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MUSEUM MATTERS

THE NEWSLETTER FOR THE
MUSEUMS ASSOCIATION OF NAMIBIA



ISSN: 2026-8092



Museums Association of Namibia
Making Museums Matter - Since 1990

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Name: _____

Institution: _____

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Email Address: _____

Source of Funds: _____

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I declare that the information on this form is true and correct.

Signature: _____ Date: _____

MEMBERSHIP INFORMATION

Individual N\$150.00 ☐ Associate N\$250.00 ☐ Museum/Institution N\$450.00 ☐

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

Is this a (Choose one): New Membership ☐ Membership Renewal ☐

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Please reference your name/name of the museum with the payment and email a copy
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Thank you for your continued support.

P. O. Box 147, 131, 2nd Floor, Maerua Park, Centaurus Road, Windhoek. [Tel: +26461302230](tel:+26461302230)

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EDITOR

Ndapewoshali Ndahafa Ashipala

COVER PHOTOGRAPH

Museums Association of Namibia Archives, Nakambale Museum

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.



OUR NEW DIRECTOR

NDAPEWOSHALI NDAHAFASHIPALA

Following the passing of Dr Jeremy Silvester on 05 July 2021, the position of Director of the Museums Association of Namibia (MAN) became vacant. The Executive Committee of MAN resolved that the position should be advertised to ensure that the position is filled by an individual who is both qualified to and passionate about Making Museums Matter.

The position was advertised on MAN's website, Facebook, Twitter, and Instagram platforms and circulated via WhatsApp on Friday, 14 January 2022. It was further advertised in The Namibian Newspaper, Namibian Sun, Die Republikein and Allgemeine Zeitung Newspapers on 2022. The deadline for applications was 15 February 2022.

To ensure the independent, impartial, and fair selection of the best candidate, the recruitment process was carried out in four stages namely, shortlisting, written tests, presentations, and oral interviews. At each stage, the candidates were evaluated by a different panel (therefore, two different panels formed of experts and academics within and outside of the sector). The final assessment was therefore based on the collective decisions of these nine independent panellists.

It is therefore, our pleasure to announce that as of the 01st of November 2022, Ms. Ndapewoshali Ndahafa Ashipala has been appointed as the Director of the Museums Association of Namibia.

Ms Ashipala holds an Honours Degree in Finance Management from the International University of Management a Diploma in Labour and Employment Studies and a Certificate in Accounting and Auditing, both from the University of Namibia. In addition, she holds a Certificate in Compliance Essentials and a Certificate in Accounting, both from the University of Cape Town and she is currently completing a Master of Arts in History at the University of Namibia.

She also has extensive training in cultural strategy, project management, leadership, and exhibition development from different international institutions. She is fluent in English, Afrikaans, Oshikwanyama and is conversant in French.

Ms Ashipala started her career in civil society, as an intern at Women's Action for Development where she was subsequently employed as the Finance Officer. Thereafter, she joined MAN in 2014. Since joining MAN, she has been responsible for the administration, operations management, marketing and public relations, human resource management, finance management graphic design and exhibition development.

As a result, she has researched, developed, and curated permanent exhibitions for the Kavango Museum, Keetmanshoop Museum, Windhoek City Museum, Museum of Namibian Music, Zambezi Museum, and the Museum of Namibian Fashion. She has also researched, developed, and curated numerous mobile museums (museums without walls) that cover different themes and areas of expertise, while editing and designing all the posters, flyers, newsletters, and publications.

In September 2021, Ms Ashipala accepted the challenge of the position of Acting Director of MAN, while simultaneously carrying out her role as the Operations Manager. She did so gracefully to not only ensure the successful completion of ongoing projects, but also developed proposals for, and successfully secured funds for numerous long-term projects, that ensure that MAN will continue to fulfil its mandate and work towards the socio-economic development of the country; through the development of the heritage and culture sector.

The Executive Committee is therefore, pleased to welcome Ms Ashipala to the position of Director and will continue to support her and her team to Make Museums Matter.

- The Executive Committee
Museums Association of Namibia



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), Dr. Elliot Mowa (Vice Chair Person), Mr Aaron Haufiku Nambadi, Ms Kaarina Efraim, Dr. Goodman Gwasira and Dr. Aina Paulina Muulila.

The secretariat consists of Ms Ndapewoshali Ndahafa Ashipala (Director) and Mr Tuuda Haitula (Museum Development Officer). Additionally, the project staff employed by the different projects. The MAN team is currently working on numerous, exciting projects with different partners which include, but are not limited to;

1. National Arts Council of Namibia – Partnership to promote Namibian Heritage Week regionally.
2. The Confronting Colonial Pasts, Envisioning Creative Futures: Collaborative Conservation and Knowledge Production of the Historical Collections from Namibia held at the Ethnological Museum Berlin and the National Museum of Namibia, Windhoek (WT)
 - Museum of Namibian Fashion and the Virtual Museum of Namibian Fashion (MAN)
 - 5x Post-graduate Diploma Scholarships (UNAM)
 - Conservation + Documentation of ethnographic collection
3. Hedmark County Municipality – Helvi Mpingana Kondombolo Cultural Village
4. Museum Outreach Programme
5. Salvaging the ELCRN Archives and Making them Accessible for Research
6. NAMCOR - Development of a Permanent Exhibition in the National Maritime Museum in Lüderitz
7. The (In)Audible Past
8. Action for Restitution to Africa (ARA) - Africa Accessioned

STAFF

The Museums Association of Namibia has two full-time permanent staff and one external consultant.



MS NDAPEWOSHALI ASHIPALA
DIRECTOR
Cert. Coompliance Essentials (UCT)
Cert. Accounting (UCT)
Dip. Labour & Employment Studies (UNAM)
Cert. Accounting&Auditing (UNAM)
Bachelor (Hons) Finance Management (IUM)



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



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

MAN employs one Project Officer and two research interns for the “Confronting Colonial Pasts, Envisioning Creative Futures:” Project on a fixed-term basis.



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



MS LIINA KAUNAPAWA NAMBAHU
RESEARCH INTERN (01 OCTOBER 2022 - 30 SEPTEMBER 2023)
BA. (Hons) Records and Archives management (UNAM)
Post-Graduate Diploma in Heritage and Conservation (UNAM)



MR BAYRON VAN WYK
RESEARCH INTERN (01 OCTOBER 2022 - 30 SEPTEMBER 2023)
BA. (Hons) History and Political Studies (UNAM)
Master of Arts in Anthropology (UWC) - in progress



INTERNSHIPS

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.



MS DAANTJE VAN DE LINDE
Masters in African Studies
Institution: Leiden University
31 January – 17 April 2022



MR JOSHUA KULAWUMONE JOSHUA
Bachelor of Arts in Visual Culture
Institution: University of Namibia
26 September – 14 October 2022



MS ANNA NDINELAO HAITEMBU
RESEARCH INTERN: ACTION FOR RESTITUTION TO AFRICA
(ARA) - AFRICA ACCESSIONED
Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
01 January - 30 November 2022

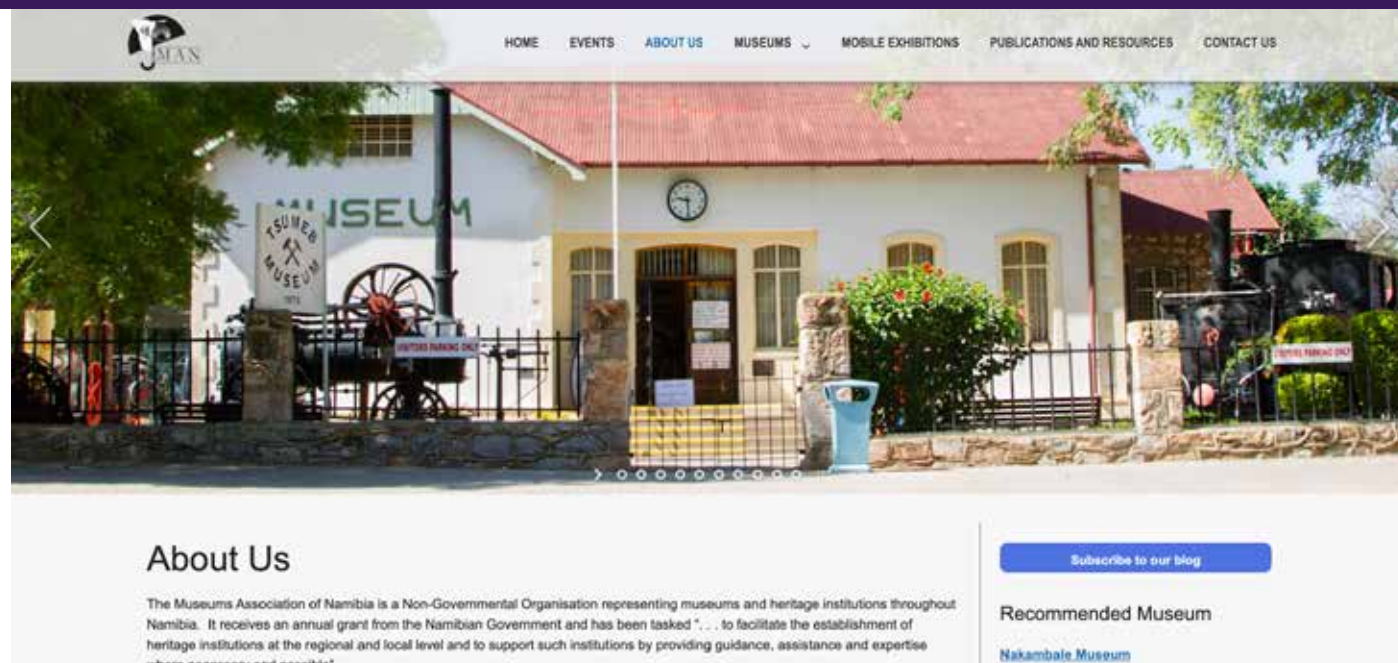


MS LAINA GWENDY KAVARA
RESEARCHER: HEDMARK COUNTY MUNICIPALITY – HELVI
MPINGANA KONDOMBOLO CULTURAL VILLAGE
Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
01 October 2021 - 31 March 2022



MR SAMORA CLOETE
MS ANNA NDINELAO HAITEMBU
RESEARCH INTERN: ACTION FOR RESTITUTION TO AFRICA
(ARA) - AFRICA ACCESSIONED
Bachelor of Tourism Management
Institution: Namibian University of Science and Technology
01 January - 31 March 2022

MAN WEBSITE & ONLINE RESOURCE CENTRE



INDIVIDUAL MUSEUM CONTACT DETAILS

The information on our website is provided by our member museums. If you have any queries and/or would like to visit the museum, please contact the museum directly.

