop computer, a Projector with a screen and a flipchart stand and paper. The museum will use these for their Board meetings, but also for educational activities at the museum.

Outapi War Museum. Outapi War Museum is located in part of an old military base and is visited by many ex-combatants from both sides in the liberation struggle. It is important for museums to collect not only objects, but also the 'Intangible' – things that can't be touched or held, such as the stories of those who participated in the conflicts of the past. The museum is, therefore, being provided with a video camera to assist it to record the stories of old soldiers. The museum also applied, successfully, for a set of cabinets to help it display and protect the objects in their collection. Further funding will be provided to improve the museum's exhibitions and marketing including the provision of road signs.

Onandjokwe Medical Museum Onandjokwe Medical Museum (OMEM) is one of the newest museums in Namibia and MAN wants to ensure that it has the curator is properly equipped so that the museum can fulfil its responsibilities. MAN is therefore providing OMEM with a Desktop Computer and an A3 Printer that the curator can use to print new photographs for the museum.

MAN will also assist OMEN with developing a marketing strategy and materials.

Ombalantu Baobab Tree Heritage Centre. The Centre owns a large piece of land in Outapi, but only a part of it has been developed to date. Whilst the centre is located next to a tree of major historical importance it only has a very small office and no space to mount exhibitions. The site contains the remains of a number of old buildings and a feasibility study conducted to see whether one of these might be restored to create a new 'Baobab Museum'. The community want the new museum to show the unique use of Baobab trees (*Omukwa*) as forts in the historical kingdom of Ombalantu, explain the amazing qualities of the Baobab and also provide environmental education about issues such as the dangers of deforestation. The grant will enable the Centre to obtain the services of a professional architect to produce a detailed plan of the proposed museum. The museum will then be able to obtain a detailed costing for the building work and to assist with fund-raising. MAN will also be

assisting to develop a detailed exhibition plan and to help the new museum to start collecting information, images and objects for the new museum.

Namibia Scientific Society. The Namibia Scientific Society has one of the most important archives of historical photographs, documents and publications in Namibia. This documentary heritage is very fragile, but crucial to museums when they develop exhibitions and displays about Namibia's past. In order to help preserve this important collection the RMD grant from MAN to the Namibia Scientific Society will pay for the purchase of two important pieces of equipment. The first is an Overhead Scanner. This is a specialised piece of equipment that can be used to produce high definition copies of historical documents by shining

light from above. This means that the document or image is less likely to be damaged and that larger documents can be scanned. In Namibia we also have a lot of images that were taken as 'slides' (little pieces of film) and a special scanner is needed to make good digital copies of these. Many slide collections have not been archived or digitalised and a special scanner for slides has been provided that now make this possible and give us new images of Namibia's past. MAN has ensured that our member museums will be able to benefit from the equipment if they approach the Namibia Scientific Society with a request.

Swakopmund Museum and the Sam Cohen Library. One of the most important challenges facing a large museum or archive is to provide adequate storage space for objects that are not on display.

MAN has provided a whole set of strong steel shelving units as it is our responsibility, as museums, to protect our collection, including objects that may not be in areas that are accessible to the public.

UNAM History Society. For the first time a student society has been awarded a grant by the Museums Association of Namibia. One of the issues that concerns MAN is the importance of keeping our museums dynamic. We want to make sure that when people visit a museum it does not look exactly the same as it did ten years previously. MAN has, therefore, been seeking to support the development of new mobile exhibitions. We are also keen to encourage young people to get actively involved in supporting and developing Namibian museums.

It is for these reasons that MAN awarded a grant to UNAM History Society to research and design a new mobile exhibition about the //Kaianaxab prison camp outside Mariental. The camp was used from the late 1970s to the early 1980s to house PLAN and MPLA prisoners. We will, by the end of the year, have a new mobile exhibition that will be available to be shown in our museums.

