

Museum Matters

The Newsletter for the Museums Association of Namibia

Issue 36 - The Jeremy Edition | Jan - Dec 2021

A special edition in memory of Dr. Jeremy Gale Silvester who dedicated his life to Making Museums Matter.



ISSN: 2026-8092





Museums Association of Namibia
Making Museums Matter - Since 1990

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MEMBERSHIP FORM 2022

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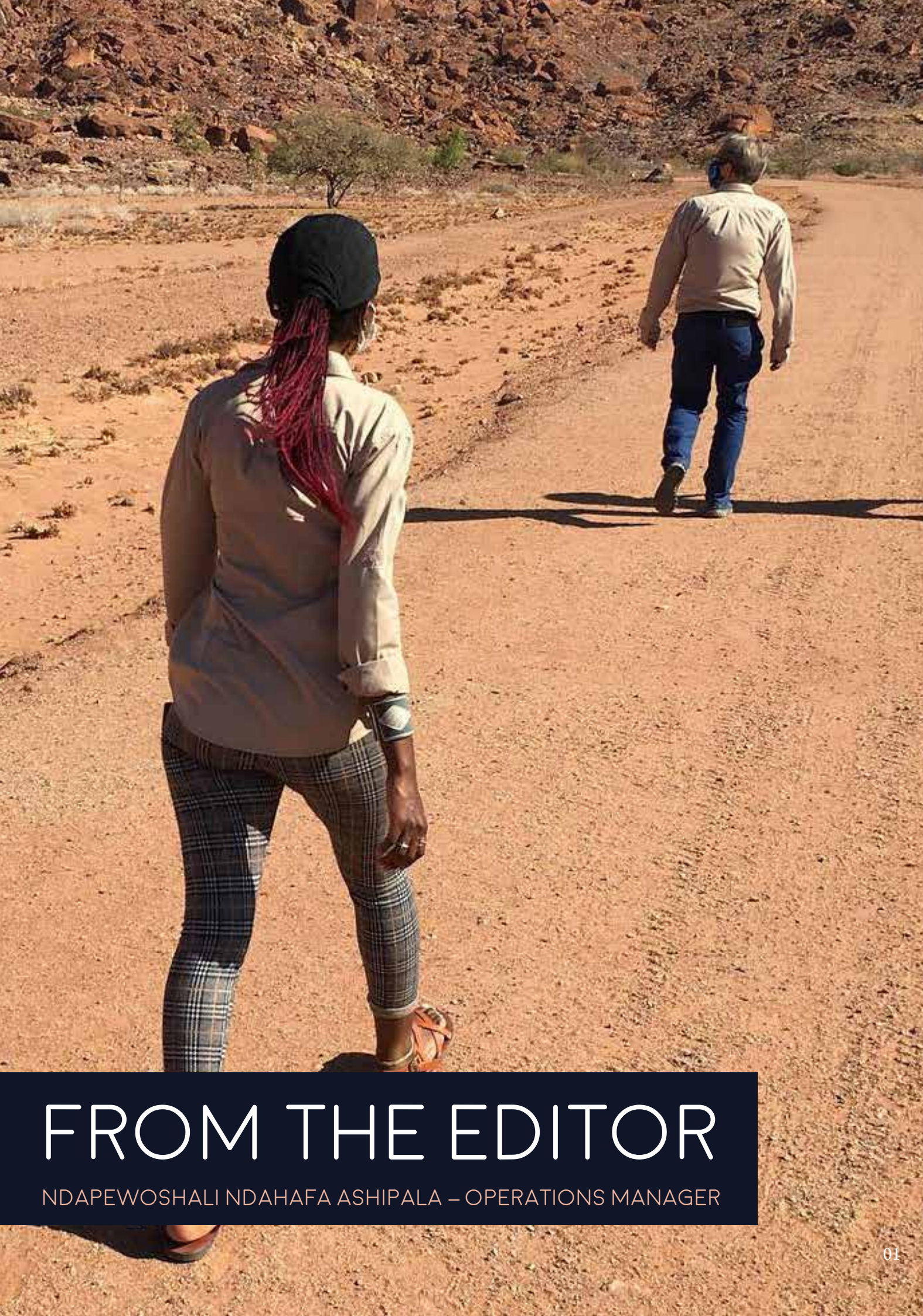
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Museums Association of Namibia Archives

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. No person, organisation or party can copy or reproduce the content of this newsletter or any part of this publication without a written consent from the publisher and the author of the content as applicable.

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FROM THE EDITOR

NDAPWOSHALI NDAHAFASHIPALA – OPERATIONS MANAGER

2021 has been a challenging year. Since the announcement of the first positive cases of COVID-19 in Namibia in March 2020, our lives have been turned up-side-down. As individuals, families, organizations, communities and as a nation, we have been forced to truly evaluate the meaning of the word “normal” and our connection to it. We have revaluated and redefined life as we know it. We have been resilient, and we have adapted to rapid, frightening change and in many aspects, we have persevered.

However, despite all of our efforts as an organization (working from home with a rotating office schedule, minimizing physical meetings etc.), it was with our deepest sorrow that we announced the death of Dr Jeremy Gale Silvester. Jeremy, our much loved and respected Director of the Museums Association of Namibia (MAN), historian, freedom fighter, revolutionary and mentor was hospitalized due to COVID-19 in early June and sadly passed away on 05 July 2021.

Jeremy was passionate about his work in Namibia and his contribution to Namibian History, Museums, and the Heritage, Arts, and Culture sector will be impactful for generations! Jeremy dedicated his life to Making Museums Matter!

For this reason, we are dedicating this issue of Museum Matters (the Bi-annual Newsletter for the Museums Association of Namibia) to celebrating Jeremy's life, work and passion. The newsletter is a bumper edition (as we did not publish one in July) and is titled “Museum Matters – The Jeremy Edition”. This issue is being published on the 22 December 2021, which would have been Jeremy's 59th Birthday.

We have invited MAN members, friends, and colleagues to submit a special tribute for Jeremy and the first part of this issue features those submissions and other articles and submissions that we have received after Jeremy's passing.

You will read about what a great leader, mentor and friend Jeremy was. In the little over seven years, I've known him, Jeremy embodied the quote *“Leadership is unlocking people's potential to become better.”* —Bill Bradley

John Quincy Addams said *“If your actions inspire others to dream more, learn more, do more and become more, you are a leader.”* The tributes in this edition, combined with the massive legacy he has left behind, prove that to be true of Jeremy. I count myself lucky to have been lead by such a great man.

“ **The final test of a leader is that he leaves behind him in other men, the conviction and the will to carry on.** ”
—Walter Lippman

This issue also includes articles submitted by member museums which detail their experiences during the past year. With hard work, creativity, and the willingness to step outside our comfort zones, we, as the heritage, arts and culture sector, have managed to remain relevant and find innovative ways to keep culture alive. You will read about how different museums, heritage and arts institutions worked together to ensure that not only was culture kept alive, but using both social and formal media, reached new audiences.

With the country locked down for part of the year and restrictions that continue until present, the MAN team was motivated to find innovative ways to ensure that we do what we do best... make museums matter.

With that said, in this issue, you will find interesting updates on past, present and future projects, as well as the submissions from our members and youth reviews from our student interns.

We hope you find this special issue to be motivational, educational and interesting and if anything catches your eye, please feel free to let us know.

Wishing you and your loved ones a happy, safe and COVID-19 free festive season.



Museums Association of Namibia

Making Museums Matter - Since 1990

The Museums Association of Namibia (MAN) is a Section 21 Company not for Gain and was launched in 1990 after Namibia's independence as an Association representing the interests of museums in Namibia. Since 2002 it has been given responsibility by the Government of Namibia to facilitate local and regional museum development and receives an annual grant-in-aid from the Ministry of Education, Arts and Culture.

The MAN manages regional museum development grants, organises planning workshops for individual museums and national training workshops on specialist areas of museum work. MAN also organises an Annual General Meeting and Conference which gives an opportunity for colleagues from museums and heritage institutions all over Namibia to meet and discuss the latest developments in the heritage sector. MAN produces a biannual newsletter that is distributed to heritage institutions throughout Namibia and also to all the important international museum networks.

The Executive Committee (EC) is the decision-making body of the Museums Association of Namibia. The Committee provides leadership and overall strategy for the organisation as well as assuring everyone that the organisation's finances are sound, its operations are legal and that its procedures work. The EC represents the membership of the organisation and oversees the long-term development of MAN. The Organisation is led and managed in line with its governing documents.

The role of an Executive Committee of the Museums Association of Namibia is a voluntary one. The current EC consists of, Ms Nehoa Hilma Kautondokwa (Chairperson), Mr Elliot Mowa (Vice Chair Person), Mr Aaron Haufiku Nambadi, Ms Ndeenda Shivute, Dr Goodman Gwasira and Ms Aina Paulina Muulila.

The secretariat consists of the late Dr Jeremy Silvester (Director), Mr Tuuda Haitula (Museum Development Officer), Ms Ndapewoshali Ndahafa Ashipala (Operations Manager) and Mr Naphtali Chipasha (Part-Time Bookkeeper). Additionally, the project staff employed by the Confronting Colonial Pasts, Envisioning Creative Futures: Collaborative Conservation and Knowledge Production of the Historical Collections from Namibia held at the Berlin Ethnological Museum and the National Museum of Namibia, Windhoek (WT) Project are Ms Johanna Nghishiko (Conservator), Mr Kavenauarue Tjiworo (Documentalist) and Mr Alfred Muifi (Curator – Museum of Namibian Fashion).

The MAN team is currently working on numerous, exciting projects with different partners which include, but are not limited to;

1. European Union - Museum Development as a Tool for Strengthening Cultural Rights in Namibia
 - Oombale Dhi Ihaka Mobile Exhibition and Catalogue
 - Stand Together Mobile Exhibitions and Catalogue
 - Museum of Namibian Music
 - Zambezi Museum
 2. National Arts Council of Namibia – Partnership to promote Namibian Heritage Week regionally.
 3. The Confronting Colonial Pasts, Envisioning Creative Futures: Collaborative Conservation and Knowledge Production of the Historical Collections from Namibia held at the Berlin Ethnological Museum and the National Museum of Namibia, Windhoek
 - Museum of Namibian Fashion and the Virtual Museum of Namibian Fashion (MAN)
 - 2x MA Scholarships – Material Culture Research (UNAM)
 - Conservation + Documentation of ethnographic collection (NMN) – Return of objects from Berlin
 4. Hedmark County Municipality – Renovations to Helvi Mpingana Kondombolo Cultural Village
 5. Museum Outreach Programme
 6. Salvaging the ELCRN Archives and Making them Accessible for Research
 7. NAMCOR - Development of a Permanent Exhibition in the National Maritime Museum in Lüderitz
 8. The (In)Audible Past
 9. Action for Restitution to Africa (ARA) - Africa Accessioned
 10. UNESCO - Zambezi Heritage Hunt
 11. UNESCO - Virtual Museum of Namibian Fashion
- Editor

STAFF

The Museums Association of Namibia has three full-time permanent staff:



DR JEREMY SILVESTER
DIRECTOR UNTIL (05 JULY 2021)
 PhD. African History (University of London)
 PGC. Education (University of London)
 MA. Southern African Studies (University of York)
 BA. (Joint Honours) History & English
 (University College Cardiff, University of Wales)



MS NDAPEWOSHALI ASHIPALA
OPERATIONS MANAGER
 Dip. Labour & Employment Studies (UNAM)
 Cert. Accounting & Auditing (UNAM)
 B.Sci. Finance Management (Hons) (IUM)



MR TUUDA HAITULA
MUSEUM DEVELOPMENT OFFICER
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 Post-Grad Dip. in Heritage Conservation & Mgt (UNAM)
 BA. (Hons) History and Industrial Psychology (UNAM)



MR NAPHTALI CHIPASHA
ACCOUNTING SERVICES AND FINANCIAL ADVISORY
 Master of Business Administration (University of Nicosia)
 Bachelor of Accounting (UNAM)

MAN employs three Project Officers for the “Confronting Colonial Pasts, Envisioning Creative Futures:” Project on a fixed-term basis.



MS JOHANNA NDAHEKELEKWA NGHISHIKO
CONSERVATOR
 Post-Grad Dip. in Heritage Conservation & Mgt (UNAM)
 B. Natural Resources Mgt. [Conservation] (NUST)
 Nat. Dip. Natural Resources Mgt. [Conservation] (NUST)



MR KEVANHU ALFRED MUIFI
CURATOR | MUSEUMS OF NAMIBIAN FASHION
 BA. (Hons) Ceramics and Industrial Psychology (UNAM)



MS MARIA RANDY MWATONDONGE
DOCUMENTALIST (UNTIL 31 JANUARY 2021)
 Post-Grad Dip. in Heritage Conservation & Mgt (UNAM)
 BA. (Hons) Records & Archives Management (UNAM)



MR KAVENAUARUE TJIWORO
DOCUMENTALIST (SINCE 01 FEBRUARY 2021)
 Post-Grad Dip. in Heritage Conservation & Mgt (UNAM)
 Bachelor Travel and Tourism Management (NUST)

INTERNS

In service training is an effective way of offering students job and career development options that benefit both the student and the organisation. MAN offers internships to students undertaking courses in relevant fields. MAN tries to accommodate as many interns as possible during the year at both the MAN office and at member museums around the country.