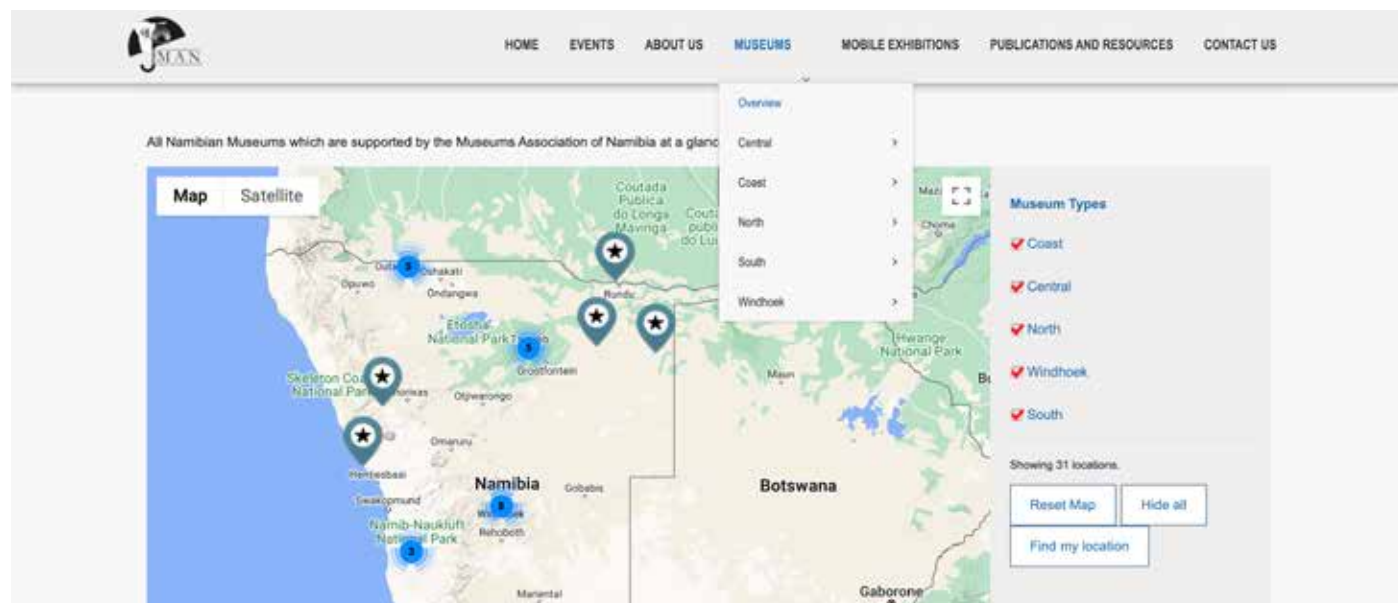
You can find the contact details for the museum you would like to contact by:

1. Navigate to the “MUSEUMS” tab on our website.

Our member museums are divided according to geographic location (Central, Coast, North, South and Windhoek).

2. Select the geographic location where the museum you would like to contact is located.

3. Select the museum you would like to contact, and if they are MAN members, you will find their contact details on their page

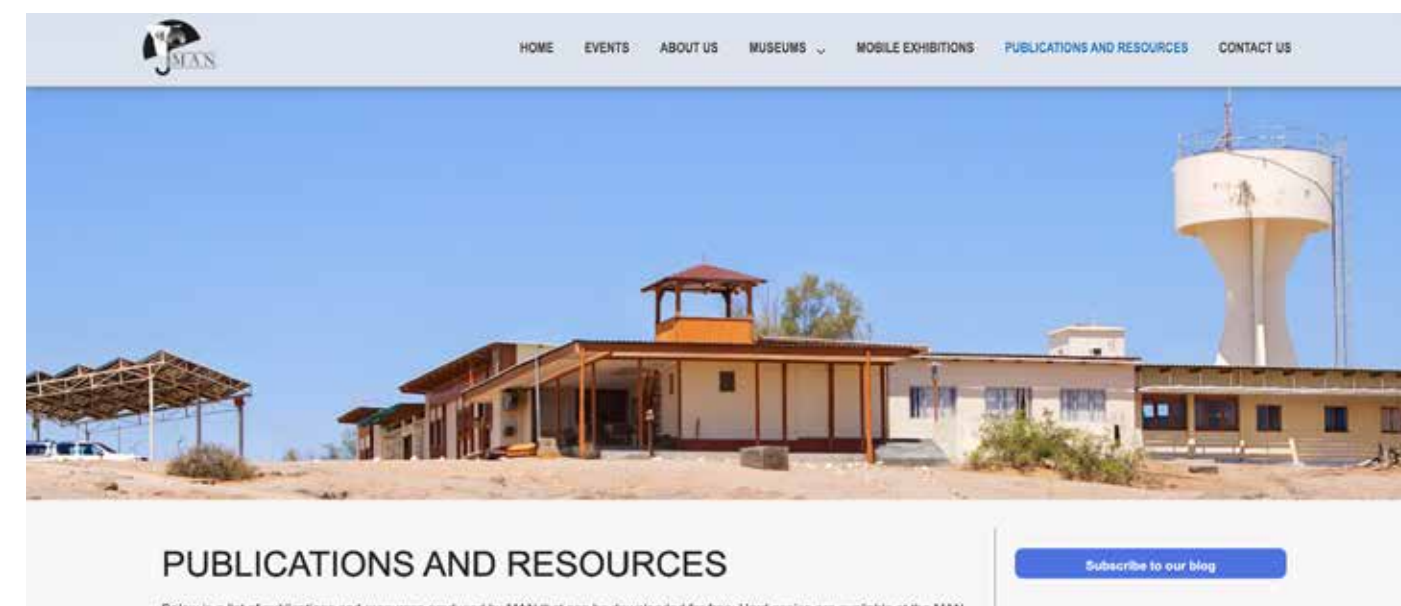


MAN MOBILE EXHIBITIONS

The Museums Association of Namibia has developed numerous mobile exhibitions in our aim to have “museums without walls” which is a way to bring museums to the people, no matter where they are. For that reason, we encourage our member museums, schools, and institutions to borrow our exhibitions to showcase in their towns and regions.

To loan a mobile exhibition, complete the MAN Exhibition Loan Form available on the MAN website and send it to info@museums.com.na

Our mobile exhibitions are easy to set up, take down, and transport. To learn how to set up and take down our mobile exhibitions, you can watch a tutorial on our YouTube channel.



MAN PUBLICATIONS

Over the years, MAN has made a habit of documenting its work through the Bi-Annual Newsletter “Museum Matters” and its Annual Reports. MAN also produces handbooks after workshops and guidebooks or catalogues to accompany mobile exhibitions. Recently, we have also produced a guide to Namibian Museums which will be updated annually.

You can download the publications, newsletters, exhibition handbooks, and catalogues, as well as the Guide to Namibian Museums, for FREE, on the MAN website under the Journal and Publications tab. <https://www.museums.com.na/journal-and-publications>. Hard copies are available at the MAN office and resource centre. Below are a few covers of journals and publications produced by MAN. These covers represent a small fraction of the publications produced by MAN over the last 32 years.

CAPACITY BUILDING WORKSHOPS FOR MUSEUM PROFESSIONALS

BY NDAPEWOSHALI NDAHAFASHIPALA

Between 02 and 07th June 2022, the Museums Association of Namibia hosted Capacity Building Workshops for Namibian Museum Professionals, at the National Museum of Namibia. The workshops were particularly aimed at MAN member museum workers who are actively working with a collection of artefacts and included 24 Namibian museum professionals from the Khomas, Omusati, Zambezi, !Karas, Oshikoto, Otjozondjupa, Oshana, Erongo and Hardap regions.

The workshops were comprised of a two-day Capacity Building Workshop in Preventive Conservation and restoration which was facilitated by Ms Eva Ritz and Ms Johanna Nghishiko and a second Capacity Building Workshop in Provenance Research and Cooperative Exhibition Practice which was facilitated by Ms Golda Ha-Eiros, Dr Larissa Förster and Dr Julia Binter.

The workshops were attended by the following museum and heritage professionals from all over Namibia: Cliff Siambango, Asser Many, Anna Penofina Veijo, Obyster Siyayo, Anne-Marie IssaBrown Garises, Jati Indongo, Kleopas Kondjela Nghikefelwa, Loide Nantinda, Lucia Hafeni, Kevanhu Alfred Muifi, Simon Ndiliputate N.N litula, Ndeenda Shivute-Nakapunda, Noah Nikanor, Peneyambeko Johannes, Tuuda Haitula, Ndapewoshali Ashipala, Nadine Phiri, Serak Shidhudhu, Kaarina Efraim, Aaron Nambadi, Antoinette Mostert, Maria Festus, Olivia Nakale and Eino Ngesheya. The participants also got an opportunity to see the returned objects from Berlin with some very enlightening narratives regarding the objects.

MAN plans to build on these workshops to provide further workshops and equipment to continue to build the capacity in the sector.

As of 31 July 2022, Ms Johanna Nghishiko resigned as the Conservator on the project, to take up the position of Conservation Curator at the National Museum of Namibia. This is a positive development as from the inception of the project, the aim was for the National Museum of Namibia to permanently employ the Documentalist and the Conservator at the end of the Project.

MAN has, therefore, employed a new conservator on a fixed-term basis, until the project ends in June 2024. The Conservator will work alongside Ms. Nghishiko at the National Museum of Namibia and will both receive training and provide training to Namibian Museum Professionals across MAN member museums.





Museum visitors view the exhibitions.



Ms. Ciska Rukoro (a participant from the Mudwaro Workshop whose work is featured in the Museum) and, Dr. Lovisa Tegelela Nampala and Ms. Kaino Matheus in the Leather and Metalwork Gallery



Ms. Esther Moombolah-Goagoses (Director of Heritage and Culture Programs, Ministry of Education, Arts and Culture), Mr Boyson Ngondo (Deputy-Director of Heritage and Culture Programs, Ministry of Education, Arts and Culture) and Ms Jati Indongo (National Museum of Namibia) in The People's Gallery

The physical Museum of Namibian Fashion in Otjiwarongo, Namibia was officially launched and opened by Hon. Faustina Caley (Deputy Minister of Education, Arts and Culture) on the 1st of June 2022.

Due to the COVID-19 Pandemic, the museum launch was both physical (limited to invited guests which comprised the project partners, advisory board, and speakers) and virtual (with pre-recorded speeches and performances and a guided tour of the museum) was aired on the MAN YouTube Channel, Facebook Page and all other online platforms. The museum was only open to the public from 08 June 2022.

The launch included addresses by Honourable James Uerikua (Governor of the Otjozondjupa Region), Mrs Nehoa Hilma Kautondokwa (Chairperson, Museums Association of Namibia), Ms Maria Caley (Chairperson of the Museum of Namibian Fashion Advisory Committee), Ms Esther Moombolah/Gôagoses (Director of Heritage and Culture Programs, Ministry of Education, Arts and Culture), Dr Larissa Förster (Academic Advisor to the Project), Dr Anna-Monika Lauter (Head of Operative Programmes at the Gerda Henkel Stiftung), Prof. Lars-Christian Koch (Director of the Ethnologisches Museum), Prof. Dr Hermann Parzinger (President Stiftung Preussischer Kulturbesitz), Ms Josephine Mutenda (Director of Education, Arts and Culture), His Worship Gotlieb Shivute (Mayor of Otjiwarongo).

The launch also included remarks from Ms Ciska Rukoro (Fashion designer/Mudwaro Workshop Participant), Ms Hertha Bukassa (Culture Officer, Otjozondjupa Region and Advisory Board member), Mr Kavenauare Tjiuoro (Former Documentalist at NMN and now a Culture Officer, Otjozondjupa Region), Ms Albertina Nekongo and Mr Ndamian Hangula (Scholarship Recipients) and a guided tour of the museum by Mr Kevanhu Alfred Muifi (Curator of the Museum of Namibian Fashion) and performances by the Otjiwarongo Multi-Cultural Group.