Empowering Museum Workers

A group of 12 curators and students have started working on CAM's 'Introduction to Museum Studies' online course. The initiative is the result of a partnership between the Commonwealth Association of Museums and the Museums Association of Namibia (MAN). The participants on the course includes curators from museums such as the Keetmanshoop Museum, Nakambale Museum, the National Art Gallery of Namibia and the Ombalantu Baobab Tree Heritage Centre. The course is being tutored in Namibia by Dr Jeremy Silvester, MAN's Project Planning and Training Officer. Dr Silvester explained: "The course is ideal for museums in Namibia for three reasons. Firstly, Namibia is a huge country and our museums are scattered, so it is difficult and expensive to bring people together for classes. Secondly, over the last few years MAN has prioritised the task of connecting all our museums to the internet and so this online course is now accessible to the majority of our members. Finally, many of our museums and museum curators have not, previously, had the opportunity to study. The course covers all the core areas of

knowledge that the curator of a small museum needs – governance, collections management, exhibition design, conservation, educational programming etc."

One of the innovations made by the group has been the establishment of a Facebook Group where the tutor and the students can discuss their readings, display photographs (to show good and bad museum practices) and comment on questions and ideas posted by other students. It must be one of the few courses where students are actually encouraged to go on Facebook! The group is only accessible to those on the course and their comments can only be read by other members of the group. Students have received course readers with all the articles that

they need to read during the course as well as three books - 'Museum Basics', 'Museums in Motion' and 'Running a Museum'. The students have already started working on their first assignment – an essay about the history and development of their museum. Students have also identified some exciting topics for the projects that they will work on during the year. Ideas include the creation of a new mobile exhibition about Namibia's underground lakes, the development of a Collections Policy, the collection of craft work from a local community, the design of new captions for a new exhibition of historical photographs of northern Namibia and the production of a museum catalogue.



The Project Planning and Training Officer of the Museums Association of Namibia was invited to be one of the keynote speakers at the 'Intangible Cultural Heritage' Conference held in Seoul, South Korea on 19 - 21 November 2013. *The following is an abridged version of a paper presented at a Conference.*

Namibian museums are experiencing a slow revolution. Drums that were seen, but not heard, are now being played. In the years before Namibian independence in 1990 museums followed the conventional models of display and collection with objects being preserved and protected in glass cabinets. Objects were frequently divorced from their cultural and geographical contexts. Since independence Namibia's museums have been challenged by both increased community-based cultural activism and changes in the international perceptions of 'heritage significance' to engage with intangible cultural heritage.

Namibia and the 2003 Convention

The UNESCO Convention on Safeguarding Intangible Cultural Heritage (2003) was ratified by Namibia on 19th September, 2007. Work has started on the creation of draft inventories for each of the fourteen regions and detailed documentation has taken place for the first 'elements'. The documentation exercise has raised regional awareness of the importance of ICH and has enabled some museum staff to be trained and presents opportunities for new or existing museum displays to be developed.

Beating the Drum:

Introducing ICH in Namibian Museums'

Namibian Heritage Week

Namibian Heritage Week has grown significantly over the last few years. The theme for 2013 was 'Heritage: Namibia's Knowledge Bank'. As its contribution to the week, MAN supported regional museums to host activities which facilitated the transfer of ICH from one generation to the next. For example, school groups visiting Nakambale Museum encountered elders who taught skills such as basket-weaving and the production of *Ondjove* oil from *eengongo* (fruit from the marula tree). Whilst Namibian museums cannot afford to permanently employ craft workers to teach traditional skills, Heritage Week demonstrated the way in which programming might be used to provide regular activities which would integrate ICH into Namibian museums.

'Living Museums'

A number of communities in Namibia have established, or are in the process of establishing, 'Living Museums'. They have been criticised as reinforcing the 'tourist gaze' on Africa and draining cultural ceremonies of meaning. However, one participant at the ICME Conference, Goodman Gwasira

(a history lecturer from the University of Namibia) asked whether the phenomena might also be seen as a reaction against traditional museum techniques which display cultural artifacts without sufficient dialogue with, or commercial benefit for, the source communities. It was also suggested that the implication of the label 'living museums' is that traditional museums are 'Dead Museums' filled with inanimate objects that have been cut off from the living communities that give them meaning. At Living Museums the profits from performances go directly to those that participate in craft demonstrations and cultural performances.