In September 2017, MAN signed an MOA with Namibian University of Science and Technology (NUST) in which MAN agreed to provide a placement for students of NUST for the purpose of Work Integrated Learning (WIL). MAN continues to provide internships from other universities in Namibia as well as international students studying in the field of History, Tourism, Museums and Culture.

Applications for internships can be submitted to the Museums Association of Namibia together with an updated CV to info@museums.com.na for the attention of Ms Ndapewoshali Ashipala, Operations Manager.



JOSEF HANGULA

Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
01 September 2020 – 30 October 2020



JUSTIN DIAZ-HAINGURA

Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
01 September 2020 – 09 July 2021
01 September - 31 December 2021



JAHANIKA HENGOMBE

Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
01 September 2020 – 31 January 2021



MS ANNA HAMBELELA KASHULULU

Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
08 February 2021 - 06 August 2021



MS JEANENE HUSSELMANN

Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
08 February 2021 – 09 July 2021



MS ELINE NYAU

Bachelor Of Communication
Institution: Namibian University of Science and Technology
08 February 2021 – 09 July 2021



MS LAINA GWENDY KAVARA

Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
01 September - 31 December 2021



MS ANNA HAITEMBU

Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
01 September - 31 December 2021

TRIBUTES TO JEREMY

Jeremy was passionate about his work in Namibia and his contribution to Namibian History, Museums, and the Heritage, Arts, and Culture sector will be impactful for generations! He was not only the Director of the MAN he was our favourite historian, freedom fighter, revolutionary and mentor.

The following is a collection of tributes to Jeremy from friends, students, and colleagues.





JEREMY SILVESTER - THE UMBRELLA

By Dr Goodman Gwasira

To start this piece on a lighter moment let me share an almost permanent moment of jokingly teasing Jeremy that I shared with him on numerous happy occasions. I always joked that although the MAN logo was an umbrella, if we remove its canopy and remain with only the shaft and the handle, the MAN logo would shape the letter J. So, I called it J-MAN (if you know, you know!). I leave you to imagine Jeremy's humble reaction to that.

However, with hind sight and fond memories of Jeremy I think I was not far from truth. At the least the logo defined some of Jeremy's unique characteristics- as a unifier and person who had the unique capability of accommodating and protecting all people. An umbrella symbolises unity and a sense of protection. People are united "under one umbrella". Under J-MAN (the person) museum practitioners, activists, scholars alike were united in spite of their individual interests. Jeremy managed with great ease the sensitive idiosyncrasies that are usually associated with large heterogeneous formations such as the Museums Association of Namibia.

The last 6 months have reminded us that indeed Jeremy brought people under one roof to discuss, strategise and negotiate Namibia's heritage. He was the umbrella that safeguarded museology, guided and took care of the academic and professional needs of colleagues in the heritage sector and beyond. A roof needs to stand on stable frame and that defines the J (Jeremy) in the MAN logo. He was the mainstay of the non- state museums and museology in general in Namibia. A historian par excellence who mentored a whole new generation of Namibian and Namibianist historians. Many of whom have been retained in the history, heritage and museums sector. The history society at UNAM, for example, became a household name due to his efforts of bringing everyone under one umbrella in the most egalitarian manner that one can imagine.

Typically Jeremy diversified the definition of a museum so that many institutions and even student societies could be members of MAN. His objective was to encourage as many young Namibians as possible to think of a career in the museums sector. A feat that continues to bear fruit. The painful and sudden departure of Jeremy reminds us of the saying that "some plant trees but never sit under the shade". Jeremy planted many trees in us, some of which will need our nurturing as we treasure his immense contribution to current global debates such as repatriation and restitution.

As we cherish the shade of the trees that Jeremy planted let us continue with his legacy. We are a blessed generation that could drink from the cup of his wisdom. Let us continue drawing inspiration from his "stubborn optimism".

A LETTER TO JEREMY

By Helvi Inotila Elago

Dear Jeremy,

This is not easy to write because of the enormous impact you had in my life and I feel your absence as months goes by. Many have written about your contribution to the Namibian heritage sector, to individuals and your character as a person who doesn't judge but sees potential in everyone and inspire them to realize those abilities or dream. What an amazing character you possessed. You always used to say, *"we shouldn't wait to tell people we care about how we feel when they are gone, we should say it when whenever we can"*. Yet here we are, this is me attempting to narrate how you changed my life when I met you in 2007.

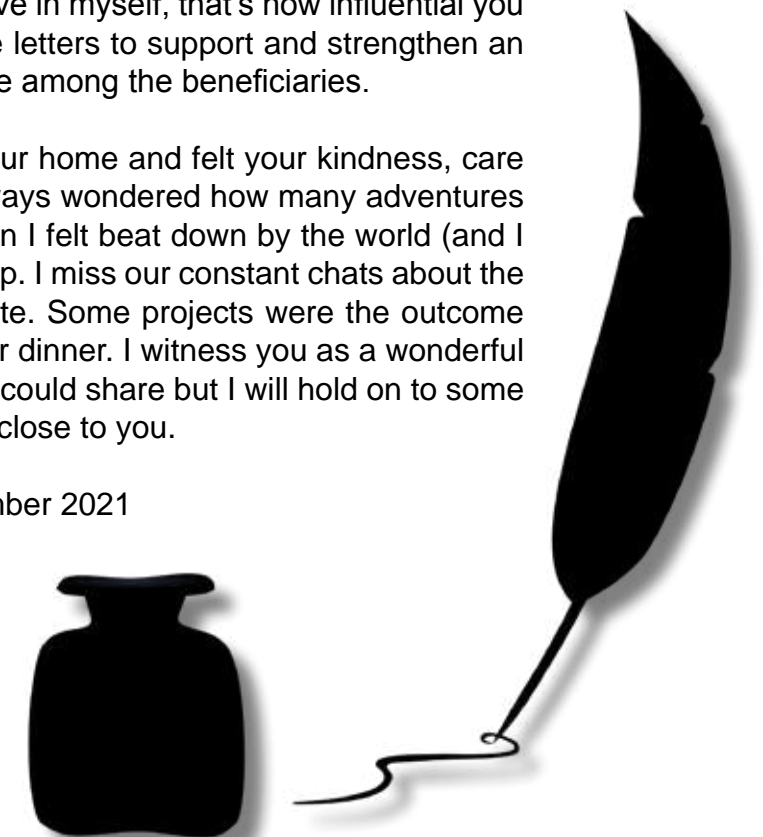
I was not a History student, but I found myself working in the heritage and culture sector at UNESCO as a Culture Programme Assistant. My first encounter with you was a year into my job through a project called School Clubs and Museums Exhibition competition (SCAMX) supported by UNESCO, and it was a success. *While Working with you even though it was short, I saw your passion for Namibia's history and heritage. After the project ended, a friendship was born, and I found a selfless mentor who inspired me to be passionate about the heritage and to make a difference in the sector as an individual.*

You listened when I told you my academic background was not in heritage or history and would like to further my studies in the field, and you recommended that I register for a postgraduate Diploma in Museums and Heritage studies at University of the Western Cape (UWC). I was thrilled when I received the letter of acceptance, you were the first I told because I knew you will be thrilled. I met other passionate academic people like Prof Ciraj Rassool, Prof Patricia Hayes and Prof Leslie Witz.

A year after I met you, I was a proud graduate of UWC, a published author because you encouraged me to challenge and believe in myself, that's how influential you are. You never hesitated to write reference letters to support and strengthen an academic or job application. I am glad to be among the beneficiaries.

I am thankful for the 6 years I stayed in your home and felt your kindness, care and your love for life and adventures (I always wondered how many adventures you could have if you could drive :)). When I felt beat down by the world (and I had those) you had a way of cheering me up. I miss our constant chats about the heritage sector and how we can collaborate. Some projects were the outcome of these discussions over a cup of coffee or dinner. I witness you as a wonderful dad and home maker. There is soo much I could share but I will hold on to some memories to cherish and share with those close to you.

Forever grateful Helvi Inotila Elago, November 2021



JEREMY AND "AFRICA ACCESSIONED"

By Dr Larissa Förster

I met Jeremy in 1999, shortly after I had entered Namibia for the first time. Jeremy had written a letter of support on behalf of the History Department of the University of Namibia in order to expedite my application for a research permit for what was initially designed as a PhD on „The Waterberg: perception, appropriation and representation of a cultural landscape“ – and eventually became one on „Postcolonial landscapes of memory: How German- and Herero-speaking Namibians remember the war of 1904“.

Without his and his colleagues' (logistical as well as intellectual) support for my research I would not have been able to embark on this difficult journey of investigating Germany's and Namibia's violently entangled history; and without the many Namibian research partners and interviewees I worked with during the past 20 years, I would never have been able to come closer to understanding that history – and its legacies in the present.

When, in 2014 Jeremy conceptualised the "Africa Accessioned" project for ICOM Namibia he set another ball rolling – one out of the many balls he kept juggling in the estimated 72 hours that each of his days seemed to have, judging from what he was able to do and achieve in one single week. Starting with investigating Namibian collections in Finland, MAN members eventually came to Germany making contact with German ethnographic museums and their curators, visiting their collections and gathering information on them. It was the time when the German and the Namibian government entered into negotiations about redress for colonial occupation and genocide; and it was high time that Namibian cultural heritage would become part of the dialogue on German-Namibian past and present relations and become accessible for Namibian stakeholders and heritage practitioners.

Even though "Africa Accessioned" never had major, let alone long-term, funding, it grew continuously – in particular the German leg: Upon first contact with Jeremy and other MAN members, a series of ethnographic museums in Germany set up informal or formal collaborations; as a consequence, a particularly strong partnership was created between MAN, Ethnologisches Museum (Berlin), UNAM and the National Museum of Namibia through the project "Confronting Colonial Pasts, Envisioning Creative Futures" (funded by Gerda Henkel Foundation); and the German Lost Art Foundation is carrying the African Accessioned" idea further by creating an inventory of more than 17.000 objects of Namibian origin held in museums in German-speaking countries.

It was Jeremy's vision of "museum collections making connections" (the slogan of International Museums Day 2014) that inspired all these projects, as well as his passion for historical research, his belief that it is possible to build bridges between people(s) with grossly different historical experiences and work towards a common future, and his readiness to share whatever he knew with whoever took a serious interest.

And it is this spirit of solidarity, which drove so much of his work, that we need to keep up as those who have survived him – in particular now that the debate on how to deal with collections from colonial contexts and on restitution has gained such momentum globally. [Long live "Africa Accessioned" – until one day it can be renamed "Africa Returned"!](#)

AN INTERCONTINENTAL MENTOR. ALLY AND FRIEND

In the name of many: [Julia](#), [Lisa](#), [Luregn](#), [Raffaele](#), [Samuel](#), [Wanda](#)



Jeremy's devotion to topics relating to Namibian history and heritage extended far beyond the borders of his chosen country of residence. As young emerging scholars based in and around Basel, Switzerland, we benefited greatly from his compassion in generating platforms and networks for shared knowledge production, engaged research and activism. Naming the numerous projects and collaborations in which Jeremy fostered bonds between students, established scholars and interested individuals seems impossible – he succeeded and worked relentlessly to lay the grounds for projects that endure.

His work prevails and reflects in Jeremy's commitment to not only maintaining networks between people, but also in his continuous work to integrate new colleagues into these networks. He himself had come to Namibia from Europe as a scholar and activist, and reminded us that only lasting bonds and permanent engagement can result in truly meaningful intercontinental collaboration. Jeremy has set many of us on our current career paths and contributed significantly to our research and projects by sharing his expertise and knowledge.

[A key event that we as young scholars from Basel remember fondly is the 2018 conference "The Past, the Present and the Future of Namibian Heritage" in Windhoek, where Jeremy involved a wide range of people – museums practitioners, academics from various disciplines, artists and students from in and outside of Namibia – which is an apt example for how he made space for joint debate far beyond academia. The same applies to the numerous events in Basel in which his engagement was central: Jeremy's approachability made lasting impressions – he was always open for our questions and our interest.](#)

Last but not least, Jeremy's contributions to Namibian historiography remain seminal reference works for us as scholars, archivists and museum practitioners. His publications, like his public work, will persist and his work ethic remains an inspiration to us. In many ways – as an academic and as a person – we will remember him as a role model.

I am ms beauty Tomona from penorusuwo ndunenyando museum in opuwo. I and mr jeremy met in opuwo open market next to ok food market. I introduced myself to them and then i taught them about our himba village which today known as PENORUSUWO NDUNENYANDO MUSEUM, they were very kind, friendly and helpful as we introduced our museum to them. Mr Jeremy was a father and my leader, he was a very polite man, an active and hard working person, the shadow of death had fallen upon us and to the family, friends. There is one saying that says good things never last, what is needed on earth is also needed in heaven. may his soul rest in eternal peace. We should accept what comes to us although it is hard to accept. may his soul rest in peace, we shall meet again in heaven one day.