The launch of the museum of permanently available here https://www.youtube.com/watch?v=-1ekCRZQerU&ab_channel=MuseumsAssociationofNamibia

The teaser for the galleries in the museum is permanently available here https://www.youtube.com/watch?v=nyShkRY493k&ab_channel=MuseumsAssociationofNamibia





Ms Hertha Bukassa (Culture Officer and Advisory Board Member), Ms. Ndapewoshali Ndahafa Ashipala (Director of MAN), Ms. Maria Caley (Chairperson of the Advisory Board), Ms. Jaime-Lee Diergardt (Advisory Board Member), Ms. Nehoa Hilma Kautondokwa (Chairperson of MAN) and Prof. Khadija von Zinnenburg Carroll (Repatriates Project) in the Reception and Craft Shop Gallery.



Dr. Julia Binter and journalists in the Hair and headdress, Beads and Shells Gallery.



Ms Ndapewoshali Ashipala (Director, MAN) gives a guided tour of the galleries.



Ms Ndapewoshali Ashipala (Director, MAN) gives a guided tour of the galleries.



His Worship Worship Gotlieb Shivute (Mayor of Otjiwarongo) and Dr. Anna-Monika Lauter (Gerda Henkel Foundation) discussing the exhibitions.



The team of the Museums Association, Ministry of Education, Arts and Culture, the Gerda Henkel Foundation, Fashion Council of Namibia, The Project Advisory Board Members, the Berlin Ethnographic Museum and other project partners in from on the Museum of Namibian Fashion in Otjiwarongo, Namibia.





It was agreed at the Annual General Meeting (AGM) held on 26 October 2022, that the MAN Membership fees would increase, starting 01 January 2023. The increase in fees is as follows:

CATEGORY OF MEMBERSHIP	CURRENT FEE	INCREASE	NEW FEES
Ordinary Members	N\$120.00	N\$30.00	N\$150.00
Associate Members	N\$200.00	N\$50.00	N\$250.00
Institutional Members	N\$400.00	N\$50.00	N\$450.00
Honorary members	N\$00.00	N\$00.00	N\$00.00

EARLY BIRD SPECIALS AND FREE GIFTS

Each MAN member who pays for their membership before 31 March 2023 will be provided with a free silicon wrist band (1 per individual member, 2 per associate member and 4 per museum member). MAN members who pay for their membership before 31 March 2023 will also receive discounts on MAN mugs (N\$20.00 off each purchase) and notebooks (N\$20.00 off each purchase).

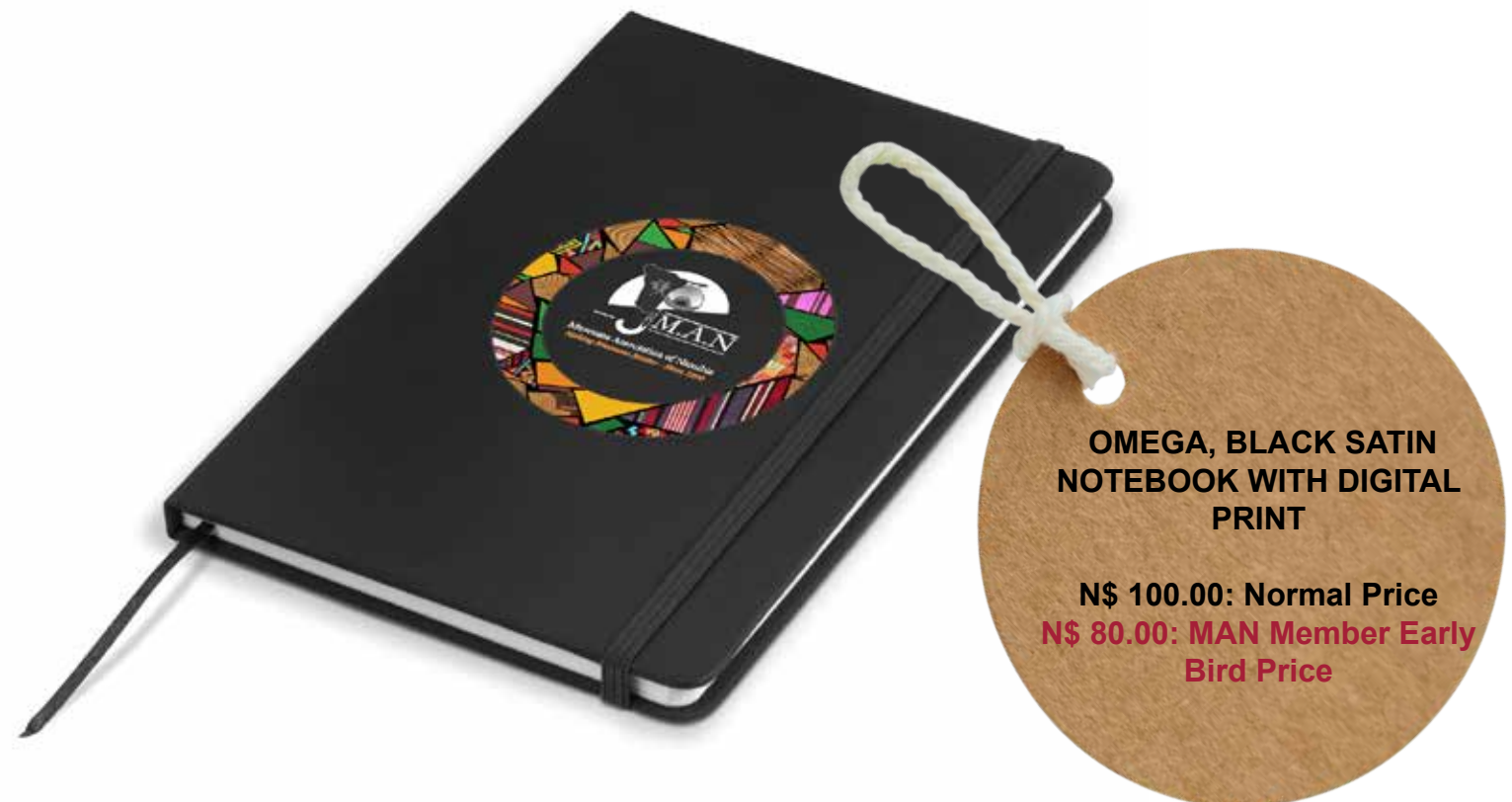
PRICE GUIDE

Price in Black – Normal Price

Non-members and members who paid for their membership renewal or new membership after 31 March 2023.

Price in RED - MAN Member Early Bird Price

MAN Members who signed up for new membership or renewed their membership on, or before 31 March 2023.



MEMBERSHIP FEES INCREASE 2023.EARLY BIRD SPECIALS AND FREE GIFTS

BY NDAPEWOSHALI NDAHAFI ASHIPALA

THE ARCHIVES OF THE EVANGELICAL LUTHERAN CHURCH IN THE REPUBLIC OF NAMIBIA (ELCRN)

BY DR WOLFRAM HARTMANN AND MR WERNER HILLEBRECHT

Since October 2021, historian Dr Wolfram Hartmann and archivist Werner Hillebrecht are working on a project to re-organise the important archives of the Evangelical Lutheran Church in the Republic of Namibia (ELCRN) and its predecessor, the Rhenish Mission. Dating back to the 1840s, this is one of the most important sources for 150 years of pre-colonial and colonial Namibian history. It was established around 1970 by consolidating records kept at various church offices in the country.

Our concern was raised by the (at first) fruitless search for a letter written by Samuel Maharero in January 1904. It had been cited by historians but had disappeared from the file where it should be. This apparent loss sparked the project to put these archives in order.

Financed by the First Rand Foundation through the Museums Association, we first had to clear and sort mountains of disorganised records that had accumulated after 1970. It was exciting and encouraging to find the missing letter (and more) among endless piles of duplicated church newsletters, minutes, and Lutheran World Federation documents.



After months of clearing and cleaning dusty shelves, we were finally able to move our focus in the archival rescue operations to the older documents that had been organised and used by many researchers but gotten into serious disorder and disrepair. Church registers of baptisms, confirmations, marriages, and deaths (often the only sources for family history from a time before there were any state record of the lives of Black people) had to be sorted and checked for their condition.



Sometimes, heavy use has reduced these books to a pile of loose, torn and jumbled-up pages, which need to be sorted through again. This is a daunting task when even page numbers of the fragile paper have crumbled and broken off. The consecutive numbering of baptisms, confirmations etc. helps to restore this order. In a next step these materials should be digitised to save them from further deterioration.

Another major task is the ongoing inspection of the correspondence, minutes, reports and statistical materials. These, once ordered and categorised properly, have, meanwhile been subjected to heavy usage and at times reckless treatment, and retrieving some of these is at times impossible, because the papers are not where they should be. Fine combing these holdings and listing them in more detail is ongoing and necessary, as this ensures their survival and access for posterity.

A recent highlight was the re-discovery of important materials – minutes of missionary conferences from the 19th century – which seemed lost but had simply been re-shelved at the wrong place after being consulted. Other, still missing documents, misplaced and removed from their contexts, will hopefully turn up in the archival holdings over the course of our ongoing efforts to restore the archives.

MONDESA MUSEUM: ENHANCING TOWNSHIP ARTS AND CULTURAL HERITAGE BY TRANSFORMING MUSEUMS THROUGH SOCIO-ECONOMIC DEVELOPMENT

BY FLORENCE F. IKHAXAS



Damara young women in the old location in Swakopmund smiling for camera in late 1950s

Mondesa is township that has been in existence for more that 6 decades with rich heritage of expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions, and values.

Mondesa is a vibrant and biggest township in Swakopmund with a growing population with increase informal housing in informal settlements which results in the increase rates in crime, unemployment, and poverty. Even though Swakopmund is one of riches towns in Namibia due to tourism related development in the town, there is a lack of tourism skills and education, poor tourism business support, lack of gender equality within the township of Mondesa. That is one of the reasons Mondesa museum was founded and registered in 2013 to advance the creative and cultural heritage of the township by creating a knowledge and documentation hub.

A handful cultural entrepreneurs in Mondesa have seen with visitors coming to explore diverse cultures. However, Mondesa museum is one of those cultural enterprises who have face many challenges including lack of space and resources to conduct its services. The challenges Mondesa museum faced has inspired the museum to rethink the ways museums can organize themselves in Namibia and exploring digital spaces to promote the cultural heritage. Currently the museum is exploring digital platforms to promote the local creative arts specifically by empowering younger women and pensioner women through inter-generational collaborations to document the lived realities and the heritage of the community of Mondesa.

During the past few years, the museum has collected oral history and cultural heritage through old pictures of the community of Mondesa. Some of the future of Mondesa museum is set up an indigenous knowledge sharing institute to develop the cultural leadership of the youth of the Mondesa and to improve township tourism by promoting and inspiring the youth and women.

Some of the activities of Mondesa museum was oral history conversations with grandmothers and young women through sharing the history of Swakopmund and cultural heritage of black women from the township. We also explore music and folk tales of the grandmothers to share stories from the old days and folk tales that were shared and passed through generations.