Cultural Festivals

Festivals are rooted in Namibian culture and were, generally, associated with seasonal harvests and initiation ceremonies. In 1995, five years after independence, the Government of Namibia introduced a new, cascade, structure for cultural festivals. Local community groups performed at local cultural festivals with the winners qualifying to take part in one of the regional competitions. The national Cultural Policy confirmed that these "...

festivals should reflect the diversity of Namibian culture". The best from each region are then able to take part in the National Cultural Festival. The new framework is designed to promote nation-building and to celebrate the cultural diversity within

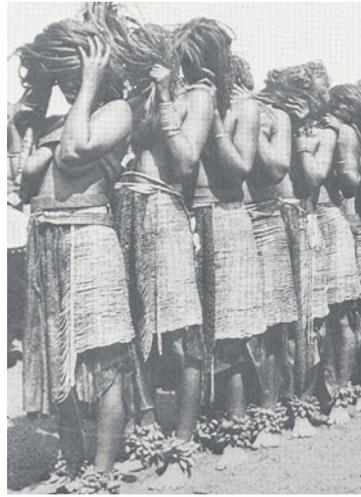


each region and within Namibia as a whole.

The cultural festivals have not been promoted as tourist attractions, but are events where a mainly Namibian audience enjoys performances of traditional music and dance. The festivals provide a unique opportunity to document and reflect not just the cultural diversity of traditional musical performances, but also the way these have changed over time. The opportunity exists for a partnership to enable museums to be involved in filming festivals, photograph costumes and objects and interview practitioners. The resulting audio-visual archive would create an important source archive to enable the improved display of musical forms of ICH in Namibian museums.

Olufuko

One ICH ceremony that has served as a catalyst for conversation in Namibia over the last couple of years has been *Olufuko*. The traditional ceremony was suppressed during the colonial period, but in 2012 a large ceremonial site was constructed at Outapi in northern Namibia and the ceremony re-launched as a national festival with the full support of the Government. The debates surrounding the festival have focused on questions of the relationship between Christianity and Tradition in contemporary Namibian identity and, relating to this, the perception of nakedness. Regardless of peoples' views the heated arguments over cultural practices, rights and values that surrounded the Olufuko festival can be seen as one indicator of its contemporary significance.



Left: *Girls participating in the Efundula festival* (Photo: Maj C.H.Hahn, 1935? Reproduced in Scherz et al, 1981. p. 44). Right: *Three girls participating in the Olufuko festival* (Photo: Villager, 2013)



Museum Collections Make Connections

The International Council for Museums (ICOM) has adopted the slogan 'Museum Collections Make Connections' as the theme for International Museum Day in 2014. The slogan can be read in two significant ways. The first is to see Museum Collections as providing the basis for webs of dialogue between museums that hold collections from other parts of the world and the places and people whose intangible cultural heritage is connected to the objects in those collections. Namibia, like other African countries, has seen many artefacts that form part of its legacy of tangible cultural heritage scattered across the globe. I would like to view such objects as part of the 'virtual' collections of Namibia's

museums. The objects need to be re-connected with the places and the ICH that form the heritage triangle and that can provide different ways of reading the objects. The potential for international dialogue and partnership between museums needs to be developed.

However, the second way in which Museum Collections Make Connections should relate to the relationship between the museum and the local community that it serves. Namibian museums need to strengthen and expand their

involvement with communities in the processes of collecting, interpreting and creating exhibitions. If Namibian museums do not act to de-centre the objects in their care there will be a danger that the celebration of

our tangible and intangible heritage will take place in separate spaces. Namibian museums must continue to develop ways to connect heritage places and heritage objects with the dynamic culture of source communities to ensure that both the drum and the drumbeat endure.