Regards.
ms beauty tomona



MY SHORT TRIBUTE TO THE LATE DR. JEREMY SILVESTER

By Justin Diaz-Haingura

I met Dr. Jeremy Silvester and knew him when my internship at MAN began from the 1st September 2020. I always saw him as a visionary, iconic and dynamic leader who always strived to achieve what he had planned and left no stone unturned. He was also there to give full guidance to the entire Namibian Culture and Heritage industry and steer the ship even in the roughest of seas.

I also saw him more than just my workplace boss. To me he was also like a fatherly figure as well as the only senior male role model I knew in real life at this very recent moment, who I looked up to and emulated whose foundation path, example and legacy I was highly motivated to follow.

I can truly say that we have lost a real legend in the Namibian Culture and Heritage industry but his legacy shall live on. May his soul rest in eternal peace.



Dr Jeremy Silvester
1962-2021

It is with deep sorrow and much respect that we extend our condolences to the family, colleagues and friends of Dr Jeremy Silvester, Director of the Museums Association of Namibia (MAN).

The Namibian Heritage, History and Museum Studies sector has lost a visionary advocate of community focused initiatives in curatorship, collecting, archives, research and publications throughout the country and beyond.

We had the privilege to engage with Dr Silvester in numerous, often long-term teaching, research, exhibition and publication projects. These often took place within the context of student exchanges between Namibia and Switzerland, thus introducing several generations of Swiss students to Namibian and African Studies.

*We have lost a passionate, generous and exceptional colleague, mentor and friend.
His visions will guide us in our future work.*

Basler Afrika Bibliographien
Namibia Resource Centre & Southern Africa Library

Centre for African Studies
University of Basel, Switzerland



Deutscher Museumsbund e. V. · In der Halde 1 · 14195 Berlin

Bremen, 13.07.2021

Dear family and friends of Jeremy Silvester,

It is with great sadness that we have learned that Jeremy Silvester passed away. We would like to express our deepest sympathy and heartfelt condolences.

The museum world has lost one of its most important supporters. Jeremy helped numerous emerging scholars and he always sought international exchange. He accompanied and impacted the work of the German Museums Association for many years and strongly promoted the development of the German guidelines "Care of Collections from Colonial Contexts". In the process, he succeeded in raising awareness among German museum colleagues about their responsibilities resulting from the German colonial period. Furthermore, this past year he supported the revision of the guidelines "Care of Human Remains in Museums and Collections", which were also an important position for an ongoing dialogue.

We will miss him dearly and will honour his memory.

With warmest regards

Wiebke Ahrndt

on behalf of the authors of the Guidelines and of the German Museum Association
Hans-Jörg Czech, Jonathan Fine, Sarah Fründt, Larissa Förster, Diana Gabler, Michael Geißdorf, Matthias Glaubrecht, Bernhard Heeb, Mara Hofmann, Katarina Horst, Christian Lenk, Silke Reuther, Susanne Roeßiger, Stephan Schiffels, Thomas Schnalke, Carola Thielecke, Hilke Thode-Arora, David Vuillaume, Andreas Winkelmann, Anne Wesche, Jürgen Zimmerer

Deutscher Museumsbund e.V.
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office@museumsbund.de · museumsbund.de

Subject: A poetic tribute to Dr Jeremy Silvester

Date: Tuesday, 20 July 2021 at 10:25:14 PM Central Africa Time

From: saara kadhikwa

To: info@museums.com.na

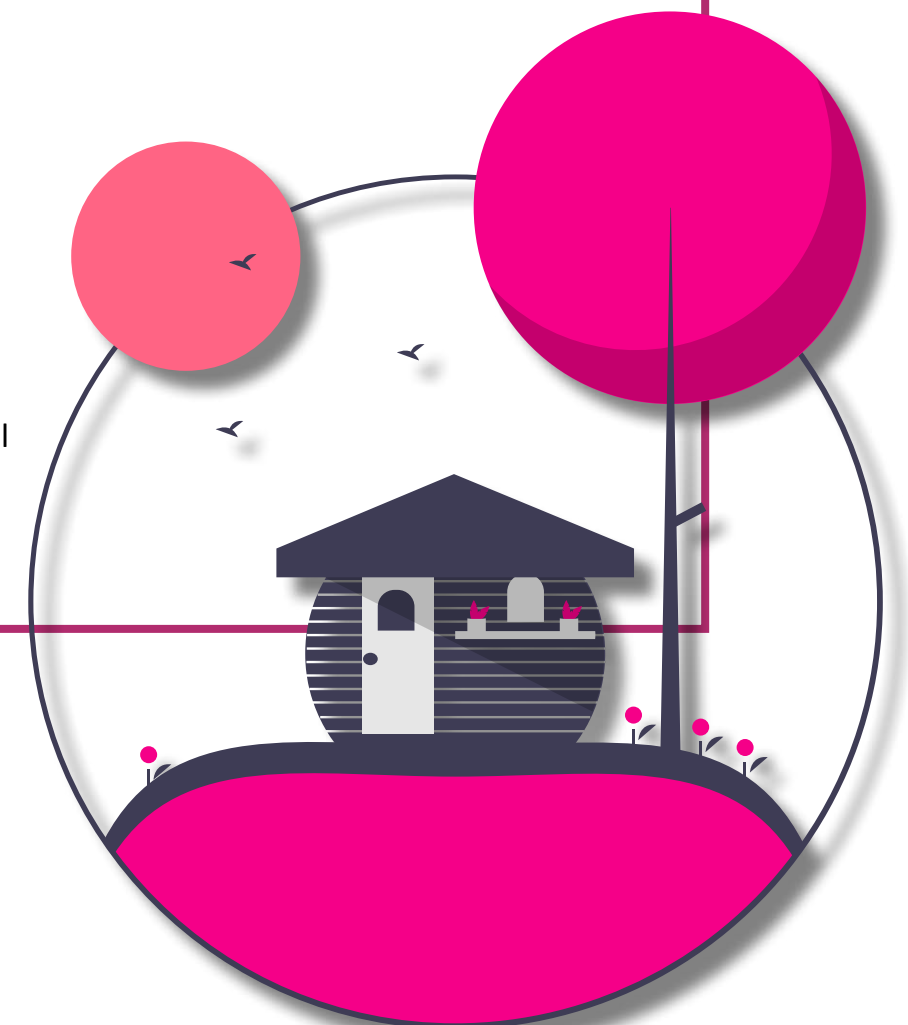
Dr Silvester, thank you

Thank you historian
For touching generations
And teaching generations,
For the encounters with our past
And connections with our forefathers

Thank you Director
Thank you MAN
For the visibility of museums
In our vicinity and virtually,
Indeed museums are a tool
For dialogue & development.

If a picture is worth
A thousand words
What more about
Posters & papers, books?
Thank you Dr Jeremy Gale
Silvester for bequeathing us
A rich documented history,
A rich (in)tangible heritage.

Farewell Dr Jeremy Silvester
In our own words we will tell
Our stories.



A TRIBUTE TO A COMRADE & FRIEND

By Giorgio Miescher and Lorena Rizzo

Jeremy Silvester was an exceptional scholar, teacher, activist and public intellectual. With his creativity, energy and optimism he was an inspiration for young and older colleagues in Namibia as well as abroad. We had the chance to collaborate with Jeremy in a variety of research and teaching projects in the field of public history and heritage over the last decades.

An early highlight was the years-long collaborative project on posters and poster making in the Namibian liberation struggle, which involved students from the University of Namibia and the University of Basel, some of them now well-established academics. The project resulted in several exhibitions in both countries and eventually the three of us co-edited *Posters in Action: Visuality in the Making of an African Nation* published in 2009.

Among the last and still ongoing projects was the exhibition entitled 'Usakos: Photographs beyond Ruins – the Old Location Albums, 1920s–1960s', which aims at establishing a local museum in Usakos. In fact, our very last collaborative workshop with Jeremy Silvester took place in Usakos on 18th May, 2021, and was entitled 'Making Museums Matter: Collecting Voices, Images and Objects for Usakos Museums'.

Through these exchanges, Jeremy Silvester left a lasting impression on generations of Swiss students, whom he inspired with his enthusiasm for Namibian history and his extraordinary ability to encourage students to believe in themselves and trust their own thinking and creativity. By personal example, he taught them that good scholarly research involved more than writing academic papers, and required an enduring commitment to individuals and communities. His understanding of responsible academic work surely demanded reciprocity, and involved making research results accessible to those who shared their knowledge.

One of the many highlights in our collaboration was a 10-day winter-school in 2017 entitled 'Remembering Forced Removals', which focused on exhibition making as knowledge transfer. The winter-school brought together a large group of students from Switzerland and Namibia, and museum practitioners from Namibia and South Africa. This encounter facilitated a critical dialogue about museum theory and practice. Jeremy Silvester's never-ending energy at work and at socialising turned these days in Windhoek and various parts of the country into a profound learning experience. The late South African photographer Paul Grendon, himself part of the team, masterly caught Jeremy's spirit in the photograph accompanying this tribute.

The photograph shows Jeremy enthusiastically leading a discussion of the participants of the winter-school on a cold morning in Swakopmund, who were still struggling to get going after a short night. Taken together, our collaborative teaching and research over the past few decades was essential to shaping and building institutions in Windhoek and Basel, in this case notably the Museums Association of Namibia and the Centre for African Studies in Basel. Jeremy's passing leaves a major void in our transnational community. We nevertheless will do our best to continue in his spirit.

Over the years, we developed a deep friendship with Jeremy, and we shared the challenges and joys life offers. We are thankful for his friendship and all the time we could spend together. We deeply miss him.



Jeremy Silvester addressing participants of the Winter-School 'Remembering Forced Removal', August 2017 (Photograph by Paul Grendon)



Participants of the Winter-School 'Remembering Forced Removal' in front of the UNAM Library, August 2017

Museums director Silvester dies

• RINELDA MOUTON

THE director of the Museums Association of Namibia (MAN), historian, freedom fighter, revolutionary and mentor, Jeremy Gale Silvester, passed away on 5 July at the age of 59.

MAN said in a statement that Silvester was hospitalised with Covid-19-related complications for four weeks and received the best of care, while the association continued to pray and hope that he would recover.

"He was passionate about his work in Namibia and his contribu-

tion to Namibian history and museums. The arts and culture sector will be impactful for generations," MAN said.

Ndapewoshali Ashipala, the operations manager at MAN, said she met Silvester in 2014 when she started working there. Ashipala said Silvester was hard-working, had great passion for his work and loved the art and culture sector.

"Jeremy was the best person. He was gentle. Always excited about life and was very adventurous. He liked to try out new things," she said.

Ashipala said Silvester was supporting and

mentoring people in the arts sector throughout his life. "Many people accredited their growth and development to him, even myself. If he saw potential in a person he worked to bring the best out of that individual. He would push them to become their best," Ashipala said.

Silvester's death has brought a lot of sadness among his friends and relatives, including members of the general public. Many have taken to social media to share their tributes and messages of condolence to his family members and close friends.

Graham Hopwood, executive director of the Institute for Public Policy Research (IPPR), said Silvester was kind, generous, humble, and truly committed to Namibia.

"He transitioned from the solidarity movement in the UK to living and working in Namibia after independence. He will be remembered for many good things. I particularly recall working with him on the 'Picturing the Past' column in *The Namibian* in the 1990s. Each week Jeremy carefully selected images from the National Archives through which he could tell a key (often untold) story from Namibian history. He will live on through his writings on Namibian history, his influential work at the Museums Association and especially through all the Namibians he selflessly assisted throughout the

years. Go well, Jeremy," Hopwood said.

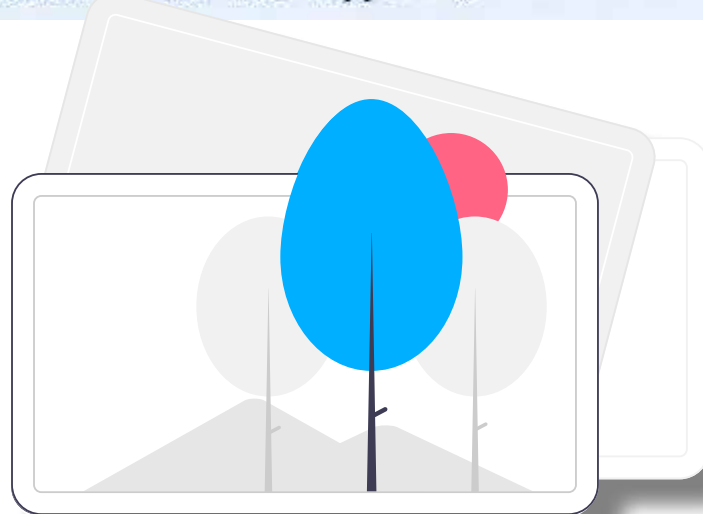
Nashilongweshipwe Mushaandja, a performer, educator and writer, said he will always remember Silvester.