In conclusion, museums are important sites of knowledge sharing, reflection and inspiration for the future. Museums are alive and should be kept alive through continues analysis of the world we live in. We as Namibians need to take ownership of our heritage and become active in museum matters. We need to get children involved so that we can keep our history alive as museums are sites of educational tool for history.

Young people need to become active in their civic engagement by having necessary conversations about who is telling our stories as Namibians. We need to empower civil society of the country to nurture and conserve their heritage resources through more coordinated mechanism to advocate for the development museums and heritage site protection and management. We need to continue building the leadership of Namibians to take the lead in developing museums and to create content to support the heritage sector.



The town of Grootfontein in north-central Namibia has regained a tourist attraction. The Grootfontein Museum will be opened again permanently to visitors as from January 2023. Due to Corona the Museum was closed, but now that Tourists are again travelling through our beautiful country Namibia, the opportunity to breath some life into the museum again is a given. Curious about cultures and ready to take a trip into the past? To obtain a touch and feel about the country's history a visit to the Grootfontein Museum is a rewarding experience.

Contrary to expectations, the privately founded and funded museum does not only display Grootfontein history, but also offers interesting traditional and cultural artifacts of different local ethical groups. Our so-called Ethnical room has left our visitors in awe and represents a vast exhibition of our proud Namibian indigenous tribes. Its extensive original photography collection sponsored by the Spanish Embassy and various other artists. Is one of a kind and the most all-embracing originality of photography in the 1970's and 1980's.

There is a lot to discover with the large selection of the extensive range of exhibitions in the Grootfontein Museum. Embark on an exciting journey through different rooms that exhibit interesting themes. There is something for everyone with various exhibitions such as mining, the history of Grootfontein, a wagon workshop and a blacksmith as well as an extensive exhibition of the OvaHimba people.

The selection of exhibitions and collections is huge and guarantees exciting browsing for the whole family. Filled with exciting stories like the founding of Grootfontein, an open-air museum in the courtyard about the farm economy and a mining room, the Exhibits bring past times to life before the visitor's eyes. Be it the ox cart, the lathe of a blacksmith and wagon-making workshop, a petrol pump, or the telephone exchange. You can also learn a lot about mining in the area.

Added to this, is the beautiful ambience of the historic building set admits the green flora of the Grootfontein fountains, giving off a feeling of total calm and peace. The museum was built in 1896 and housed the Museum since 1983, which was founded by private initiative. Meaning in 2023 the Grootfontein Museum will be celebrating its 40th Anniversary. Groups of six or more can request a special light lunch or coffee with freshly baked cake in the inner courtyard of the Museum. However, this must be pre-booked at least two days in advance, preferably by email.



Grootfontein is a good stopover, from Etosha National Park or from the centre to the north-east of Namibia, to the Kavango and Zambezi regions. We are awaiting your visit!

For information and bookings: Grootfontein Museum
Tel +264 (0)67 242 456
Antje Rahn +264 81 477 1096
grootfonteinmuseum@gmail.com

<http://www.altefortmuseum.de/>
<https://www.facebook.com/profile.php?id=100086681430278>
Entrance Rates 2023
Monday - Friday: NAD 80 per person
Saturday – Sunday & Public Holidays: NAD 120 per person (pre-booking essential)
School Groups and Groups larger than 10 to be quoted individually



This is what Gary B had to say about the Grootfontein Museum on TripAdvisor. Thank you Gary. Do visit again.

"WOW. To live in Africa, and not understand the migration of so many of our people is personally embarrassing. For the first time in my life, I spent a few hours walking through this museum, which is kept in immaculate condition, reading about the migration, the various people groups, the mines, history of the area and so many other interesting facts about the region. Furthermore, the historical production and sales records of the mine, the layout of the mining town, the various types of minerals found, the evolution of mechanization and so many other interesting facts could quite easily keep visitors entertained for hours on end.

Well worth a visit if you're in the region."



The village is located in Tsumeb town close to the entrance of a junction from the east, south and north part of Namibia. Many tourists pass by daily en-route to and from the around the world to visit the well-known Etosha National Park and other plentiful tourism attractions in the maize of triangle. It houses traditional huts, the homesteads of Namibia's ethnic communities, an information Centre and a display of craft products.

There is a large paved area where cultural performances are held seasonally. The HMK Cultural Village gives a look into the rural lifestyle of Namibians and you can also join a guided tour to learn more about the local traditional beliefs and cultural practices. The Cultural Village in Tsumeb is an open-air museum under Tsumeb Municipality, aimed at promoting various Namibian cultures to local residents, nation and international tourists.

It was inaugurated to the public in September 1997 by the late first female former Mayor of Tsumeb Susan Nghidinwa. ACTIVITIES Since 2019, Tsumeb Municipality has worked closely with stakeholders and representatives of ethnic groups to restore and rebuild some homesteads and this has become a continuous practice. Local community, schools and international people visiting the village regularly. Namibian Heritage week is an annual national event organized by Namibian Museum Association Heritage Week Team.

Tsumeb Municipality has taken this opportunity each year to actively celebrate the event on site in order to protect Namibian's wonderful natural resources and bring the cultural village to life. Craft shop also available at Helvi Mpingana Kondombolo Cultural Village. At HMK Cultural Village there is a provision of the accommodation to visitors and also host local events during weekends events at an affordable rate.

ENTRANCE FEES

International Visitors: N\$34.50 per adult N\$17.25 per child under 16 years' old

Local visitors: N\$23.00 per adult N\$8.05 per child under 16 years' old

Opening Hours: Mondays to Fridays from 07h30 to 16h30 Saturdays 08h00 to 13h00

Accommodation booking: Mondays to Fridays from 08: to 16:30

HMK Cultural Village does not open on public holidays; however advance bookings are welcome to customers who interested to visit the village. For more information or queries contact: Ms. Wilma Shilamba emails address: wshilamba@tsumebmun.org.na Mrs. Kaija Shililifa Awene kshililifa@tsumebmun.org.na +264 67 220787/ 221056 or 0811482391 P.O. Box 2012, Tsumeb Visit <https://hmkcv.business.site>



HELVI MPINGANA KONDOMBOLO CULTURAL VILLAGE

BY WILMA SHILAMBA



Zambezi Homestead Under Construction

The HMKCV Team

JASPER HOUSE MUSEUM

BY ANASTASIA ENGLISH

ABOUT OUR MUSEUM

The Jasper House Museum is a perfect display of hybrid organization and community unity. Located at the heart of Oranjemund, our museum is the epitome of history and town transformation. It is in what is known as the first Mine Manager's house.

The museum is more than just a historic display of over 4 000 artifacts. It's a joint project carried out by the Non-profit Town Transformation organizations OMDis and OMD 2030, and Namdeb, and it uses, as well as donations and suggestions made by our community members to develop new ideas.

The museum was recently renovated and revamped to suit the 2030 vision of sustaining the town beyond mining activities. It reflects the idea that "people make places" and that community involvement is the key to longevity in any successful town.



THE EXPERIENCES IN OUR MUSEUM

Working as a curator at the Jasper House Museum is an experience of a lifetime and one gets to interact with people from all corners of the world. Our museum has seen many locals, as well as tourists from South Africa, New Zealand, UK, USA and beyond. We also host mini community events in our outdoor area and offer museum tours for school learners.

It is such an experience to hear first handedly, the stories and experiences shared by our visitors who can relate to the displays in the different sections of our museum. Some mourn the history that once was, some find peace in the way their heritage is represented. Others delight in the possibility of the future represented by the museum. All in all, every visit to the Jasper House is transformational and educational.

Being surrounded by decades of history confined between the four walls in the museum is an immersive encounter. However, our displays extend beyond the inside of the building. When you enter the OMD 2030 grounds, you experience the outdoor historic mining equipment as part of your visit. Our indigenous plants create a beautiful and educational pathway to our welcoming doors.



THE HERITAGE, ARTS AND CULTURE SECTORS

Unlike most historic museums, the Jasper House covers the past, present, and future of our town. It houses 8 conservative and inherently beautiful sections:

1. Entrance and Touch Collection
2. Migrant Labour
3. Art Installation (Bom Jesus Shipwreck)
4. Art Installation (Early Miners)
5. Daily life in Oranjemund
6. Mining History
7. Animals, Geology, Paleontology, and Archaeology of the Tsau ||Khaeb National Park
8. Conservation, Future & Looking forward

Each section is saturated with beautiful paintings, fossils, statues, historic findings, technological displays, and transformational photography.

The museum encompasses the social, mining and natural history of Oranjemund and the historic areas surrounding it. No other building in Oranjemund hybridizes the community, history, flora, and fauna the way the Jasper House does. It is truly an experience you don't want to miss!

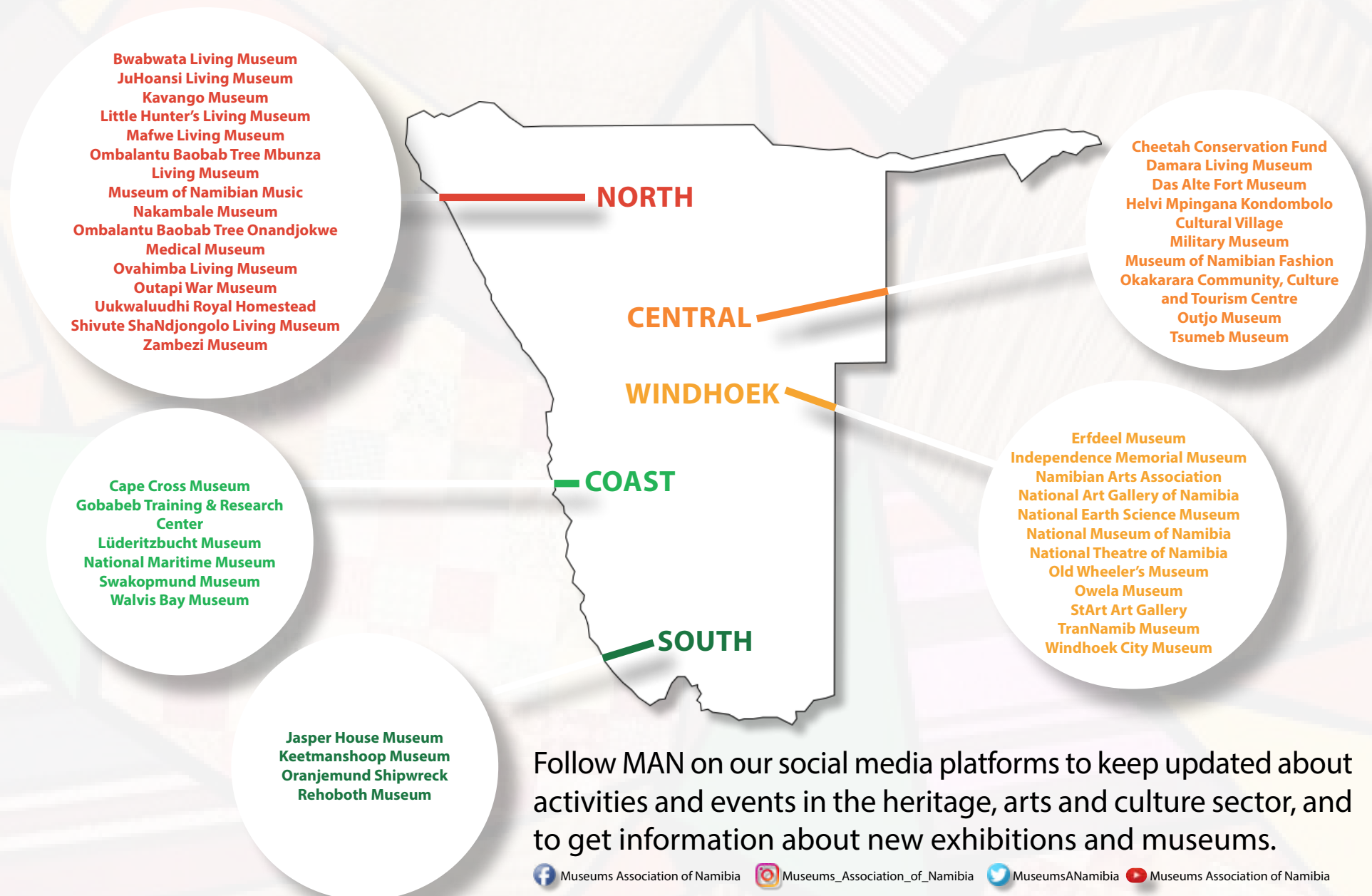
Visit a Namibian Museum!