A Critical Review of the Keetmanshoop Museum – Olivia Nakale

I am a young woman who grew up in Keetmanshoop and studied a course on Public History at UNAM. I believe that the Keetmanshoop Museum paints a good picture of the history of the town, but feel that the exhibitions would benefit from some improvements. I visited the museum twice with the aim of being a critical visitor as I feel that this can help us to improve our museum – which provides an important window on the history and culture of our town and the Karas Region.

The signpost on the gate (picture 1) of the museum is scratched and rusty and the information on it has faded so much that a visitor will not know the operating hours of the museum. This signpost needs to be replaced with another that clearly indicates the operating hours. First impressions are important!

There are a number of artifacts in the yard (picture 2) of the museum, but with no information attached to them. Whilst some objects can “speak for themselves” the rest will keep the visitor wondering. Preferably each object should have a description of what



it is, its’ use as well as its origin, where available. It is the story that is linked to an object that brings it to life. Visitors must have a strong cultural background before objects can speak for themselves. On the other hand, museums dominated by graphics, text, and computers can obscure the resonance of objects, so the



way in which objects are displayed is important.

Upon entering the museum, on the left, the visitor is greeted by a rather ugly scene, a museum artifact (picture 3) cluttered with cleaning equipment. This gives a negative impression of the storage practices of the museum as these tools should not be at the entrance of the museum but out of sight in the storeroom.

The “music box” (picture 4) does not have any information giving a description of what it is. A caption should explain the use and origin. There are coffee bean roasters displayed in a display window which is not clearly

visible to small children as it is quite high. In addition this place is covered with dust. The glass cabinet with a display of cameras and binoculars (picture 6) does not have any descriptions; the



only thing a visitor can conclude is that it is a lot of cameras and binoculars. Research could be done or the objects could be used educationally – for example to explain the way magnification works.

The section on fossils is quite good as all artifacts are well labeled - especially the “dinosaur fossil” display. The only problem with the display of mammoth bones is that it doesn’t provide dates or explain where this fossil was found, whilst the other skeletal parts of this creature are under a table with no description. What would add interest to this display is a diorama of the Mammoth or Mesosaurus to show the creatures that used to roam around Namibia thousands of years ago.

The section on plants is most interesting where information about the local uses of the plants as food and medicine is explained and this exhibition might be expanded to give insight into the unique traditional knowledge found in southern Namibia. There is a glass cabinet display that does not have any explanatory texts, but appears to contain some small smoothed bones, a horn and some artifacts that appear to be ornaments such as necklaces, headbands and tortoise shells (some decorated) used to store something, possibly powder. The shelf below contains bows of different sizes as well as an

artifact that I cannot make out. The layer below this shows spears of different sizes and their quivers. The curator could either add captions or use the exhibition as a quiz for school learners to imagine what the objects were used for.

Keetmanshoop Museum is housed in an old church and a display on the history of Christianity in the region states that “the first church was built by Reverend Tobias Fenchel”. I think it would be better if it stated that the church was constructed under the supervision of Reverend Tobias Fenchel, as, surely, the pastor didn’t single handedly build the church but worked with the community. I also feel that museum displays need to move away from their concentration on ‘important’ people. For example, in Keetmanshoop Museum there is a photograph of a pastor on horseback. The pastor is named, but the other two people in the photograph remain nameless. I believe that local museums, like Keetmanshoop, have the opportunity to work with the local community to obtain photographs of local people and events (and research the names of the people in the photograph). I noticed that many photographs did not have dates and I feel that research might help to provide these, or that if it is really unknown than ‘no date’ could be added to the caption.

The captions on traditional cosmetics are very interesting, but are only written in Afrikaans and Khoekhoegowab, thus only people fluent in these two languages will understand. Language choices can leave out those members of the community who don’t understand these languages as well as tourists, therefore, I think, the labeling should also include English captions. I think, as a critical visitor, it is also the case that,

sometimes, texts are too long and, I observed, that people avoid reading long texts, especially when they are not broken up into bite-sized paragraphs.