"Jeremy was caring, gentle and warm. The last time we spoke was early this year when he called and asked me to bring together key practitioners and teachers from the dance industry to co-curate contributions for the dance section of the new Museum of Namibia Music. My last message to him was when I was asking for a certain book, but he didn't see it, because he was already in hospital battling the coronavirus. Jeremy, I'm here trying to complete my PhD thesis. I am proud to say that your literature has guided me and served as a base for me to do this work that you were so passionate about," Mushaandja said.



Photo: Contributed

Jeremy Gale Silvester



JEREMY - THE AUTHOR

By: Helvi Elago, Ndapewoshali Ndahafa Ashipala, Patricia Hayes and Dag Henrichsen

Dr Jeremy Gale Silvester is described by many as a friend, mentor, educator, and a true advocate for Namibian museums and beyond. His legacy remains through his work as a reminder of his dedication to museum matters and that we too can make a difference by joining forces. He had many passions such as traveling, cooking, reading, and writing. During his travels he visited various museums and always kept eye out for what we could learn from other museums around the world to advance museums in Namibia. When it came to books, his topics of interest were history, heritage, and continuously exploring the role of museums in the society as public spaces.

His passion for books extended to others. He bought books on various topics that interest him or for someone whom he knew they would appreciate a specific book. Since he was a globe-trotter, his book collection comprised of diverse books from all over the world and it was open to everyone. After his passing, this message that was left on his Facebook page by Nashilongweshipwe Mushaandja a PHD candidate attest to his character as an educator *“My last message to him was when I was asking for a certain book, but he didn’t see it, because he was already in hospital battling the coronavirus. Jeremy, I’m here trying to complete my PhD thesis. I am proud to say that your literature has guided me and served as a base for me to do this work that you were so passionate about.”* This shows how his calling as an educator will continue to help and inspire many even after his passing.

Although he was an avid book collector, he is also a published author and editor of numerous books. His books date back from the early 1990s. Before his passing, he was busy writing and editing newsletter, guidelines, books and biographies.

1. He was about to complete a newsletter ICME News 92 was writing a review of a famous book “The Brutish Museums” written by Dan Hicks,
2. He was editing the biography of Ben Amadhila and the late Mburumba Kerina.
3. An active member of the Human Remains Committee developing the Human Remains Guidelines.
4. He had returned to and edited his 1993 University of London PhD “Black Pastoralists, White Farmers: the Dynamics of Land Dispossession and Labour Recruitment in Southern Namibia”.
5. He was putting together, with collaborators, an edited volume and newspaper series “The Future of the Past: Heritage Studies in Namibia” based on papers delivered at the Past, Present and Future of Namibian Heritage Conference, Windhoek 2018.

Below are the published books written, or with written chapters and edited, by Dr Silvester, together with a selection of other chapters or essays written by him. The list which is incomplete and does not include his many newspaper articles in, predominately, The Namibian, or his many workshop reports and some publications which attest to his immense creativity in writing and editing as another form of activism, scholarly and popular.

My Heart Tells Me that I Have Done Nothing Wrong: The Fall of Mandume
Jeremy Silvester, University of Namibia, 1992

Namibia Under South African Rule: Mobility & Containment (London: James Currey, 1998)
Patricia Hayes, Jeremy Silvester, Marion Wallace & Wolfram Hartmann (eds)

Beast, Boundaries and Buildings. The Survival and Creation of Pastoral Economies in Southern Namibia 1915-1935 (Chapter)
in Hayes et al (eds), Namibia Under South African Rule: Mobility & Containment (London: James Currey, 1998)

Historian Silvester was an activist and builder

• PATRICIA HAYES

JEREMY Silvester left us on 5 July after a tragic struggle with Covid-19.

Jeremy's death is one of many in a beleaguered Namibia, in the midst of countless families afflicted by this relentless virus and its attack on the bodies of those we love, and who matter. This should not happen: some of the most productive people in the country are now gone. We are bereft in so many ways that cannot be calculated.

Jeremy Silvester has left a unique legacy. In whatever capacity at the time, as a member of a solidarity movement in London (the Namibia Support Committee) in the 1980s, as an academic in the 1990s at the University of Namibia, as director of the Museums Association of Namibia thereafter, Jeremy was a builder. Often out of nothing, he built communities, he built projects, he built up the young, and he built up movements and momentum.

As a doctoral student in history at the School of Oriental and African Studies in London in the late 1980s, he combined research on the marginalised history of southern Namibia with his own irrepressible activism. This was at the tail end of Thatcherism and the protests against the infamous poll tax, whose viciousness affected him directly. But it was a pattern that continued, of joint academic and activist work that would tell directly on wide communities of interest. Jeremy always looked to the

positive, never the negative.

In the mid-1990s Jeremy was central to the 'Trees Never Meet' project, which he named after a proverb from southern Namibia signifying that while trees never meet, people do.

It was a collaboration of different academics and their constituencies that put South African colonialism in

Namibia under the microscope for the first time. Jeremy's research allowed conversations to develop between different parts of a highly fragmented new nation, fractured by war and poverty. Jeremy also promoted the potential of photographs to draw in the public to the historical discussions that were now open to all. This led to a further

collaborative project on Namibia's photographic archive, published as 'The Colonising Camera' (1998).

In the wake of this productive ferment, Jeremy started the Unam History Society, which embarked on research on particular episodes and photographs from Namibian history. Members of the society employed methods that included accosting people coming out of church or shopping centres, and asking them questions about photographs they had assembled on notice boards.

Jeremy negotiated with The Namibian for a column entitled 'Picturing the Past' which posted photographs of the Old Location and many other subjects, encouraging the public to make contact if they had stories or connections with the subject matter.

INFLUENTIAL

In effect, what was happening was an intense form of collaborative public history before this had even been articulated. A new calibre of student was drawn to this history activism, which went wider afield to include a famous excursion to Shark Island that was the spark for new research that still burns in debates on Namibia's genocide.

Jeremy made a transition from the university to infuse his extraordinary energy into the Museums Association of Namibia. Like a phoenix rising from the rubble, he turned an unpromising situation into a thriving, multi-faceted concern that builds projects in Namibia

which would be hard to conceive anywhere else, and which plays a role on the international stage of museum politics and restitution. There are two explanations for this.

First, Jeremy taught or mentored a series of promising young scholars who have moved into important positions in the educational or museum sector. Graduates of the Unam History Society morphed into a movement, often in secondary schools, that promoted projects such as the heritage hunt in local communities, giving rise to the materials and momentum that would build new museums and "strengthen cultural rights".

Together with recent collaborative ventures such as at Usakos, or the Museum of Namibian Music, or around Namibian fashion, it makes for a remarkable list of new museums. Jeremy also worked closely with young colleagues to trailblaze new publishing ventures in Namibian historiography.

Secondly, for many years Jeremy has combed the former colonial world and its allies (the USA, Germany, United Kingdom and elsewhere) for the traces of Namibia's history and material culture, mapping the ways that Namibian things became scattered. His aim was to bring them back together, even if digitally, and to return them to the country he loved, and whose courageous spirit in its young people he recognised so clearly.

But this is only to speak of his work. To speak of Jeremy is to acknowledge his philosophy of love, which could overcome the hatred in the world.

Then, besides his beloved family of Shelley, Justina, Afrika, Asia and Rose, he had an enduring capacity for beautiful friendship.

He did not judge people. Instead, he was loyal and saw potential that should be nurtured. Without him, the world seems out of kilter. Jeremy kept everything around us in orbit. But the seeds are planted.

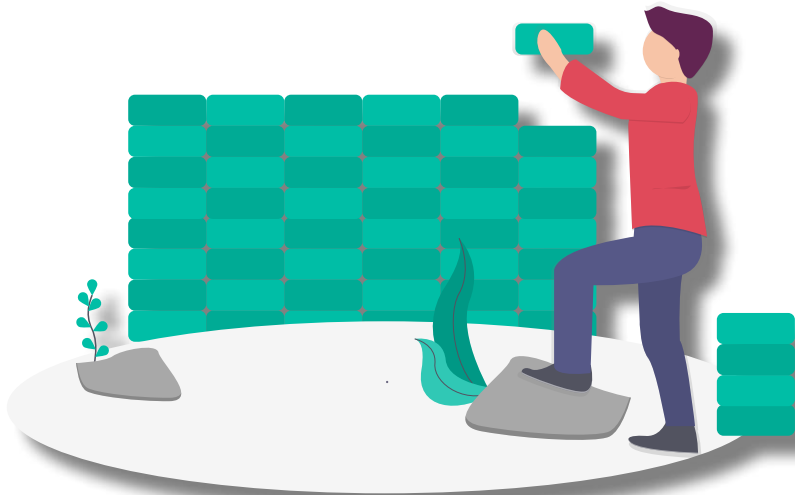
* Historian Jeremy Silvester died at the age of 58. Among his publications are 'The Colonising Camera', which he edited with Wolfram Hartmann and Patricia Hayes, 'Namibia under South African rule: Mobility and containment, 1915-1946' (1998), edited with Hayes, Hartmann and Marion Wallace, 'Words Cannot be Found - German Colonial Rule in Namibia' (2002), which is an annotated reprint of the 1918 Blue Book, with Jan-Bart Gewald, and 'Re-Visioning Resistance in Namibian History' (2015).

* Patricia Hayes is a historian and professor at the University of the Western Cape in South Africa.



Jeremy Silvester

Photo: Patricia Hayes



The Colonising Camera: Photographs in the Making of Namibian History (Cape Town, Windhoek and Athens: UCT Press, Out of Africa and Ohio University Press, 1998)

Wolfram Hartmann, Jeremy Silvester and Patricia Hayes (eds.)

Photography, History, Memory (Chapter)

in Hartmann et al (eds), The Colonising Camera: Photographs in the Making of Namibian History (Cape Town, Windhoek and Athens: UCT Press, Out of Africa and Ohio University Press, 1998)

This ideal conquest: photography and colonialism (Chapter)

in Namibian history' in Hartmann et al (eds), The Colonising Camera: Photographs in the Making of Namibian History (Cape Town, Windhoek and Athens: UCT Press, Out of Africa and Ohio University Press, 1998)

Your space or mine? The photography of the police zone (Chapter)

in Hartmann et al (eds), The Colonising Camera: Photographs in the Making of Namibian History (Cape Town, Windhoek and Athens: UCT Press, Out of Africa and Ohio University Press, 1998)

Picturing the Past in Namibia: the visual archive and its energies

With Patricia Hayes and Wolfram Hartmann. 2000: in Carolyn Hamilton et al (eds), Refiguring the Archive (Johannesburg: David Philip, 2000).

Assembling and Resembling : Herero History in Vaalgras , Southern Namibia

Jeremy Silvester. In Michael Bollig & Jan-Bart Gewald (eds): People, Cattle and Land. Transformations of a Pastoral Society in Southwestern Africa. Cologne, 2000.

Words Cannot be Found: German Colonial Rule in Namibia : an Annotated Reprint of the 1918 Blue Book

South-West Africa. Administrator's Office, Jeremy Silvester, Jan-Bart Gewald · 2003

Portraits of Power and Panoramas of persuasion: The Palgrave Album in the National Archives of Namibia.

Jeremy Silvester. In Wolfram Hartmann (ed), Hues between Black and White. Historical Photography from Colonial Namibia 1860s to 1915. Windhoek, 2004

Aawambo Kingdoms, History and Cultural Change: Perspectives from Northern Namibia

Lovisa T. Nampala, Vilho Shigwedha, Jeremy Silvester, Basler Afrika Bibliographien, 2006

Posters in Action: Visuality in the Making of an African Nation

Jeremy Silvester, Dag Henrichsen, Giorgio Miescher and Lorena Rizzo. In Kronos. Southern African Histories, No 35, November 2009.

Hendrik Witbooi Museum Review Workshop

Jeremy Silvester, Museums Association of Namibia, 2009

Forging the Fifth Province

Jeremy Silvester. In Journal of Southern African Studies (JSAS), 3, 2015, Special Edition "The South African Empire".

Waking the Dead: Civilian Casualties in the Namibian Liberation Struggle

Jeremy Silvester and Martha Akawa. In Silvester (ed): Re-viewing Resistance in Namibian History (see above), 2015.

Making an Impact: Exhibition Planning & Design for Namibian Museums

Jeremy Silvester, Museums Association of Namibia, 2015

Re-Viewing Resistance in Namibian History

Jeremy Silvester, University of Namibia Press, 2015

Resistance on the banks of the Kavango River

Marius Kudumo, Jeremy Silvester, Museums Association of Namibia, 2016

The African Accessioned Network. Do Museum Collections Build Bridges or Barriers?