THE 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.



MY REFLECTION ON THE 23 MUSEUM OBJECTS REPATRIATED TO NAMIBIA. FROM BERLIN, GERMANY AND THE MUSEUM PROFESSIONALS WORKSHOP

BY KLEOPAS NGHIKEFELWA



Firstly, I thank the Museum Association of Namibia and Onandjokwe Medical Museum for giving me this great opportunity, to participate in a capacity building workshop under the Confronting Colonial Pasts, Envisioning Creative Futures Project. The project was funded by the Gerda Henkel Foundation.

For me, the workshop served as a great awakening, as an emerging and upcoming Namibia Museum staff; to learn that “there is a large collection of Namibian cultural and museum objects, which are still locked and waiting to be liberated from the ex-colonial European Museums and cultural institutions. Here, we had been also well informed that, ‘there are about 12,000 Namibia museum and cultural objects stored in various European Museums of German speaking countries. Many of these objects were collected from Namibia, by European missionaries, explores and colonial officers, who have been stationed in Namibia between late 18 century and the beginning of 19 century.

This year, I read an article written by a Finnish historian (Kaisa Harja) - in Intertwined Histories: 150 years of Finnish Namibia relationship book - who stated that, one of the European missionaries “Karl Emil Liljeblom arrived in Owambo in 1900 as missionaries of Finnish Missionary Society. He collected a large collection of Aawambo cultural objects that he shipped from Namibia to Finland between 1900 -1907, 1912-1919 and 1930-1932”. This is an eye opener to many of us, the young or upcoming museum staffs, who had little knowledge about the Namibia cultural objects, which are preserved in foreigner museums ‘collection.

Above all, I think the workshop was a great success, because it was very educative and fruitful to many of us, the emerging museum workers, who came from different remotes regions of Namibia. During the training, we got opportunity to share exchanges and gain new ideas, which we took back to our regional museums. I believe too that this workshop came at the right time when Namibia and Germany government are busy looking for the best holistic possible ways to heal some painful wounds, inflicted on the Namibian communities, by the Germany colonial regime that ruled Namibia during 1883 and 1915. Above all, this capacity building workshop bridged a huge gap between the high skilled Museum experts from German or University of Namibia and the young upcoming museum experts from Namibia regional museums. Such Museum workshops are very rare to find in Namibia, because (apart from the Museum Association of Namibia and University of Namibia) is very hard to find any other local training institutions that offer museum and heritage courses in Namibia.

Therefore, I thank the Museum Association of Namibia, Ministry of Arts and cultures and other stakeholders, which made everything possible for this museum workshop to happen in our life time. We hope to see, our Ministry of Arts and Culture, to continue promoting more Arts, museum and cultural dialogues and workshops in rural communities of Namibia. My last words, if we preserve, market and manage Namibia cultural heritage well, it can also be a great tourism attractions and sources of incomes for our communities to earn a good living and immigrate from poverty.



One of the artefacts that returned to Namibia.

The African creative sphere is filled with vibrant, captivating artistic products which reflects the continent's rich cultural heritage in symbolism, designs, and materiality. After 30 years of independence, the Namibian design industry consists of creatives from diverse cultural backgrounds with different expressions, who need to review and reaffirm its design identity.

The bigger question posed among design scholars and practitioners, is how to make Namibian designed products to reflect Namibian cultural identities. Design identity is concerned with the visible elements of products such as colour, shapes, and patterns, these elements aid consumers to identify and distinguish the brands from each other. Design identity is about defining who you are and how other others define you.

A strong national design identity can be developed by engaging with materials from the past or culture/ traditions to steer one's concept development process. Cultural identity is an underlying issue for many Namibian communities due to its colonial history. Analysing the past material culture from one's cultural background is a significant process to reconnecting to one's identity.

Ethnographic museums provide the platform for designers to interact with the artefacts by acquiring visual and written knowledge, to provoke thoughts and emotions. The cultural objects on display, can enhance a sense of belonging, helps the viewer to feel pride in their heritage, can inspire, challenge, and stimulate to deeper imaginations and reimaginations.

Below is an example of a textile design print inspired by an artefact and created by Namibian Textile designer Laimi Mbangula.



Figure 1 Karatsoana (A Nama Beaded strap/ girdle)
Source Museum Association of Namibia



Figure 2 Mbangula's textile artwork.
Source Laimi Mbangula (2020)

The strengthening of Namibian design identity is necessary for competitively participating in the Afropolitan trend. African heritage, narratives and symbolism are inherently like each other. Therefore, Namibian designers should focus on drawing themes from symbolism and semiotics embedded in their culture, to innovate contemporary products.

“ This beaded girdle from the Nama culture, reminded me of the jewellery that my grandmother used to make. I was captivated by the combination of geometric shapes because they resemble the patterns on the Oshiwambo traditional cups (eholo). My personal artwork takes a transformation of reimagining traditional patterns and symbols for the contemporary society. In this way I try to preserve Namibian cultures by creating textile prints.”

Laimi Mbangula (2020)



Some of the prints at the Museum of Namibian Fashion.

THE SHIVUTE SHANDJONGOLO LIVING MUSEUM

BY SERAK SHIDHUDHU

The Shivute shaNdjongolo Living Museum was established in 2018 under the Oshikulu Cultural Village Cc. This is a private owned institution established with the aim to preserve culture, heritage as well as to promote cultural tourism. Currently the museum is an event-based organization; this means that it does not have a fixed location yet, but it hosts events in different areas within Oshikoto region where it is based.

The museum is named after a warrior Shivute shaNdjongolo who was one of the senior traditional leaders of King Nehale IyaMpingana a Ndonga king that fought the Germans at Namutoni. Shivute shaNdjongolo was one of the commanders during the Namutoni battle hence his recognition as a Namibian hero that liberated the country against foreign rule. Thus, the museum is built on this strong ground to fight against culture and heritage depletion with the society. For the past few years, the museum has been operating in Oniipa town of Oshikoto region in northern Namibia. The museum mostly hosts cultural festivals, public discussions, information sharing sessions, temporary exhibitions, and online discussions. The museum has been registered with the Museum Association of Namibia and has been taking part in the National Heritage Week annual activities that take place every year in September since its establishment.



Furthermore, the museum mostly focuses on Oshiwambo culture and tradition where individuals are invited to demonstrate cultural skills and showcase their indigenous knowledge. The primary focus is on ancient culture and history shared through public gatherings and online discussions. Moreover, as its name says "living museum", it means that visitors do not only come and view the items in the museum, but they take part in skills demonstration, or a certain skill may be demonstrated to the visitors live rather than reading articles or visual art. We also invite members of the community who are knowledgeable on culture to present topics on various issues such as justice, traditional laws, cultural rituals, values, and beliefs. Lastly, the museum also does demonstration to visitors on how different household chores are made such as food and traditional drinks preparation, basket weaving, clay pot making and many more.

Apart from that, the museum is also involved in research and documenting the oral tradition. The information gathered is either printed and accessed by the visitors or digitalized and shown to visitors as documentaries in audio-visual formats. During event such as heritage week the museum set up temporary exhibitions showing different traditional items collected and donated to the museum by members of the community. The items include old currencies, utensils, tools, clothing, jewellery and ornaments, plants used as medicine or herbs, documents as well as photographs. The visitors are explained to by the museum curators each exhibition content. Therefore, Shivute ShaNdjongolo Living Museum's goal is to preserve the national culture and heritage which is at risk of extinction by focusing on issues that may be forgotten or culturally were not largely discussed.



MUSEUMS

The past year has been nothing short of inspiration and a great leadership team support by the Museums Association of Namibia.

The launch and opening of the Museum of Namibian Fashion earlier this year in Otjiwarongo is something to be noted. As Namibians and Africans at large, our traditional attire is a huge part of our cultural identity and evolution, we communicate and celebrate life massively with how we dress. Bravo to the Stakeholders involved in opening this Museum, it should be your next internal tourism stops next time one is in Otjiwarongo. With the necessary move in all industries, I applaud the facilitation and availability of curated virtual tours and archiving. The Museum of Namibian Fashion offers free online marketing platform for Namibian Fashion Industry Professionals!

HERITAGE

In Heritage spaces, we continue to need further information, knowledge, and training as to how to identify, preserve and protect it. Our elders truly are main libraries that have accurate knowledge and representation of our heritage without colonial opinions...unfortunately these are still mainly communicated in old ways of storytelling which is no longer adequate as we continue to get lost in traditional translation due to the digital life and generational gaps. We don't all have the privilege to gather around fires anymore, it is therefore important now than ever to encourage the call outs of our community elders through media to record, archive and preserve spaces we are not aware of the sacred heritage value.

The unveiling of the King Nepalese Warrior's Memorial and the Commemoration of 118 Memorial Monument is a great successful example of that.

ARTS

Arts eternally stands as the creative medium and platform that transforms, leads, leads Society, and merges all industries in a way that we can translate with not only our natural Human senses but on a spiritual and soul level. It is Powerful, and we continue to need more funding and initiatives nationwide in this sector. I was privileged to volunteer with the Ministry of Education, Arts and Culture in Association with the National Art Gallery of Namibia and UNICEF earlier this year on their "Transforming Education in the Context of Global challenges to enhance access to inclusive quality education: re -imagining ". Seeing the transformation happening right before my eyes and using arts as one of the mediums to express and share that is something that should be accessible to students in all 14 Regions.

CULTURE

Our identity as a Society and individuals is rooted in our collective evolution and growth as diverse interrelated beings. That root is culture.

The Theme for this year's National Heritage Week (2022) was "Unity in Diversity ", such a beautiful backdrop that created a tapestry of all of our Cultures in a unique and reconciliation move that we should continue to build on and explore.