The display labeled “From tribal center to mission station” is separated from the display labeled “History of Keetmanshoop”. I feel that this creates a Eurocentric notion because the period before the arrival of the Europeans in *≠Nu- ≠Goaes* is also history. I would like this section to be given a label that does not use Europeans or missionaries as the yardstick. I think it is also useful to look at the balance between photographs and text in a display. For example, to me, in the display on transport labeled “From foot travel, horses and ox wagons to aviation” (picture 10) the text is lengthy and the display is cluttered with a lot of photographs in close proximity to each other. I realize that the job of a museum curator is a challenging one. Not only must they conduct research and provide interesting information about objects, but also make displays visually attractive.

I also believe that a museum should always aim to have a programme of temporary displays, so that a visitor will always find something new. I can remember the displays at the Keetmanshoop Museum from my childhood. I hope the Municipality will seek or fund new exhibitions to show topics such as developments in the town since independence or support the development of a community history project.

Museums without visitors would be lifeless, empty halls without

purpose. Visitors are customers and so it is important for museums to understand the motivation and needs of different groups of people who visit their museum. On the two occasions that I went to the museum recently there were no local visitors, and upon skimming through the Visitor’s Book I noticed that it was mainly tourists who had signed. This shows that local community members do not visit the museum often. The curator could change this pattern by organising mobile museum exhibitions in town so that more people can have access to museums even if they don’t physically go to the actual building.

The museum could also have a Museum Awareness Day and invite school learners. During this day the museum could sell local food, have storytelling sessions and traditional dance performances, and create a multimedia exhibition. In this way the community would feel better informed about, more connected to, and better able to participate in their museum. I think this would also create opportunities to work with the History clubs at schools in Keetmanshoop.

Museums all over the world have changed the ways in which they provide their services in order to attract more audiences and have employed strategies such as improved marketing and more interactive displays to achieve this. Many museums are reaping the benefits of this as they are drawing record crowds (including previously marginalized visitors) and building durable relationships with their audiences and

Saving the Cheetah – one visitor at a time

The Cheetah Conservation Fund

In central Namibia 45km to the east of Otjiwarongo, the Cheetah Conservation Fund (CCF) operates a Field Research and Education Center to conduct formal and informal education programs. While the overall CCF operation is vast and includes a fully functional research and genetics laboratory, the facility is open to the public every day of the year except for Christmas Day. The Cheetah Museum gives visitors a very unique educational experience unlike any other in the world where visitors can see real conservation at work.

The CCF Education Centre and Cheetah Museum is open to the public daily and offers educational activities, programs for visiting school groups, and training for Namibian and foreign university students. The Cheetah Museum displays are designed around CCF's scientific research findings and provide detailed information about the cheetah: its history, physiology, importance within the ecosystem, conflict with humans, and what CCF is doing to ensure the species' survival for future generations.

Additionally, CCF's Education Team presents two-day or longer

environmental courses for Upper Primary and Secondary school groups with overnight accommodation provided at the CCF educational campsites. Since



2000, over 15,000 students have participated in these courses at the Centre. In addition to school groups, regional youth groups, youth officials, teachers, health officials and farmers participate in specially designed programs at



CCF's Education Centre. Public education and the development of an active grassroots constituency are integral components of CCF's overall cheetah conservation

programme. CCF works to educate farmers, students, educators, public-policy makers, and the public in general on the value of sustainable practices in

conservation, as well as on the importance and value of predators for a healthy ecosystem. Public education and the development of national

pride in the cheetah are both critical to its survival.

In 2013, CCF hosted 6,669 tourists and 1,678 students/learners for a total of 8,356 visitors, which represents a 21% increase over 2012.

Organized education programmes at CCF involved a total of 1334 children and youth, accompanied by 165 teachers, parents, or volunteers. Of these, 657 learners/teachers participated in overnight programmes at CCF's Camp Lightfoot or Cheetah View. Depending on the length of stay and the group's focus, activities included guided Cheetah Museum tours and talks, cheetah runs, guarding dog and goat kraal talks, predator kill identification exercises, 'preyground' activities, ecology talks, and game drives.