Jeremy Silvester. In L. Förster, I. Edenheiser, S. Frünth and H. Hartmann, eds, Provenienzforschung zu ethnografischen Sammlungen der Kolonialzeit. Positionen in der aktuellen Debatte (Arbeitsgruppe Museum der Deutschen Gesellschaft für Sozial- Kulturanthropologie), 2017.

The Africa Accessioned Network : 'Museum Collections make Connections' between Europe and Africa : a case study of Finland and Namibia.

Jeremy Silvester. In Thomas Laely (ed): Museum Cooperation between Africa and Europe : a new Field for Museum Studies. Bielefeld, 2018

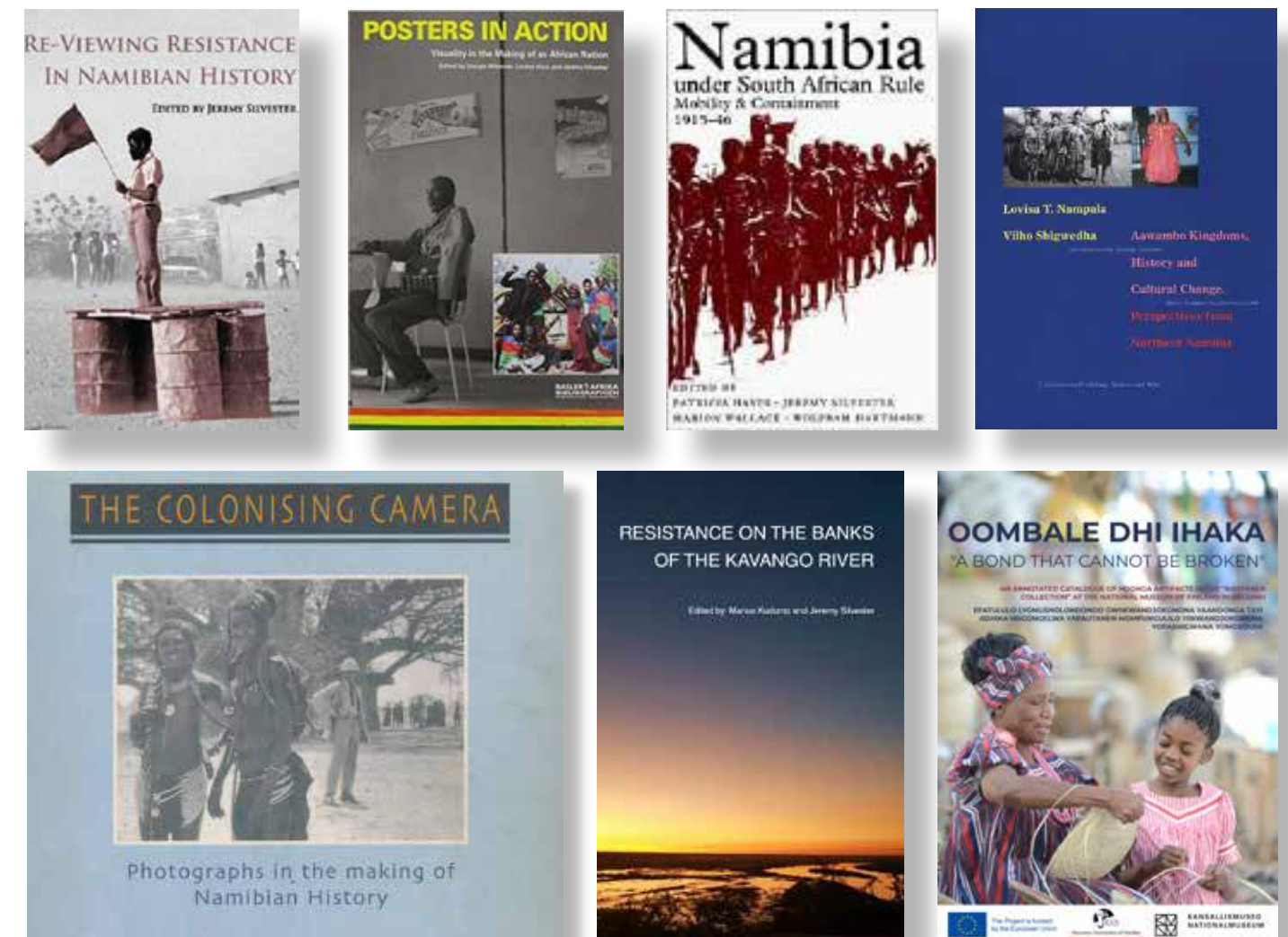
Oombale Dhi Ihaka: A Bond that Cannot Be Broken

Jeremy Silvester, Nehoa Hilma Kautondokwa, Papa Ndasuunje Shikongeni, Museums Association of Namibia, 2019

The Return of the Sacred Stones of the Ovambo Kingdoms: Restitution and the Revision of the Past.

Jeremy Silvester and Napandulwe Shiweda. In Museum & Society, March 2020.

A few covers of the books written by Jeremy/to which Jeremy Contributed.







THANK YOU
for Making Museums Matter
JEREMY!

GROOTFONTEIN MUSEUM since 1983

The museum is located in the southern part of the OLD FORT building (built 1896 -1900) and the entrance to the premises is next to the state nursery in Eriksson Street.

Exhibits are numerous and consist of a complete wagon smithy, agricultural implements, minerals and an extensive ethnological exhibition depicting all Namibian cultures.

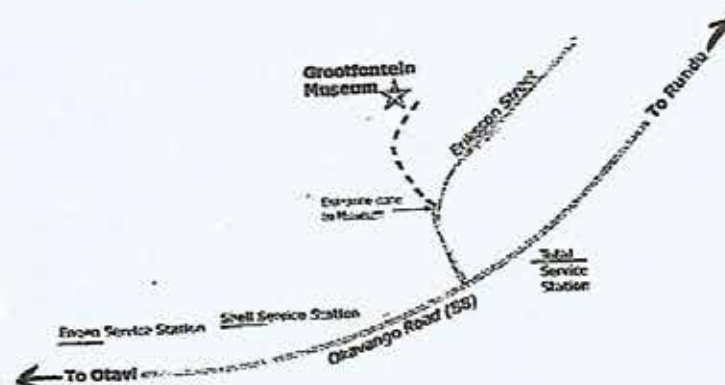
At present the Alte Fort Museum is closed due to corona pandemic and the lack of tourists.

GROOTFONTEIN MUSEUM
SINCE 1983
DAS ALTE FORT
BUILT 1896 – 1900



One of the most versatile and interesting museums in Namibia.

🏠 Eriksson Str, Grootfontein
📍 S19°33'33.2" E18°06'30.5"
☎ +264 (0)67 242456
@ grootfonteinmuseum@gmail.com
📦 Box 1118, Grootfontein, Namibia



ICOM international
council
of museums

ICOM-NAMIBIA (NATIONAL COMMITTEE)

By Johanna Ndahekelelewa Nghishiko (ICOM Namibia Chair)

ICOM is a membership association and a non-governmental organisation which establishes professional and ethical standards for museum activities. Moreover, as a forum of experts, it makes recommendations on issues related to cultural heritage, promotes capacity building and advances knowledge. Therefore, ICOM is the voice of museum professionals on international stage that raises public cultural awareness through global networks and co-operation programmes.

ICOM Namibia is a private entity serving as a national committee under ICOM's umbrella, which was established over 15 years ago. It serves as the voice for Namibian museums and museum professionals to be heard in ICOM's International Committees and Secretariat and network to get support on capacity building to effectively continue managing our museums and heritage sector. Currently it consists of 15 paid up members, which are falling under different ICOM international committees such as: 1. Conservation 2. Documentation 3. Museums and Collections of Archaeology and History 4. Education and Cultural Action 5. Museums and Collections of Ethnography 6. Museums and Collections of Decorative Arts and Design etc. there are more committees that Namibian heritage professionals can benefit from.

ICOM Namibia is therefore inviting all Namibian heritage professionals, students and non-museum professionals to become associate members in order to enjoy the benefits and opportunities which includes: Regular training and professional development opportunities; a great support for museums in fulfilling their missions; get access to more than 2000 publications by ICOM Committees through the online database; Able to attend conferences on various museum - related subjects; funding opportunities for museum projects etc. The annual individual Membership fees is as little as N\$ 500 – 00, and institution is N\$5000- 00 with unlimited members.

ICOM Namibia ICDAD (international committee) member Ms. Ndapewoshali Ndahafa Ashipala, has been awarded a grant for Museum of Namibian Fashion, for their upcoming workshop on "Sustainable Fashion". There are more grants available for different committees under "ICOM Solidarity Projects", please visit ICOM's website for more details on the available projects and how to apply. The Chair is always available to assist with application edits and submissions.

Visit a Namibian Museum!





BENEFITS OF VISITING A NAMIBIAN MUSEUM

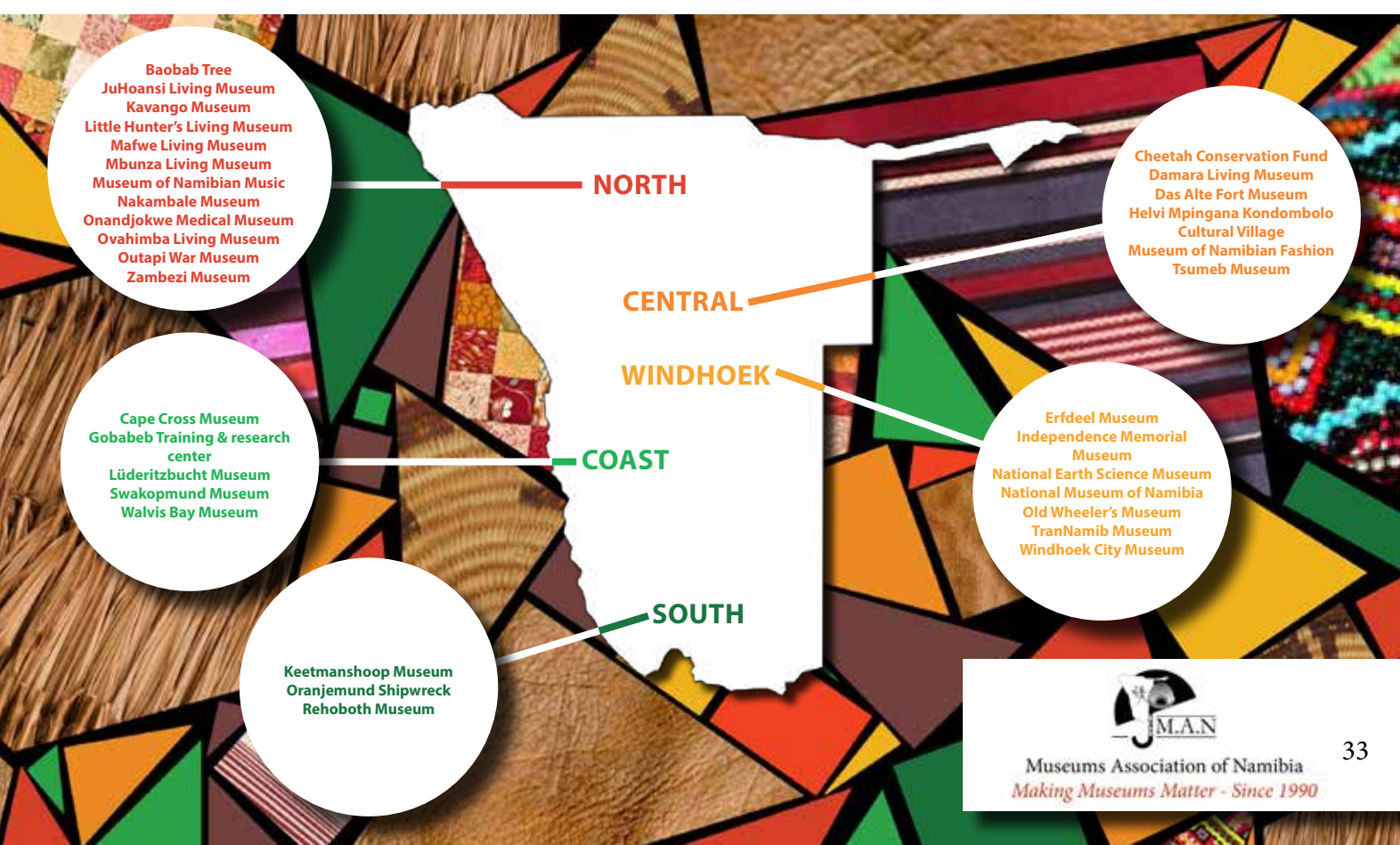
1. Museums make you feel good – They have a calming effect.
2. Museums make you smarter – They Expand your horizons and teach you lessons in humanity.
3. Museums provide an effective way of learning.
4. Museums are community centers.
5. Museums inspire - They offer ways to stimulate new ideas, resulting in the creation of more art, including music, architecture, interior designing, and creative writing.
6. Museums help bring change and development to communities.
7. Museums are a great way to spend time with friends and family - They are a great recreational activity that give you access to experiences that you don't usually experience every day. They also create great food for conversation.
8. A museum may be your next community partner or business endeavor.
9. Museums need your support in order to keep educating and inspiring people.
10. There is a museum close to you.