As Creative Director of Plainpmedia, a MAN member organization, it's been a privilege to host our National Heritage Week in 2022. My gratitude to MAN and its Stakeholders that passionately forge forward in facilitating, celebrating, and unifying our Nation through Heritage, arts and Culture and a job well done of that roll out by all MAN member organizations, affiliations, and individuals.

We can only grow a stronger frequent presence.

ZAMBEZI MUSEUM EDUCATIONAL PROGRAMS

BY OBYSTER TUWELEKELE SIYAYO



The Zambezi Museum education programs and marketing technique take place throughout the year. Visitors at the museum are local and international researchers, students, learners, and the public. Visitors are received by the Museum Technician/Curator Obyster Siyayo or the attached Teacher, Mr. Calvin Matengu who guide the visitors throughout all the 12 galleries of the Museum with presentations, questions, and others.

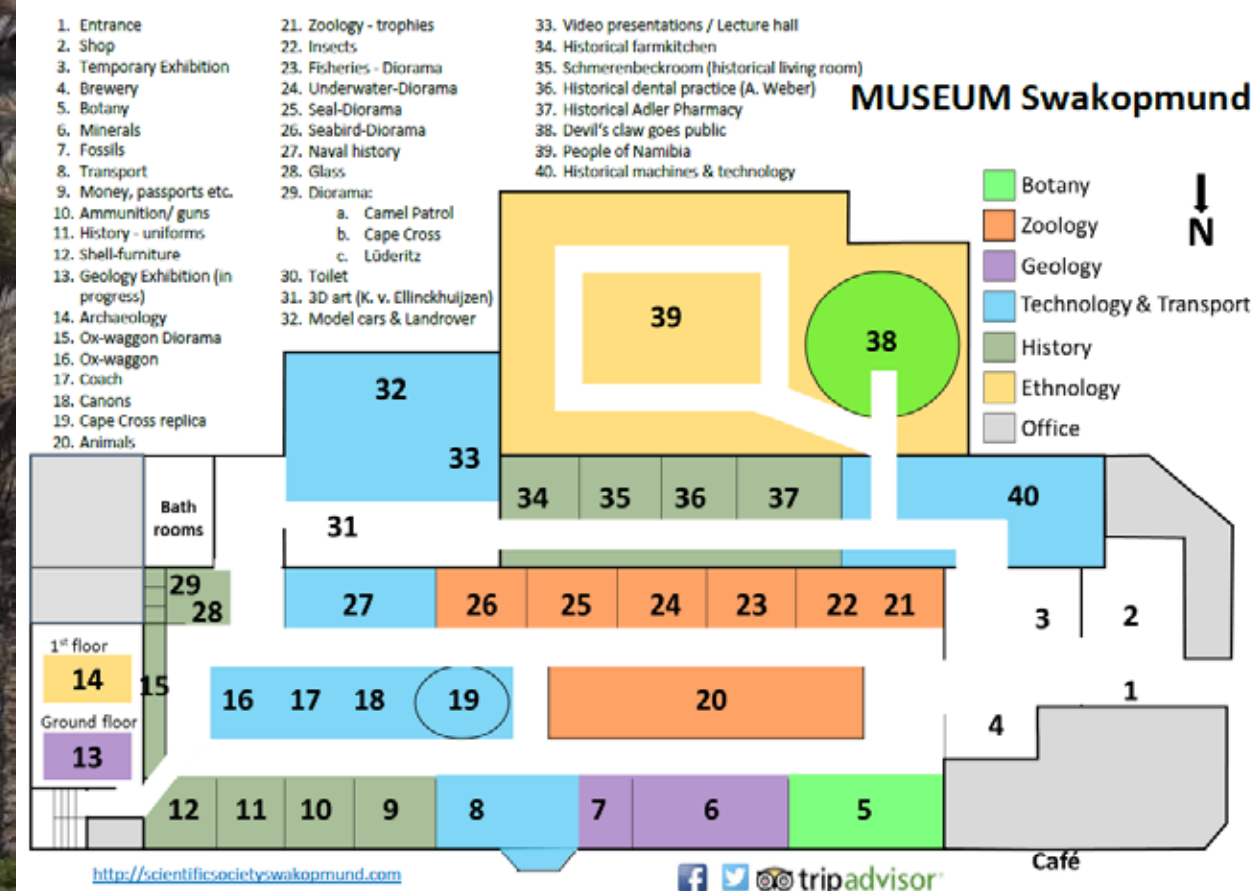
In the absence of the museum personal, the Art Extension Officers (Mr. Vincent Mwemba) assists in guiding the visitors throughout the galleries. Some education programs for the museum takes place during the cultural festivals such as the school circuit, constituency, and regional festivals. During this festival museum personal give presentations to learners and the public on the mandate and activities of the Zambezi Museum including presentation on the role of the museums to the community and how the community can benefit from the museum. What is housed in the museum's (cultural artifacts and specimens) twelve galleries is fully explained with information from the Object index cards and its object labels and other information of the object is obtained from the museum database and other sources such as internet, journals, books, magazine, and other publications which are obtained during the preparation of the said presentations.

The Zambezi Museum has a mini library called Dr. Jeremy Silvester's corner. This is the mini library for our museum which is dedicated to its patron Dr. Jeremy Sylvester who with his squad developed and opened the Zambezi Museum to the public. Books in the mini library: Books for birds (7); amphibian (1); insect (3); reptiles (1); books for fishes (3); books for mammals (7); KAZA booklets (8 different types of booklets); books for trees (7); the earth book (3); books for fresh water (1); people plant books (4) children's books (6); puzzles for children and the youth.

The Zambezi Museum usually make appointments monthly on the Zambezi Museum programs and inform the public some events which is taking place at the museum and during these live broadcasts on Nwanyi Radio Station formally known as Lozi Service where the listeners are given time for questions and answers and some remarks on the subject to the museum personal and the visiting delegates invited in the studio. The Zambezi Museum staff also accompany Art Extension officers during their creative committee meeting, workshops and conferences where the Curator/Museum Technician discuss issues regarding the Zambezi museum's role to the community and how the community can benefit from the museum. During the presentation with the Creative Industries committee (Creative Industries Committee members are Chairperson of the Industries organization in the e Zambezi Region such as: Visual and performing arts, any traditional , contemporary musician, dancer, gospel musician, composer, producer, promoter, Dj, Choreographer, designer, etc., of the Zambezi Region, Museum personal inform the participant on how the Zambezi museum obtain its artifacts and specimens, which is through donations, gifts, loans and purchases.

During these presentation and discussion, the Museum personal lobby for donation from the Artist and some artists have responded positively to the call and have donated more than 10 objects to the museum during these outreach programs. School outreach programme for Zambezi Museum usual takes place mostly during the annual heritage week where displays of cultural objects are setup for the public to see, touch and smell the objects.





The idea of the Swakopmund Museum presented itself when the Swakopmund Municipality held a competition for the 1950/51 tourism season. The suggestions were to be innovative and long-lasting, more importantly they should cater for visitors that would visit annually during the tourism season. The dentist Dr. Alfons Weber together with another winner won a prize for his detailed plan of a local museum.

To get started, Dr. Alfons Weber decided to use the 5 pounds prize money to buy a packet of coffee and send it to Lieutenant Paschasius. This was a long shot, since he had not known him personally. During the time Paschasius was residing in former German South West Africa. He explained his idea about a museum and asked for photos and memorabilia in exchange for packets of coffee. Mr. Paschasius was keen to collaborate and sent him the first precious pieces of memorabilia from Germany. These became the foundation of the Swakopmund Museum.

The idea of a museum was based on Dr. Alfons Weber's keen interest in minerals and history. Swakopmund, being ideally located between desert and sea, provided interesting topics for exhibitions. The focus of the museum was now clear: natural history and historical happenings. The collection process started by requesting memorabilia through newspaper advertisements and letters. Soon photos, magazines, books, uniforms and weapons were donated and gratefully accepted. At one time Dr. Alfons Weber used his 3-week vacation to travel to the north of Namibia to personally visit acquaintances and friends, whom he knew from his traveling dentistry days. He returned with many precious items, but not by car, as he did not own one, but by train!



SCIENTIFIC SOCIETY SWAKOPMUND

Financing, as with any cultural project, was difficult. Donations were requested first from neighbours, then from neighbouring towns. An opportunity to act in a theatre production came along. Dr. Alfons Weber decided to participate and got the role as the circus director in exchange for the net proceeds. This proved to be hard earned cash, as it took time and energy to learn his lines off by heart. His efforts were not in vain and soon the shed in his backyard turned into a museum.

On 17 December 1951 the Swakopmund Museum was officially opened and celebrated with a few distinguished guests. The museum would stay in the backyard shed of Dr. Alfons Weber for ten years and moved to a bigger and more convenient location, the historical former Imperial Customs Warehouse, where it welcomes guests up until today. Alongside the Sam Cohen Library the Swakopmund Museum is maintained and managed by the Scientific Society Swakopmund.

RESEARCH INTERNS FROM THE MUSEUMS ASSOCIATION OF NAMIBIA VISIT THE TRANSNAMIB RAILWAY MUSEUM

BY AILLY HANGULA-PAULINO

The Museums Association of Namibia (MAN) is a Non-Governmental Organisation representing museums and heritage institutions throughout Namibia. As a representative body, it supports museums in various ways such as in the field of training, funding, and the networking of professionals. As part of its mandate, MAN facilitates the training and development of young professionals through its internships programme.

Three long-term research internships were made possible with funding from the Gerda Henkel Foundation during the Confronting Colonial Pasts, Envisioning Creative Futures Phase (2) project and through by the University of the Western Cape based section of the larger project titled Action for Restitution to Africa (ARA), funded by the Open Society Foundation.

As part of their research internships, on Wednesday the 09th of November 2022, the students namely Ms. Anna Haitembu (Namibia University Science and Technology), Ms. Liina Nambahu (the University of Namibia) and Mr. Bayron van Wyk (University of Western Cape) will be involved in research, data gathering, concept implementation, project coordination and report writing.

The TransNamib Railway Museum, which is a member of MAN, serves as source for a wide variety of knowledge and acts as a key catalyst for learning. On show are many transport-related items, dating back to the German colonial times and the South African administration including, photographs, paintings, furniture, crockery, cutlery, and a small model steam locomotive.

We appreciate Mr. Dixon Kahiiko, as he is always willing and able in to assume the Museum Tour Guide's duties, making the visit interesting and memorable because of his expertise in demonstrating and explaining the history of rail in Namibia.

The research interns were accompanied on the tour by the Director of MAN, Ms. Ndapewoshali Ashipala and the Museum Development Officer, Mr. Tuuda Haitula. Mr. Haitula remarked that; **“Museums are an important aspect within our societies as they are the witnesses to history. Museums helps us travel back into time and help us understand different ways of living, and in this case, the storyline was on the history of railways in Namibia”. He further added that “It is equally important to equip our students, who will be the future custodians of our cultural and natural heritage to the works within our sectors, which is why our research interns visited the TransNamib museum, not only to learn about the history of TransNamib, but museum works in general.”**

TransNamib and MAN are strategic allies, as both encourage museum professionals to work together with students and share ideas on how we can strengthen our heritage and safeguard it for future generations. The museum visits also included visits to other museums in Windhoek, so that they can be exposed to different museum exhibitions and themes, which they can use to curate future exhibitions.