Additionally, the CCF Centre hosted 13 international groups (200

students and 30 teachers) from international schools and universities participating in education programmes including cheetah runs, tours of the Cheetah Museum and Centre, and lectures on human wildlife conflict. CCF welcomed and educated many visitors from Namibia and around the world in 2013 and we hope to surpass our previous visitation numbers and touch more lives in 2014.



Embrace Your Roots !

Namibian Heritage Week 2014

The Namibian Heritage Week Team has adopted the slogan 'Embrace Your Roots' as the theme for this year's Heritage Week. The week will be celebrated from Monday, 22nd September up to Sunday, 28th September. Like last year the Museums Association of Namibia will be focusing on supporting regional activities and encourages its institutional and associate

members to complete the application form for a small grant to support activities during the week. The Museums Association of Namibia will be providing

Namibian Heritage Week Team t-shirts to be worn by front-line staff at museums that are organizing an event or programme of activities during the week.



The members of the Museums Association of Namibia have expressed awareness and concern about the lack of adequate emergency planning in many institutions that are the guardians of our cultural heritage. The national Commission of UNESCO generously agreed to fund a three day workshop that would introduce the concept of risk assessment and 'disaster planning

took place from 24th July – 26th July 2013 in the Nampower Convention Centre. Institutions that participated were provided with a specialised 'Disaster Preparedness Kit' equipped to meet the needs of heritage institutions. Ms Crous, Executive Director: Operations, IZIKO raised the concern that it was important that institutions should also have a basic medical kit. The



Museums Association of Namibia, therefore, purchased twenty medical kits from a local supplier for distribution to participating institutions. Attached are some photographs from the

workshop that held the most important heritage collections. The Namibia Scientific Society was part of this workshop that

Namibia Scientific Society implementing the concepts mentioned at the workshop.



Green Museums

Namibia is famous throughout the world for the diversity of its wildlife and the beauty of its landscapes. However, unless educational energy is directed to encourage sustainable development there is a danger that poaching and pollution can destroy our precious natural resources. Poverty may not just be measured in terms of wealth, but also in terms of the possibility that our grand-children might only see a Rhinoceros in a fading photograph in the library.

It is, therefore, great news that Namibia will be hosting the Environmental Education Association for Southern Africa Conference on 8th-12th September, 2014. The conference will provide an opportunity to learn from our neighbours in the region about their initiatives to create greater environmental awareness. The Conference will also provide an opportunity for museums to reflect on the ways in which they might use their displays to raise local awareness of environmental issues. Museums could serve as models of good practice if they

used solar power, recycled waste, conserved energy and water and raised environmental awareness. As Namibia is one of the leading countries in the world in promoting conservation of our environment, shouldn't our museums also be leading the way in providing environmental education.

Marketing Namibian Museums

When MAN conducted a survey of the tourism industry at the 2013 Tourism Expo, one of the most common concerns raised by tour operators was that museums did not effectively market themselves. MAN therefore organised a national training workshop on this important topic. The workshop was advertised to all members with priority being given to curators in museums that were open to the public and to staff with

was facilitated by Ms Grace Putjatura from the Tourism Division of the City of Windhoek and Dr Jeremy Silvester, MAN's Training Officer. One of the major successes of the workshop was the high degree of involvement by all those attending the workshop. Participants obtained an overview of the theory of marketing and an explanation of the key terms and were led through a group exercise that helped them to understand the ways in which audiences are segmented and to analyse the type of visitors that came to particular museums. Ms Putjatura also provided the workshop with an

particular responsibility for marketing.

The two day workshop was held on 27th-28th February, 2014 at the Etosha Safari Lodge with participants obtaining Gondwana Cards and discounted accommodation. The participants were able to experience the innovative way in which Gondwana Lodge market their facilities and to experience a closing supper at the 'Down Corruption' Shebeen Restaurant. The training programme

outline that could be used for writing a Marketing Plan for individual museums.