HOW TO FIND A NAMIBIAN MUSEUM NEAR YOU

1. Visit www.museums.com.na and click on the "Museums" tab.
2. Select the location where you are e.g. "Central" and you will see all of the museums near you.
3. Click on the museum(s) that interest you to see what you can find at that museum and other important information such as the museum's contact details, opening times etc.

Follow the Museums Association of Namibia on the following platforms to keep updated about activities and events in the heritage, arts and culture sector.

 Museums Association of Namibia
  Museums_Association_of_Namibia
  MuseumsANamibia
  Museums Association of Namibia



DOCUMENTING THE ETHNOGRAPHIC COLLECTION AT THE NATIONAL MUSEUM OF NAMIBIA

Kavenauarue Tjiworo

The Gerda Henkel Foundation Project has for the past year collaborated with the Museums Association of Namibia, University of Namibia and the National Museum of Namibia with profound insight on cultural heritage, confronting colonial pasts and envisioning creative future projects. I as the Documentalist under this project am assigned to the Ethnographic collection at the National Museum of Namibia executing tasks such as creating professional photographs of artefacts, and editing photographs is also crucial for having standardized photographs and I took self-learning tutors for editing photographs.

One of the key tasks is creating a database with digitalized object information of the Ethnographic collection. The National Museum of Namibia has no database at the moment, however, the National Heritage Council is working on launching a database that could be utilized by all heritage institutions. The aim of this database is to provide a platform on which object information can be linked and accessed to the heritage sector, individuals and researchers. Also, I am currently scanning index cards to obtain object biography and also have them in a digitized format to increase accessibility, free up office space and incase the hard copy is lost.

The other primary focus of this project is to working on the objects that are coming from Germany. The objects will be returned on the basis of a three-year loan and will be housed at the National Museum of Namibia for the purpose of research, explore and visits to view them. I also facilitated at the MWADURO Workshop which focused on how local participants could make fashion designs of the objects coming from Germany.

Moreover, I also made a presentation for the Usakos Museum on the procedures of obtaining and documenting artifacts for their museum. I addressed topics such as what they could collect, how to collect and obtaining object biography and provenance research.

This job has been an amazing journey for me since I took over from my predecessor on 1st February 2021. I am really passionate about what I do and I really look forward to amazing tasks that I can execute and I also look into bringing new initiatives that would impact this projects.



NATIONAL ARCHIVES OF NAMIBIA

THE SILO OF DOCUMENTARY HERITAGE

By Ndamian Hangula (Archivist at NAN)

The National Archives of Namibia (NAN) is a premier documentary heritage institution which safeguards various formats of archival materials. The NAN is located in Marien Ngoubi street alongside the Robert Mugabe avenue. The NAN has been in the business of taking care of documentary heritage for more than 80 years since its inception in 1939. Information is power which influences knowledge and learning that modify the way people think, behave and act on certain things in life.

As Marcus Garvey says “A people without the knowledge of their past history, origin and culture is like a tree without roots”. The NAN is the silo of documentary heritage and it’s a place of learning and relearning, it’s a place that is giving Namibian people their roots, the knowledge about their past history, origin and culture.

The documentary heritage in the NAN contains authentic past documented primary information about different aspects which can be analyzed, interpreted and given meaning to it. Moreover, the NAN is an environment for searching of untapped knowledge and discovering what is not known and made it known through paper writings, exhibitions and book publications. In addition, The NAN information collections contain information about how different cultures have changed over time. The change in culture, heritage and tradition from precolonial, colonial and postcolonial can be traced by engaging with the archival material.

The NAN preserves the precolonial, colonial and postcolonial documentary information of Namibia both in analogue and in digital format. The documentary heritage that can be accessed in-house at the NAN reading room are documents, photographs, maps, cassette, film, micro film and micro fish, books, publications and posters.

The preservation of documentary heritage has made it possible for the researchers to access the Namibia documentary heritage in totality. Historians, curators, heritage scholars and the general public are encouraged to often revisit the milestone of the past by contacting the archival material. The documentary heritage is very key in the heritage sectors as it gives the true reflection of how as a nation has evolved with time. In the final analysis, documentary heritage is very important as it is keeping the documented past alive and relevant.



THE MUSEUM OF THE OLD WHEELERS CLUB OF NAMIBIA

By Peter A. Breitenstein (Curator: Museum of the Old Wheelers Club of Namibia (moowcon))



Since the inception of the Old Wheelers Club of Namibia, which was in 1986, it has always been a challenge that the members of the club had set themselves that a Museum would be built, to be part of the club.

It took many years of collecting funds, planning and re-planning, until finally the club was able to afford their own clubhouse in Rugby street, and it took even more years until enough funds and expertise had been assembled that a hall could be built in which the Museum could be housed. Finally on 31st August 2019, the goal had been reached that the club could officially announce the completion of the Museum, and a day to celebrate this accomplishment was held.

The concept of the museum is that members can display their cars, they pay a nominal “parking “ fee, and are at liberty to place or remove their cars as the wish. This way there is always movement in the museum and the display changes on a regular basis. As a safety feature, the batteries of the vehicles have to be disconnected. Members who park their cars are responsible for the insurance on their vehicles.

It took a while until the club learnt what it entails to run a museum, in that it was soon found that unfortunately visitors do not respect the value of the displays. People climbed all over the vehicles or allowed their children to play in or on these. A method of keeping people away from the cars had to be devised with banners, which even had to be marked with notices that they should not be crossed! It was also found that even with these measures in place, supervision was still necessary when the Museum is open, and therefore opening times are limited to Saturday from 11h00 to 14h00, however if anyone wishes to visit the museum out of the official opening time, I, the undersigned, can be reached on the number on display, and if at all possible I will arrange that the museum will be opened.

No entry fee is charged when visitors want to come in, yet a donation is always welcome.

OUTREACH AND KNOWLEDGE SHARING AT THE NATIONAL EARTH SCIENCE MUSEUM DURING COVID

By Helke Mocke

It has become difficult to continue working as usual at the National Earth Science Museum, Ministry of Mines and Energy. Since the worldwide COVID pandemic has started in early 2020 our museum has received the bare minimum in visitors. One could ask whether the museum still matters or if people are still interested in seeing what we have. The truth is yes, the museum still matters but we need to work differently now.

While tasked to visit a few farms near Tsumeb and Grootfontein an opportunity presented itself in the form of a show and tell activity to farm owners and their staff. Some of our most interesting fossils, the original skull cap of the Orange River Man (from the Orange River), the jaw of *Otavipithecus namibiensis* (an ancient ape) from Berg Aukas (vanadium mine in the 60s-70s), a skull of a baboon and a skull of a leopard, both from a farm near Grootfontein were taken along to explain how the environment and climate changed over the last few millions of years. The process of how fossils form and how they are dated was also explained. Everyone was grateful for the opportunity to hold real fossils in their hands, especially the children who were home for the holidays. Staff of the Grootfontein Alte Fort Museum also benefited. They received a presentation on fossils from Namibia in general and another show and tell activity.

Such activities should not be underestimated and provide excellent outreach opportunities. Do a show and tell to your neighbours.

Often we build up knowledge without realising that we can share it with others. For instance, most staff working for the Ministry of Mines and Energy are geologists who often have to produce geological maps of specific areas in Namibia and come across fossils not knowing what they are. One of these mapping geologists requested a training session on a specific group of fossils that are also located in her work area. During the training session the curator of the museum drew on her own knowledge that she had gained only just two years ago and never thought that it could come in handy to a colleague. The colleague walked away satisfied with what she had learned, and said that she should have requested this training before she went to the field as well as that she was looking forward to more training sessions in the future.

Never underestimate the value of the pool of knowledge you have gained on a particular subject. You could provide practical training sessions to other colleagues in museums or other professions.



Helke Mocke with Alina Goagas and Magda Klitzke in action.



Leopard from Jaegersquelle



Otavipithecus from Berg Aukas



Baboon from Jaegersquelle

RESEARCH AND DISCOVERY OF ANIMAL SPECIES IN NAMIBIA

By Francois Becker, Chief Curator: Natural Sciences Subdivision, National Museum of Namibia

The Natural Sciences subdivision of the National Museum of Namibia (NMN) facilitates research on Namibia's precious biodiversity: animals in particular. There are many unique animals in Namibia, some found nowhere else on earth. The well-known species have formed part of our cultural identities for millennia. But others are hardly ever seen, forming a secret trove of diversity that still needs to be discovered. This is particularly true for the smaller creatures, such as invertebrates.

The National Museum collects specimens of birds, small mammals, reptiles, frogs, fish, insects, spiders, scorpions, and even small aquatic crustaceans. These are preserved using special methods, and kept safe at the NMN for many decades. They help us to understand the distributions of species: that is, where they are found, so that they can be conserved and managed. We also use specimens to identify and describe new species!

Researchers from all over the world work in our collections remotely. The NMN sends specimens out on loan to interested intuitions, where experts identify them and research them. Most recently, experts from America, Europe, and other African countries have been involved in various research projects in our collections. Ongoing projects include ecological or biosystematics studies on social spiders, insects, rodents, bats, fairy shrimps, barking geckos, pygmy toads, rubber frogs, and dung beetles. Some of these projects identify species using DNA barcoding analyses, which reveal how long different populations have been separated. The NMN has started a DNA collection for this purpose.

The NMN goes on field trips across Namibia, searching for and catching animals of interest. Researchers from other institutions also collect specimens and deposit them at the NMN. On some of these trips to remote areas, new species may be discovered. Most recently, we embarked on a field trip to the Otjihipa Mountains led by the Namibian University of Science and Technology. Here, we found a potentially new species of gecko, and a potentially new girdled lizard! All this work improves the knowledge of our unique ecosystems, essential to their conservation. Thus, our natural heritage can be conserved for future generations to cherish.

Photo: The elusive *Phrynomantis affinis*, from a newly discovered population near Gobabis. This is a prime example of a poorly known animal being researched by the NMN. Since the 1800's, only 13 of these frogs have ever been collected, despite their wide occurrence from Namibia to the DRC Congo.



MY EXPERIENCES IN MUSEUM, HERITAGE, ARTS AND CULTURE SECTOR

By Loide Nantinda (Founder and Creative Director, Plainpmedia)

I am a Documentary Filmmaker in themes of Identity, culture, heritage and all things Women's Advocacy. Visiting Museums for research, archives and information is a prerequisite to my approach and process of creating a project.

It was in 2017, whilst doing research and fundraising for the identity and cultural diplomacy themed Documentary development of 'Our Likeness'. I visited The Women's Museum - Bait Albanat in Dubai and Sheikh Zayed Grand Mosque in Abu Dhabi United Arab Emirates that the conception of a sister brand within my production company called "PLAINPMEDIA" focusing on Museum knowledge, and a deeper interest in Arts, Heritage and Culture.

I realized that my love and interest for identity, cultural and heritage went beyond filming and needed to be celebrated and shared in real time by utilizing my knowledge and experiences from my travels into different communities across the Globe and visiting great Museums in the UK, USA, SA, Ghana and right here at home (Namibia).

Communicating with people in their own language, environment and meeting them as they are in without prejudice in love and acceptance is a powerful phenomenon. Communities open up to possibilities of sharing ancient knowledge and practices and more easily receive (or give an audience) information and experiences of outsiders, they might even consider a new way/method to improve or change their own norms for the betterment of their community.

Arts, Heritage and Culture is the Identity of Communities, a Nation and Humanity. It's the very subconscious and consciousness inheritance Humanity has as history, the present and future that guides our collective innovations and revolutions.

It is such an honour to come back home to Namibia and be a member part of MAN that supports and participates actively locally and internationally with Excellent inclusivity.

I am looking forward to learning, facilitating and contributing towards our people in Arts, Culture and Heritage through our National MAN mandate.





START GALLERY REVAMPS JASPER HOUSE ORANJEMUND

By Gina Figueira (StArt Art Gallery)

Creating a place that can safeguard and showcase the unique history of Oranjemund has been an ongoing project since Jasper House became the town's Heritage Centre in 1989. Jasper House was built in 1937 as the house for the first mine manager for Consolidated Diamond Mines (CDM, which would later become DeBeers and then Namdeb). Oranjemund has had diamond mining as its raison d'être, since the first houses were erected there in 1936. In an ever-changing world, both Namdeb and town inhabitants are having to look to a more sustainable future that sees the town taking on a greater diversity of economic activity. Spearheaded by the OMDis Oranjemund Town Transformation Agency and the NGO OMD2030, an overhaul of the heritage centre and museum at Jasper House began in early 2021.