As part of the City Museum development, a temporary exhibition space was created to drive in new traffic by displaying unique elements of an existing collection. The temporary gallery is used to research, address and inform on current topics and bring new life into the museum.

Temporary exhibition is the one that has a short time that in a museum, can be from three to six months. The advantage of this expositive way is that it allows museums to optimize the resources use and the location available; furthermore, the effect to present a mobile or temporary exhibition is to incite interest in different branches in people and, at the same time, solicit an interest from visitors that rarely or never a museum. Furthermore, it allows to present actual and disputable expositions from a different point of view, departments, sections of societies, industries, materials, and the use of various technics that arouse creativity.

To introduce the gallery, since its inception, the Windhoek City in 2018 developed a mobile exhibition about the Emergency and Disaster Risk Management services of the Windhoek Municipality. The mobile exhibition was then launched together with the Museum in 2022, by the Founding President and the Father of the Nation and the exhibition depicts the history and the services of the Emergency and Disaster Risk Management services, formerly known as the Fire Brigade.

To provide maximum exposure of the mobile exhibition, the Windhoek City Museum, the Emergency and Disaster Risk Management division hosted the Museum Open day featuring the Emergency and Disaster Risk Management services at the Windhoek City Museum on 18 November 2022. The Museum Open day aimed to maximally promote the mobile exhibition that is currently due for replacement and the Museum storyline.



Equally the Museum aimed to provide the public and school goers a comprehensive, progressive, and coordinated multi - sectoral education and outreach programme regarding the Emergency and Disaster Risk Management division, allow the public to engage the unit and ask direct question regarding the Museum and the Emergency and Disaster Risk Management Service in the City, as well as market the Windhoek City Museum to the invited guests.

The open day proved to be a success as it also provide the visitors with various practical demonstrations such as how the emergency services to car accidents, extrication n and extinguishing of fire and other emergencies in the city and what the Council is doing to mitigate potential disasters. The Museum Open day was concluded with a tour of the Museum, kapana session.

THE WINDHOEK CITY MUSEUM OPEN DAY FEATURING THE EMERGENCY AND DISASTER RISK MANAGEMENT AT THE WINDHOEK CITY MUSEUM



The National Art Gallery of Namibia (NAGN) is a state-owned institution situated in central Windhoek, the capital city of Namibia. The gallery showcases visual and cultural arts in the country and is open to the public and visitors for free.

The gallery consists of permanent collections such as the John Muafangejo exhibition and ever-changing series of temporary exhibitions to give as many artists as possible a chance to showcase their crafts. Students from the College of the Arts and the University of Namibia are also given the opportunity to showcase their crafts at the art gallery, so it does not only cater to industry professionals but students as well.

My first time at the art gallery caught me by surprise as it was not what I had imagined the building to look like. I would like to commend the staff at the gallery for such a clean and well-kept environment in the gallery. Being in the gallery is very pleasing as you immerse yourself in the artistic atmosphere.

My second time at the NAGN which was very recent (thanks to MAN), was a guided tour of the gallery by Mrs Beau-Ann and her friendly intern Henry which was very informative as well as

educational. The art gallery has a reading room called Pashuka. This is a very comfortable reading room with cushions and an open window meaning the room gets a lot of lighting which is good for reading. Mrs Beau-Ann is very kind, and she gave us a detailed tour of the gallery and its collections and exhibition.

I highly recommend the public and visitors to visit the NAGN not just for the art and artifacts but also for an in-depth education of the arts industry as a collective. Thank you, Mrs Beau-Ann, for a fun and informative tour, keep up the good work!



ANNA NDINELAO HAITEMBU



YOUTH REVIEW

THE NATIONAL ART GALLERY OF NAMIBIA

Since starting with my internship in October 2022 at the Museums Association of Namibia (MAN) I have been drawn into the exciting work by the team. On 9 November 2022 we visited several museums in Windhoek. In some, we visited about six museums located across the city. I was pleasantly surprised by the many museums that exists and amazed at the work of some of the curators who are leading these institutions (which is inspirational!).

The curators of the different museums took us through their museum’s collections that focuses on different histories ranging from Namibian rocks, stones and minerals (National Earth Sciences Museum), archaeological digs at Apollo 11 (National Museum of Namibia), old vintage cars (Old Wheelers Club), the establishment of Windhoek and the forced removals in the 1960s by the South African colonial regime (Windhoek City Museum), the forced labour and construction of Namibian railways during the German colonial period (TransNamib Museum) and important artworks by Namibian artists like John Muafangejo (National Art Gallery of Namibia).

The two museums that I particularly enjoyed visiting were the National Earth Sciences Museum and Windhoek City Museum.

The National Earth Sciences Museum is located at the Ministry of Mines and Energy buildings on 6 Aviation Road (close to the Eros Airport). The museum has several exhibitions on different Namibian rocks, stones, and minerals. Ms Helke Mocke took us through the exhibitions detailing the different uses of graphite stone in producing household tiles, kitchen boards and glass (fun fact: the quartz stone found in Rehoboth can be used in producing beautiful blue glass). I learned about mining in Namibia. She took us through the history of mining in Namibia. I learned that in 1908 the first diamond was discovered by Zacharias Lewala who worked in Kimberly, South Africa. Ms Mocke told us that he gave the diamond to his employer. This she explained set in motion the mining of diamonds on the Namibian Coast – dubbed as the ‘Sperrgebiet’ by the Germans. Mocke further said that the mining of diamonds in Namibia has been exhausted and that the national diamond producing company, NAMDEB is looking at venturing in other economic activities.

I further learned struggles faced by the workers on mines in Namibia, who unfortunately still work for low wages and mostly under unsafe conditions. These are some of the issues that Ms Mocke explained the Ministry is working to change. There were also exhibits on earth’s earliest inhabitants – the dinosaurs. While I was there, I thought that this is something that the kiddies will certainly enjoy learning about (and fun fact: they can go for a dinosaur dig at a sand pit filled with plastic spades). So, if you have kids and looking for a fun family activity then National Earth Sciences Museum is definitely worth considering!



BAYRON VAN WYK



VISIT TO THE NATIONAL EARTH SCIENCES MUSEUM

On our museum tour the team also visited the Windhoek City Museum. It is located a few metres from the Independence Memorial Museum (known as the Independence Museum) on the corner of Robert Mugabe Avenue and Schwerinsburgstrasse. The museum was established in 2020. It aims to reflect on the histories of Windhoek, particularly on the forced removals of the city's black and coloured populations from the Old Location to the townships of Katutura and Khomasdal. In the museum there exists several exhibitions on 'Precolonial Windhoek', the city's bird life, colonial and postcolonial monuments.

When we arrived at the Museum, we were welcomed by a friendly female security guard who was sitting on the stoep ("outside porch"). There was a small rock garden with indigenous Namibian succulent plants, each with a small placard giving its scientific name. There were also many (white) concrete garden benches for visitors to sit on and enjoy the garden. I however suspected that this would be difficult considering the hot Namibian sun, especially since there were no large trees to provide shade.

The first exhibition room we entered with Henry (the Assistant Curator) was titled "Precolonial Windhoek". Henry explained that the exhibits were meant to reflect on the histories of Windhoek before German colonization in 1884. In the room we viewed several exhibits on the walls. On these exhibits were historical photographs and short descriptions which provided information on the history of Windhoek. There was an exhibit on the 19th century European scientist and traveller, Francis Galton, who visited Windhoek in the 1800s. It followed with another exhibit on the Oorlam Afrikaner Goab Jonker Afrikaner who settled in the area in the 1820s. Several other exhibits had information on historical buildings, including the Elizabeth House (Namibia's first maternity house located at the Namibia University of Science and Technology – NUST campus) and Tintenpalast (now the National Assembly buildings) that were constructed during the German colonial period, as well as colonial and postcolonial monuments in Namibia.

It included photographs of the Curt von François statue (which was recently removed by City of Windhoek), Owambo Campaign Memorial and Bittereinder Memorial.

I was then struck by the audiovisual room with several computer screens, each with an earpiece. On these computers the photographs of Old Location residents were showcased. There was also a video on the commemoration event of the Old Location massacre in 2012 with the live testimonies of some of the prominent Old Location residents, including Otilie Abrahams, Joshua /Hoebeb and Zed Ngavirue who lived and worked in the Old Location. Abrahams was a school teacher, /Hoebeb a school principal and Ngavirue a social worker. In their speeches they reflected on their lives in the Old Location. The speeches were intercepted with live music performances of a saxophonist band, elderly residents of the Old Location with their Nama/Damara, Ovaherero and Ovambo traditional clothes who were dancing to the tunes of the band.

This points to the cultural life of the Old Location, which was further referenced in the room on the 'Lie and Times in the Old Location' which depicted churches, schools, and leisure activities such as beer drinking and music in the Old Location. In this room was the bass trumpet of Jefta Goraseb, who played and taught music in the Old Location.

I was captivated by how the museum integrated the histories of Windhoek to speak to the complexities of the city – specifically on its diversity.



BAYRON VAN WYK



VISIT TO THE WINDHOEK CITY MUSEUM

Starting the year 2022, I was fortunate enough to spend three months in Windhoek, Namibia, working as an intern for the Museums Association of Namibia. The internship at MAN provided me with the opportunity to do research for my MA thesis, titled *Coming to Terms with a Colonial Past: Repatriating Namibian Heritage from German Museums*, with the aim being to understand Namibian perspectives within the discourse on repatriating Namibian heritage from German museums.

As a student, I had always learnt about heritage – both European and African – from western perspectives and I realised African viewpoints had been missing all this time. Therefore, I decided to do just that: talk to people in and around Windhoek, to understand their experiences and give voice to their stories with my thesis.

I spoke with so many wonderful people. Students and lecturers at UNAM and NUST. Curators and conservators based at different museums. Artists. People working for the ministry. You name it. We talked about the importance of having access to the objects that are currently in German/European museums.

We talked about what objects should return, where they should go to. About ways of conserving and managing such heritage. About the museum space and how people envision 'the Namibian museum'. We talked about many things. It is not always an easy thing to talk about. It comes with a loaded and delicate history, one that resounds in Namibia's society still as we speak. But despite that – or perhaps because of that – I was fortunate to have so many meaningful and inspiring conversations.

As I am writing this, I am back in the Netherlands, trying to wrap my head around all the things I heard and saw and experienced, all the things I learnt. I do not really know where to start. Because, like I said, the topic is such a delicate one and I am afraid to leave a scratch. But maybe that is exactly what should happen. To break the glass behind which these discussions have been brewing, waiting to be let out. I hope to do justice to the stories that have been shared with me. To the urgency of the issue. I hope to make something meaningful out of my three months in Namibia, with MAN.

However, one thing that will always stick with me is that our European perceptions and epistemologies rarely hold grounds in a different context. There is so much we can learn from African countries. There is so much potential for Namibian museums to move beyond being an institution as we have them here in Europe. To interact in different ways with (non)material cultures than just looking at objects from behind a glass, not even uttering one word as you are afraid to disturb the quietness of the room.

Not only the discussions on restitution should break free from their delicate glass cages, so should people's heritage. European museums should no longer be afraid to leave scratches on their own vitrines but should be willing to break them loose and do right by the host countries.