Dr Silvester explained the process to be followed in conducting a 'marketing audit' of an individual museum. He also led an exercise in which participants worked in pairs to critically analyse the

design and content of several museum brochures. Dr Silvester also led a session on market research during which participants reviewed MAN's current Visitor Survey questionnaire that had been distributed to museums in Namibia and a 'Tourism and Museums' survey that had been conducted at the Tourism Expo in 2013.

The group went on the internet to look at web sites and facebook pages that had been created by MAN and other museums and discussed ways in which social media can be used to increase the number of visitors to a museum. At the end of the workshop all the participants completed an evaluation form to provide feedback to MAN on the workshop. It was agreed that the co-facilitators will produce a Handbook on Marketing for Namibian Museums so that MAN members who were unable to attend the workshop will also be able to improve the marketing of their museums.

EXHIBITION ON THE REINTEGRATION OF WALVIS BAY INTO NAMIBIA, 28 FEBRUARY 1994

This exhibition was researched, compiled and set up by the curator of the Walvis Bay Museum, Miss. Antoinette Mostert. Because it is such a crucial part of our national history the Walvis Bay Museum has deemed it necessary to create a special exhibition in

commemoration of the 20th anniversary of this historical event this year. Walvis Bay has had a very complicated history throughout the ages. It was first claimed by Britain in 1878 during its annexation as a British enclave which later fell under South African occupation. However the struggle for Walvis Bay has come a long way when SWAPO petitioned at the League of Nations who later became the United Nations (UN).

Terminologies such as **“The Port and Settlement of Walvis Bay”** was a common allusion during the pre-reintegration era when describing the harbour town at a time when it was merely seen as a temporary settlement and a colonial military outpost. However, during the freedom struggle and in the early nineties of the post-independence era, catchphrases such as **“Walvis Bay is part-and-parcel of Namibia”** and **“Walvis Bay is an integral part of Namibia”** was the order of the day during national debates

in the press and electronic media. In other words, the media has played an infinite role in cementing the Walvis Bay issue into the consciousness of the nation. Walvis Bay has been reunited with the rest of Namibia only through the strength, determination and mature manner in which our government has handled the situation and together with that, the support they received from the international community, former South African liberation movements like the ANC and the PAC as well as other stakeholders. The Walvis Bay dispute must be regarded as one of the major successes of the government of the day. In view of this, this exhibition also sought to remind the local residents, in particular our youth, the born-free generation of today about a part of their national heritage which must never be forgotten because this is one aspect of Walvis Bay history with whom the majority of the town’s residents can identify. They have lived through it, experienced the pains and the joys of both sides of the coin. While the sourced material was displayed at the Fish Festival, the data will now be documented as part the museums database of information.



The information stored here will be a valuable resource for future historical researchers, schools and university students. It will now feature as a mobile exhibition throughout the year to be showcased in other heritage institutions like the Swakopmund Museum, The Namibia Scientific Society, The National Archives of Namibia and others around the country to create more awareness about this topic. After that it will become a semi-permanent exhibition in the Walvis Bay Museum. The information and visual material displayed was obtained from various sources and the actual planning was done in three phases; the research, collection of archive material and the actual setting up of the exhibition material. We hope to make an improved presentation for the next future anniversary say, when Walvis Bay will celebrate its 30th anniversary of this event in a few years from now. Therefore, the museum staff would like to appeal to local residents to please come forward with more information on this topic in order to get a deeper insight into how the people has experienced this special moment in history. This information will also be recorded.





HERITAGE WEEK TEAM

Presents

Namibian Heritage Week 2014 Embracing Our Roots

Date

22 - 28 September 2014



**Do you manage a place where people stay?
If so, what are you doing for Namibian Heritage Week?**

Are you;

Encouraging staff to wear traditional dress?

Providing Namibian specials on the menu?

Organising a cultural performance?

Let us Celebrate our Heritage Together!



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