As part of the project to separate the residential town from the diamond mine, Oranjemund opened up to the public in 2017. The Jasper House Heritage Centre is a potential anchor site physically and metaphorically for the plans to increase tourism by providing unique experiences in and around the town and telling the distinctive story of its history. With a delay to the start of the process due to the Covid-19 pandemic lockdown late last year, accessioning of the whole museum collection began in January 2021. With a near final tally of over 4000 collection objects, next comes the research and redesign phase of the project, taking note of what the collection comprises, as well as what it lacks. This is where the project is currently at, with renovations to the building itself and installation of new displays due to all be complete by the end of 2021.

Narrative is the essence of this, and all museums; what stories do they choose to tell and for whom? At a time of looking to the future, there is naturally a looking back to what came before. With a whole town dependent on a single company for decades, the social history is inextricably linked to the history of the mine. With roots in colonial era exploitation of both natural and human resources, the tensions of this history are ever present. As a town finding its identity beyond the regulations and restrictions of a diamond mining zone, more questions arise than answers. What will Oranjemund look like in 5, 10, 100 years? How will Oranjemund adapt to the long-term effects of the pandemic on tourism and industry? What role can a museum play beyond the display of artifacts in this ongoing and unfolding story? Perhaps Jasper House Museum can position



Jasper House Heritage Centre, 2020



Dining room of Jasper House Heritage Centre, 2020



Gina Figueira accessioning in storage facility, 2021



Helen Harris accessioning in storage facility (2), 2021



Helen Harris accessioning in storage facility, 2021



Packing up the museum, 2021



Helen Harris identifying specimens with geologist Gottfried Grobelaar, 2021

PANDEMIC LESSONS LEARNED BY THE SWAKOPMUND MUSEUM'S ASSISTANT CURATOR

By Nadine Phiri

Who will ever forget the announcement in March 2020 that caused all schools and cultural institutions to go into an immediate lock down? I sat at the Swakopmund Museum shortly before opening time; hardly believing the next words that had to come out of my mouth to my co-workers “Go home, I will call you when we reopen.”

One year later and I am sitting here wondering, if soon the same words will come out of my mouth again. Something that was just supposed to fly by, has become a new normal, a new challenge of everyday life. Negatives aside, when I reflect back, I am in absolute awe as to how much we have achieved as the Scientific Society Swakopmund; in fact it was my busiest year so far. Although we have constantly been bombarded with changes and cancellations, we have taken on the challenge and become true masters at handling and manoeuvring through the unexpected.

Reflecting back over the past year here are some lessons I learned:

1. Be flexible, things are not always going to work out the way you want them to and that is okay.
2. Be a team player, it's your team that will get you through the dark times of any challenge.
3. Network and reach out, there are some really good ideas out there, but we have to reach out and find them.
4. Try new things and explore the unknown, social media is the new way to visit a Museum from the comfort of your own home.
5. Be reasonable, there is only so much you can do under any given circumstance. Tackle one project at a time and don't be afraid to ask for help.
6. Go the extra mile, may it be to take over some workload, that early morning or late night phone call, email, the extra overtime that goes unnoticed or even unpaid. Do whatever it takes, to keep our institutions going.
7. Take care of your mental health, the extra burden and stress of living through a pandemic means you might need that day off. Allow yourself time off to recharge your batteries and refocus.
8. Find joy in the little things. Do you have an object that you are not sure of? Dig a little deeper, you might be surprised by the little gems you have in your collection. Next time someone pops in, you have an awesome story to tell.
9. Learn new skills. Make use of the quiet time to improve your skills or even try your hand at something new.
10. Stay positive. There is always a light at the end of a tunnel.

Never in mankind's history have the words “what doesn't kill us, makes us stronger” been more true. If we stand together and help each other, then the bonds that we form now, will build a stronger future.



LAUNCH OF THE MUSEUM OF NAMIBIAN MUSIC

By Ndapewoshali Ndahafa Ashipala

The Museum of Namibian Music was officially opened by Honourable Faustina Caley, Deputy Minister of the Ministry of Education, Arts and Culture on the 18th March 2021. The launch featured speeches from Her Excellency Ambassador Sinikka Antila the Ambassador of the Delegation of the European Union to Namibia and different stakeholders in the project, as well as performances from KP Illest, Rose BLVC and the Waapandula Cultural Group. The Museum of Namibian Music is located next to the regional library in the heart of Omuthiya in Oshikoto Region.

The working group that made the development of the museum possible, consisted of stakeholders in the form of musicians across all cultures, genres and demographics, archivists, culture officers from the Directorate of Heritage and Culture Programs, music lecturers from COTA, UNAM and APC, tourism and intellectual property experts from the Ministry of Environment, Forestry and Tourism and NASCAM, museum experts, composers and musicologists.

Music is all about creating harmony. When we sing together and dance together, our voices and bodies connect and communicate. Music can help us express our feelings – love, anger, happiness, sadness. Whether we are performers or listeners music matters to us all.

The Museum of Namibian Music (MUNAMU) creates a space where we can celebrate our musical heritage and the musical diversity that we have in our country. Our definition of Namibian music includes all music made by Namibians, but the museum gives special recognition to the cultural traditions that provide our musical roots.

There are many stories to be told and we believe that MUNAMU should be a “living” museum where performances can take place and displays are regularly changed and updated. MUNAMU also provides a space where we can collect and preserve our musical history.

The Museum Development as a Tool for Strengthening Cultural Rights in Namibia project was implemented by the Museums Association of Namibia in collaboration with the Ministry of Education, Arts and Culture in the Republic of Namibia. This project is funded by the European Union.

Read more about the project and download the free museum and mobile exhibition guidebook from the MAN Website under the “Publications” Tab. You can watch the official launch of the Museum of Namibian Music on the MAN Website, Facebook and YouTube Pages.

Are you curious to see a sneak peek of the Museum of Namibian Music? Check out their page on the MAN Website!



A project implemented by the Museums Association of Namibia



In collaboration with the Ministry of Education, Arts and Culture in the Republic of Namibia



This project is funded by the European Union

LAUNCH OF THE ZAMBEZI MUSEUM

By Ndapewoshali Ndahafa Ashipala

The Zambezi Museum was officially opened by Honourable Faustina Caley, Deputy Minister of the Ministry of Education, Arts and Culture on the 18th May 2021 which was also International Museums Day. The launch featured speeches from Her Excellency Ambassador Sinikka Antila the Ambassador of the Delegation of the European Union to Namibia and different stakeholders in the project, as well as cultural performances with drums and mashamba and a virtual tour of the museum. The development of the exhibitions in the museum has been guided by an Advisory Committee (ZAMAC). The Committee is encouraging people to provide more information, artifacts, photographs and stories to help the museum expand its collections and create new displays. ZAMAC has made a particular appeal for assistance in identifying places of importance in the region so that it can help create a map of important heritage sites in the region.

The Zambezi is the region with the greatest biodiversity in Namibia. The Zambezi Museum (ZAMU) is located in Katima Mulilo and is at the heart of the Kavango-Zambezi Transfrontier Conservation Area (KAZA). KAZA coordinates activities to safeguard the wildlife and environment with the neighbouring countries of Angola, Botswana, Zambia, and Zimbabwe.

The Zambezi Museum focuses on the environmental difficulties that face communities living in the Zambezi Region. The region has a complex history and the museum reflects the way in which the landscape reflects the memories of the people who live here and the ways they have managed the environment. The museum shows the ways in which people are developing strategies to co-habit with wildlife, prevent deforestation, manage fish stocks and cope with climate change. The museum aims to be an “ecomuseum” and to develop into Namibia’s first “Green Museum”.

Please contact the museum if you have suggestions, images, objects, or stories that can help us to develop the museum as a space where we can discuss environmental issues and see the way culture has engaged with the natural resources of our region.

The Museum Development as a Tool for Strengthening Cultural Rights in Namibia project was implemented by the Museums Association of Namibia in collaboration with the Ministry of Education, Arts and Culture in the Republic of Namibia. This project is funded by the European Union.

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Are you curious to see a sneak peek of the Zambezi Museum? Check out their page on the MAN Website!



A project implemented by the
Museums Association of Namibia



In collaboration with the Ministry
of Education, Arts and Culture
in the Republic of Namibia



This project is funded by
the European Union



LAUNCH OF THE VIRTUAL MUSEUM OF NAMIBIAN FASHION

By Ndapewoshali Ndahafa Ashipala and Kevanhu Muifi

The Museums Association of Namibia (MAN) believes that museums should be living organisms that should be updated regularly and able to easily adapt to change. With that said, MAN has realized that the COVID-19 pandemic requires museums to adapt and to do things differently. As a result, the idea of a Virtual Museum of Fashion was birthed and with funding from the United Nations Educational, Scientific and Cultural Organization (UNESCO), the development of the virtual museum was made possible.

The web site enables visitors to view items, but also to interact with them by adding comments as well as submitting photographs for possible display in the virtual museum. Ndapewoshali Ndahafa Ashipala from MAN said “We believe that in these times of the COVID-19 pandemic, we have to do things differently. A virtual museum of fashion could create an interactive educational space where we can also showcase Namibian culture to both local and international audiences”.

The galleries in both the virtual and physical Museum will be as follows;

- Bead and shells
- Hair and headdresses
- Leather and Animal Skin processing
- Metal Accessories
- Plants, Bones and rocks
- Tattoos and body scarification
- Textiles
- The People's Gallery
- Deep Roots, New fashion: The 'Deep Roots, New Fashion' Gallery showcases the work of Namibian fashion designers who incorporate features from our cultural roots to create new styles with a uniquely Namibian flavour.

The Virtual Launch of the Virtual Museum of Namibian Fashion took place at 11h00 on Friday the 20th August 2021 on Museums Association of Namibia YouTube channel.

The Virtual Museum was officially opened by Ms. Merja lileka, Chairperson of the Fashion Council of Namibia, and featured addresses by Mr. B. Djaffar Moussa-Elkadhum (Head of Office at UNESCO Windhoek), Ms. Maria Caley (Chairperson of Museum of Namibian Fashion Working Committee), Mr. Kavenauarue Tjiworo (Documentalist based at the National Museum of Namibia), Mr. Kevanhu Alfred Muifi (Curator of the Museum of Namibian Fashion) and a Musical Performance by Namibian multi-award-winning artist, Big Ben.

The launch is permanently available online here <https://www.youtube.com/watch?v=H-uRPA1IjmU&t=1246s>

The Virtual Museum of Namibian Fashion is available here www.namibianfashion.com



Virtual Museum of Namibian Fashion
Official Launch

Friday
20th August 2021

11:00

Watch on YouTube: Museums Association of Namibia
Watch on Facebook: Museums Association of Namibia

Speakers

Mr. B. Djaffar Moussa-Elkadhum, Head of Office at UNESCO Windhoek
Ms. Maria Caley, Chairperson of Museum of Namibian Fashion
Mr. Kavenauarue Tjiworo, Documentalist based at the National Museum of Namibia
Mr. Kevanhu Alfred Muifi, Curator of the Museum of Namibian Fashion
Ms Merja lileka, Chairperson, Fashion Council of Namibia

Performance by
Big Ben

Logos at the bottom: UNESCO, Ethnologisches Museum Staatliche Museen zu Berlin, UNAM UNIVERSITY OF NAMIBIA, GERDA HENKEL STIFTUNG, NATIONAL MUSEUM OF NAMIBIA, MAN Museums Association of Namibia.





NATIONAL EARTH SCIENCE MUSEUM: IN WHAT WAY WILL WE TELL THE STORY OF CORONAVIRUS?

By Anna Hambelela Kashululu

Start to finish, my experience as an intern was defined by COVID-19. Cultural and artistic sectors remain amid the most affected by the coronavirus (COVID-19) crisis and museums are no exception. So I think when corona began affecting the lives of Namibia's residents, it was the time for museums to act. The idea is for the community to view their current life experience as part of the history with hang signs (STAY HOME) , so seeing this it became a clear sign that the story of this pandemic is the story of Namibian 2020- 2021 and that's what the museum needs to record.

On the 04 March 2021, we had a Windhoek Museums tour with MAN staff members and fellow interns. I was so excited since I have never been to some of the museums in Windhoek even though some were closed due to the pandemic. The best museum that raised my eyebrows was the National Earth Science Museum that cast my mind in a way that hundreds of people can be separated from one another but this museum brings them together. I visited the National Earth Science Museum more than twice as I was appealed and willing to learn science which is easy to state but hard to prove.

"Give me a science museum and I'll fit it". I was so attracted by the nature inside even through there are some changes that I would suggest the National Earth Science Museum can do because change is now inevitable in nowadays. As not all have an idea of where the National Earth Science Museum is, it would be good if they design a sign on the road side to show that there is a museum inside the Ministry of Mines and Energy building, also design a logo and the name at the entrance of the museum covering the window outside. I would also suggest that they recruit one or two science people to assist the curator in case they received large number of visitors, this can be after Covid-19 (just to give chances).

Too much information makes things boring, so I would recommend the National Earth Science Museum to update information specifically for the fluorescent and add pictures for visitor's attention because it can be boring to people that don't have ideas of the fluorescent. Not only that, I suggest they design a room with black curtains and put the fluorescent inside to create, cover in the light of UV for a better experience. As not everyone knows the danger of UV light that is inside, it would be safe if they put a hazard sign and state its danger to human life.