DAANTJE VAN DE LINDE



COMING TO TERMS WITH A COLONIAL PAST: REPATRIATING NAMIBIAN HERITAGE FROM GERMAN MUSEUMS

It has been an incredible experience working for the Museums Association of Namibia. The work environment is very conducive with supervision that aims to help, encourage, and develop your growth before joining the working-class community. During my time at MAN, I was introduced to the Culture, Heritage, Art, and Museums sector.

Thanks to being in attendance of the workshops, meetings, events, exhibitions, museum launches and so many more; I was able to network, build my self-confidence as well as learn, improve, and expand my knowledge. Additionally, to have been part of the projects was quite beneficial.

THE REVITALIZATION OF THE HELVI MPINGANA KONDOMBOLO CULTURAL VILLAGE

This project was one for the books. My fellow intern and I were given the task to go to Tsumeb at the HMK Cultural Village where we lived for a few weeks with the aim to gather information through oral interviews for the now published HMK Cultural Village Pocket Guide to a Self-Guided Tour for the Living Museum.

We met people from different ethnic communities, some I did not know and was not aware of. They told us their cultural history first-hand; it was enlightening to replace what I know with the facts.

Furthermore, we assisted with the acquiring and setting up of the signage for the individual homesteads. I learned a lot during that time especially how important it is to provide professional and well written progress reports. Overall, the opportunity gave me a great sense of accomplishment.

I re-joined the Museums Association of Namibia because I left with a great deal of knowledge and understanding in regard to the importance of our Culture, Heritage, Art and Museums the first time.

As a Tourism graduate, I now know and can stand in defence of their significance especially to our industry. In addition to that, I gained work experience and ethics that help me excel in the jobs and workplaces I am hired into. Now, I leave with that and more, I encourage students to join MAN even as volunteers because what you will learn, and gain will benefit you long term and the employee-oriented work environment is just a bonus.



LAINA GWENDI KAVARA



MY TIME AT THE MUSEUMS
ASSOCIATION OF NAMIBIA

The overall internship experience was a good experience whereby I got to learn new things in the museum and heritage sector, how the Museum Association of Namibia is helping different Museums in Namibia, whether is by providing them with funds and training of staff members of the different Museums in Namibia. The office experience was good also, as the staff members were helpful in terms of answering the questions and I got to learn how the Museum Association staff members use efficient communication skills in communicating with their clients and stakeholders and board members, how they brain storm creative ideas in achieving a common goal this was evident in the meeting discussions that were held.

The readings of the various MAN mobile exhibition guidebooks such as for the Museum of Namibian Fashion, Helvi Mpingana Kondombolo Cultural Village and "Oombale dhi lhaka" for the Onakambale Museum that were published by the Museum Association and associates are very informative with the design and layout that are good and presentable to the public and colourful visuals giving the impression as if you were there visiting the museum.

MAN research project called "Confronting Colonial Pasts, Envisioning Creative Futures" was the most creative project, the restitution of 23 colonial artifacts from Germany that need that were loaned to Namibia. The Museum Association employing two interns in researching on the artifacts for Namibia's identity and cultural history to be recovered mostly through oral history by the local people in the different regions in Namibia.

Attending How the MAN's Annual Reports are good documents that reports on the details about the funding, tasks and projects were completed during the year, how the staff members help each other in documenting this vital record. Attending the meeting at UNAM of the summer school exchange of the history department, that included the UNAM students and German students as there were debates and discussions on the restitution of the artifacts/objects that were taken by the Germans in the colonial era as they were brought back to their true origins.

The visits to the different northern regions Museums was the highlight of the internship where I got in contact with different people such as the curators, observing different artifacts in the museums that were on display and how these artifacts made me feel like I was out of space and in a new different informative environment, how these objects were used by the ancestors whether for social and household purposes, many carry a broad cultural history that still has not come to surface.

The visit to the National Archives to witness MAN mobile exhibitions such as the 'Stand Together Mobile Exhibition and the 'Muti or Medicine Mobile Exhibition' and other cardboard exhibitions from secondary schools such as the NANSO student exhibitions and other exhibitions that MAN collected. I was part of the team that took a trip to Otjiwarongo to attend a meeting about the Museum of Namibian fashion. It was very interesting and informative as it was about resolutions on different topics that were raised on points such as road signature for the fashion museum of Namibia, housekeeping of the museum, financial budgets, contracts, deadlines for the projects, the lack of curators in the museums, and the low allocation of funds to the heritage sector, the partnership between Museum Association of Namibia and the Government of Namibia is important in keeping Namibian museums alive.

Recommendations: More discussions with the interns, as the staff members have to balance between their work and giving guidance to the interns.



JOSHUA KULAWUMONE
JOSHUA



MY INTERNSHIP EXPERIENCE

NATIONAL MUSEUM OF NAMIBIA

We get to see a number of Museums all over the world on TV and social media platforms such as YouTube and Facebook but have you visited a Namibian museum before? Visiting a museum can be a thrilling and an enriching experience. There are quite many museums in Namibia that people don't even know about and Windhoek is one of the places in Namibia that has a lot of museums. This article talks about the National museum.

The National Museum of Namibia is located opposite the Independence memorial museum and the Alte Feste museum in Windhoek. It is housed in one of the old buildings in the Robert Mugabe Avenue road and was established in 1963. Originally the museum was housed in the Alte Feste building which was established by the imperial German administration of German south West Africa in 1907. The National Museum of Namibia initially maintains two display centres the Owela museum and the Alte Feste Museum which will soon be repurposed. The Owela museum primarily displays elements of Namibian natural history and ethnographic artefacts from different Namibian communities.

The National museum is also used as a hub for scientific studies and they have the following departments Palaeontology, Herpetology, Entomology, ethnography, birds and mammals etc. There is quite a lot to learn from the national museum, there are great artefacts in the museum from different Namibian communities, ones that you've never seen before and that includes the recently returned artefacts from the Berlin Ethnologisches (Ethnographic) museum. Museums serve different purposes such as preserving tangible collections as well as intangible cultural heritage.

However if you want to experience more than just artefacts, the national museum and the following are the right museums for you: the Old wheelers, Trans-Namib museum, the Earth science museum, the Windhoek city museum, the Independence memorial museum, the National art Gallery. There is more to museums than the infamous notion of them being regarded as a building that keeps unwanted old materials. Visit a museum, learn and experience because museum matters!

TRANSNAMIB MUSEUM

During the German occupation the primary mode of transportation for long distances were ox wagons. This kind of transportation was used to transport goods from the port of Walvis Bay to Windhoek and nearby towns. The Germans later realised that it took them longer to transport goods and commodities and it was a dangerous journey. Around 1895 the Rinderpest disease ravaged the country and more than 90% of cattle died, this affected the Germans as they depended on the animals, they were then forced to come up with other methods of transportation. The Germans started shipping materials to start the construction of a railway. This is how the journey of the railway started in Namibia.

The museum tells a story of how the rail works started in Namibia, from who started it and how it developed and spread throughout the country. The photographs in the museum show how railways work, even in the most harsh conditions as well as dangerous work grounds. However most of the photographs displayed in the museum show railway workers to be only German people.

The museum is failing to tell the full story about the construction of the railway, since most of the work and manual labour was done by local Black people who were not being compensated and some were the prisoners of war after the Herero/Nama and German War. According to the photographs in the museum, the rail works were done by white German men which is inaccurate because the local people were forced to construct the railway especially during the period of 1904 – to 1908 when the Germans used the prisoners of war into forced labour. Hence the Germans did not build the railway by themselves.

The museum can be used as an educational ground for learners, students and the general public but changes need to be made so as to add the history and contribution of the local people and how they were forced to work under undesirable conditions. In conclusion, the Trans-Namib Museum displays a very Euro-centric ideology and fails to acknowledge the contribution (willing and unwilling) of the African people who helped build it, especially since the museum has been operating for almost 3 decades and has had ample time to rectify this discrepancy.



LIINA K. NAMBAHU



A VISIT TO THE NATIONAL MUSEUM OF NAMIBIA AND A VISIT TO THE TRANSNAMIB MUSEUM

As a past intern at the Museums Association of Namibia I was offered to do a short-term research internship under the guidance and mentorship of Ms Ndapewoshali and Mr Tuuda Haitula.

I assumed my position in January 2022 and was based in the Windhoek office till the end of March 2022. I was given the chance to help with the study for Jeremy’s legacy project, the Africa Accessioned initiative, which sought to locate African artifacts in European nations. The role’s objectives were to assess the state of the data, determine the needs, and establish an archive for the Africa Accessioned Project.

Working as a temporary research assistant at the Museums Association of Namibia was an interesting experience. I gained enough experience to shape me as I move on in my studies and career. It has given me the confidence and honour to take on any research-related work. It was really captivating to see my mentors’ grins and passion. With such sympathetic, caring, and encouraging mentors, this experience has aided me in completing the project’s intended goal within the anticipated time limit. I have faith that I will carry on expanding and improving both personally and professionally.

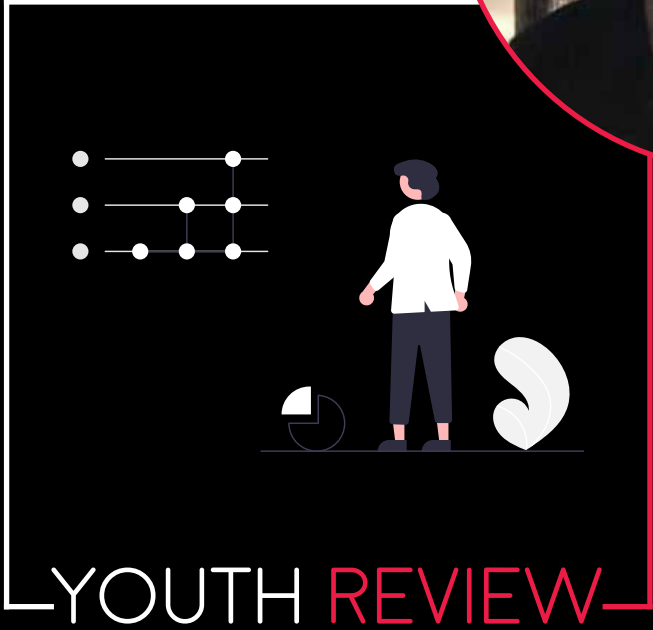
I had the opportunity to collaborate with incredibly dedicated professionals from nations such as Germany, Switzerland, South Africa, and Botswana on this fascinating initiative. Although it was essentially impossible with the Covid-19 restrictions to travel, this was made possible by networking and interesting workshops and meetings held virtually. One of my favourite aspects of working at the MAN office will always be the diversity of the staff. Additionally, I had the chance to meet Daantje from the Netherlands- such a keen individual for the heritage sector who worked on her dissertation and worked with the Hilda Foundation.

I sincerely appreciate everything the Museums Association and its hard-working staff do for the Namibian communities and individuals in the field of history. Your organization’s enormous work is greatly appreciated. Your designed and carried out projects make it all clear.

Making the most of their time at whichever organization they find themselves in is one piece of advice I would provide to any future interns. Participate and assume any obligations that are placed on you. I think this is the finest method to educate oneself and truly understand their area of interest.



SAMORA CLOETE



THE AFRICA ACCESSIONED PROJECT





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