One of the role I see for the National Earth Museum in Windhoek is that it's a place of people to explore the global peace with its natural resources. Nobody can ever flunk the science museum because of the meteorites found in Namibia. I would advise the curator to include other meteorites with description and pictures too, such as stony etc. I recommend they use exhibit labels or cabinets and get rid off the board. I was also excited to see the earthquake, but disappointed as there is no description and have pictures to cover the windows to avoid disruption. All in all, it's the best place that transforms and explores the life of earth.



MY EXPERIENCE AS AN INTERN AT THE MUSEUMS ASSOCIATION OF NAMIBIA

By Eline Nyau

Working at MAN has been a great character building, learning experience for me. The way in which the Museums Association of Namibia management handled the Corona virus pandemic crisis by making each intern work from home and only spend one week a month in the office, really saved our lives from being infected and was truly remarkable that we stayed at home and respected the social distancing rules as we had to stay resilient to the virus.

In my first week, we had a virtual orientation instead of a physical one, as we needed to practice social distancing to keep each one of us safe from one another and to avoid us catching the virus, as we are a group of limited workers, and it will be a big loss to MAN if one of us got sick. I was introduced to the rest of the MAN interns and staff, who were very polite, supportive, and informative. We got updated about MAN projects and what each of us will be tasked to do in the first weeks of work. The MAN staff are very hard working and passionate individuals, despite how many they are, they are very assertive and always achieve their goals and work targets for MAN.

The first work task that I received from my supervisor, Ndapewoshali Ndahafa Ashipala, was to call MAN Museum members and individual members to update them about their membership fees to update the MAN database. It was a very successfully fulfilling task as I got to talk to Museum members and individuals alike, it increased my professional telephone speaking skills, as I had none before the internship. This was my first time completing such a big task and I did it mostly stationed at home, as it was more convenient to keep socially distancing. I enjoyed every minute of calling and updating the MAN database.

Witnessing the Museum of Namibian Music launch was also exciting to see the work ethic of the MAN team. They worked day and night and sometimes on weekends as well to reach their target goals. I was happy to witness a successful virtual launch of the Museum of Namibian Music, despite the pandemic, the MAN team was able to launch and introduce two new museums in Omuthiya, Oshikoto region and in the Zambezi region respectively.

I learned what it is like to be part of a team and working together to achieve a common goal, which is to make sure Museum matters in Namibia, I learned how to trust each other with the finalization of tasks and how to manage my time successfully when working towards achieving organizational goals and targets.



SETTING UP THE MUSEUM OF NAMIBIAN MUSIC

By Jeanene C. Husselmann

During my time at Museums Association of Namibia, I experienced quite a lot in the 5 months of internship. I started with doing research on Namibian artists which was very exciting, as I got to speak to some of them personally via phone call. I learned more about them such as their background, their experiences, achievements, etc., which was part of the research I had to do for the Museum of Namibian Music (MuNaMu).

My determination for getting my work done worked in my favour as we were working towards a deadline that was fast approaching. I loved the challenge because it helped me improve my time management skills and also helped me to get over the anxiety of starting work for the first time. With that said, working at MAN was a pleasant experience because the staff makes you feel as if you have been working there for years, they were very welcoming and the first few weeks I already started to feel like I was a part of the team.

To top it all off, I had the privilege of travelling with 2 of the members of MAN to Omuhiya, to work on the MuNaMu. I was nervous, yet very excited to be able to work on the museum and see it come to life, and the bonus point was that I got the opportunity of seeing the Northern parts of Namibia. Covid-19 is a reality and therefore I was still nervous to travel, but I calmed myself with knowing that if I follow the regulations then I do not have to be so anxious.

Our travel was very productive as I saw our hard work pay off in a matter of 4 days, whereby we had the museum cleaned, set up and organised, and my name was also listed under "The Acknowledgements" list as you walk into the museum which made me feel very proud of myself.

It was inspiring to see how the MAN staff members were able to get so much done while we are still going through all the challenges of the Covid-19 pandemic, especially mostly having to communicate through technology, where there are instances of miscommunication that can be very frustrating. Staying afloat and making sure to always get work done while simultaneously going through the mental challenges of the pandemic, motivated me. It taught me that if you have a will you will make a way, and as long as you abide by the regulations and communicate the work as best as you can, you can stay committed to getting all your work done.



NAMIBIAN HERITAGE WEEK

Heritage Week is an opportunity for Namibians to showcase our heritage. The week encourages all Namibians to celebrate and commit themselves to protect our wonderful natural and cultural resources. Namibia's major heritage institutions have joined together as a team to organize Namibian Heritage Week.

This year, the theme for Heritage Week is

Feshene, ke tlhale e e re lomaganang

which means "Fashion, the threads that bind us together."
in Setswana.

20 – 26
September
2021

Online Events Available in all 14 Regions

Follow Namibian Heritage Week and Museums Association of Namibia on all social media platforms!



National Museum of Namibia Acre



EduVentures

COSDEF



Helvi Mpingana Kondombolo Cultural Village



Independence Memorial Museum



Karibib Town Council



Kavango Museum



Keetmanshoop Museum



Museum of Namibian Music



Oshikoto National Heritage and Culture Programmes

POWERED BY

NAMIBIAN HERITAGE WEEK

WHAT IS HERITAGE?

Heritage is the word we use to describe the things that we feel are important to preserve and protect. It can be the objects, places and traditions that one generation wants to pass on to the next.

WHAT IS NAMIBIAN HERITAGE WEEK AND ITS HISTORY?

Namibian Heritage Week originated in an idea of the National Museum of Namibia to have an annual Museum Day. The Museums Association of Namibia became a partner and the day was extended to the regions. After the National Heritage Council and other stakeholders joined it was decided to enlarge the event and change the name to Namibian Heritage Week.

The week encourages all Namibians to celebrate and commit themselves to protect our wonderful natural and cultural resources. Namibia's major heritage institutions (dubbed the "Heritage Week Team") have joined together to organize Namibian Heritage Week. However, the point about the week is that every Namibian can participate in some way to celebrate our cultural and natural heritage.

WHAT IS THE SIGNIFICANCE OF HERITAGE WEEK?

Heritage Week is an opportunity for Namibians to celebrate our heritage. It encourages Namibians to keep culture alive and to pass on inherited traditions and knowledge to our descendants. Heritage gives us pride in our identity. "You can't know where you're going if you don't know where you're coming from." The week encourages people to experience the beauty of our cultural diversity or to visit a different part of the country to experience our natural wonders.

20 – 26
September
2021

@namibian_heritage_week
 Namibian Heritage Week
 @NamHeritageWeek

NAMIBIAN HERITAGE WEEK

WHAT ACTIVITIES WILL TAKE PLACE THIS YEAR DURING HERITAGE WEEK?

There will be activities across the country during the week. There will also be at least one activity each day of the week in Windhoek. More details about all the events taking place during Heritage week will be communicated, through or social media pages.

WHO CAN PARTICIPATE IN NAMIBIAN HERITAGE WEEK AND HOW?

All Namibians from the 14 regions. During Namibian Heritage Week everyone in the country is encouraged to participate. We can attend the events that have been advertised and organised by our local museum or cultural organisation. We can all, living together in the Namibian House, also celebrate our cultural diversity in our own way. We can dress in a way that reflects one of our cultural traditions or create a special, uniquely Namibian dish during the week. We will only be able to protect our cultural and natural resources if we value them.

WHO IS THE HERITAGE WEEK TEAM?

These institutions form part of the National Organizing Committee. The Committee is responsible for the overall planning, implementation as well as monitoring and evaluation of the Heritage Week activities.

- Museum Association of Namibia (MAN)
- National Arts Gallery of Namibia (NAGN)
- National Archives of Namibia (NAN)
- TransNamib
- National Theatre of Namibia (NTN)
- Cosdef Arts & Craft Centre
- Namibian Broadcasting Corporation (NBC)
- Ministry of Mines and Energy: National Earth Science Museum
- Namibian Society of Composer and Authors of Music (NASCOM)
- Swakopmund Museum / Scientific Society Swakopmund
- Ministry of Information and Communication Technology
- Ministry of Education, Arts and Culture: Directorate of Arts
- Ministry of Education, Arts and Culture: Directorate of Heritage and Culture
- United Nations Educational, Scientific and Cultural Organization (UNESCO)
- EduVentures Trust
- Fashion Council of Namibia
- Franco-Namibian Cultural Centre (FNCC)
- Namibia Nature Foundation (NNF)
- City of Windhoek (COW)
- University of Namibia (UNAM)
- National Heritage Council of Namibia (NHC)
- Hospitality Association of Namibia (HAN)
- Namibia National Commission for UNESCO (NATCOM)

20 – 26
September
2021

20 Events in 8 Regions

Erongo
Oshikoto

Khomas
Kavango East

Zambezi
//Kharas

Kunene
Otjozondjupa



Otjozondjupa National Heritage and Culture Programmes



Swakopmund Museum



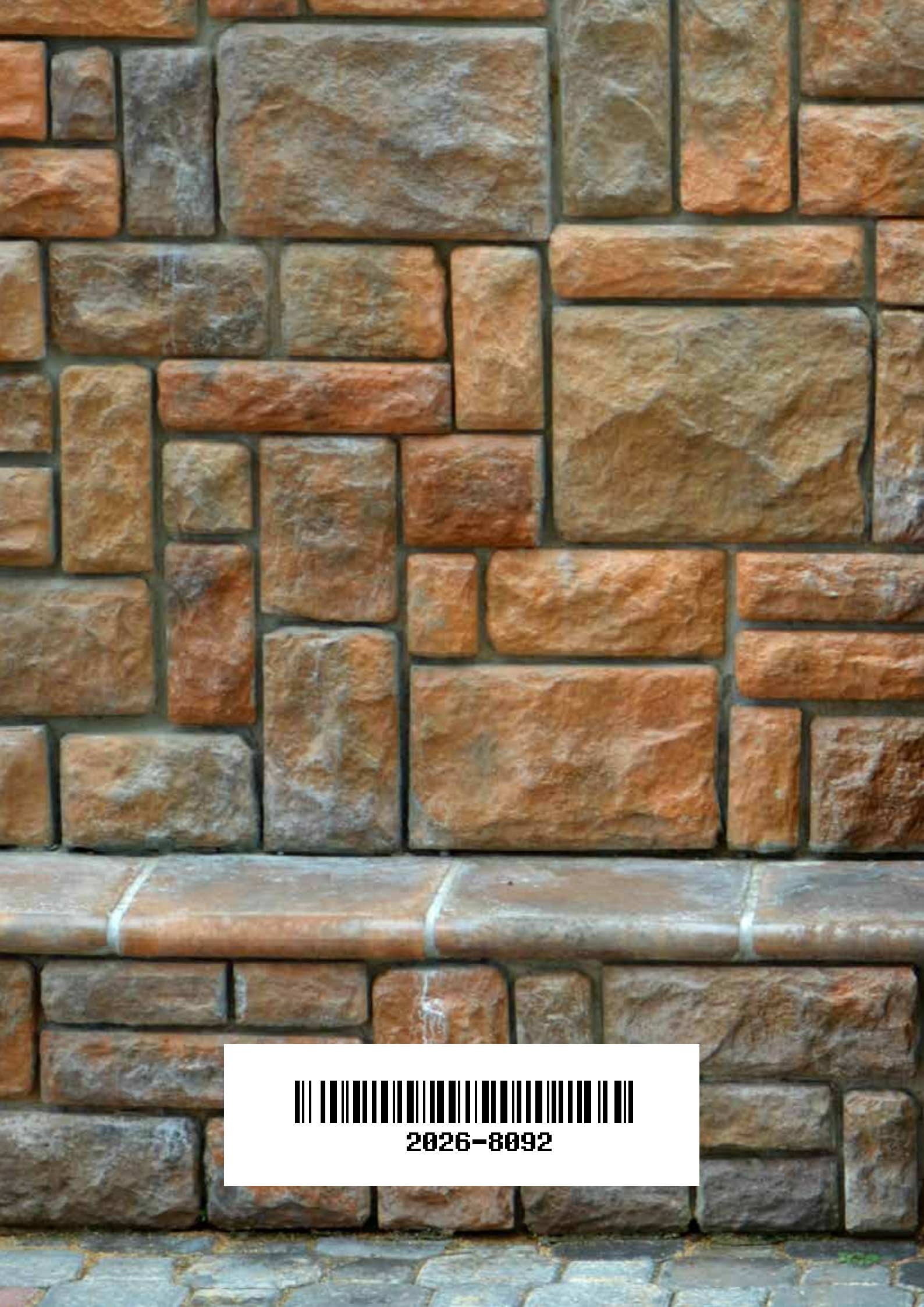
Swakopmund Museum



Zambezi Museum



Helvi Mpingana Kondombolo Cultural Village



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