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We've reached the end of another year and what a busy year it's been for MAN. We've more than doubled in size in terms of staff and we have also grown in membership with the addition of new member museums and individual members.

MAN has had many achievements this year; from taking part in the Namibian Tourism Expo and receiving a Silver award, to the successful revival of the School Clubs and Museums Exhibition Competition (SCAMX) after four years of it being dormant to taking part in Heritage Week 2014 amongst many others.

We have undertaken new projects such as the "Africa Accessioned" and the "Exhibition Development for Namibian Museums" projects which were made possible through funding by ICME and the Finnish Embassy respectively. Twelve MAN members also took part in the Commonwealth Association of Museums (CAM) course called "Introduction to Museum Studies" for the first time.

This edition of Museum Matters covers MAN's exciting activities for the second half of 2014. Take a look at the bulletin board to meet the people who made all of MAN's projects a reality this year. Keep an eye out for the MAN Bursary recipients who are undertaking very exciting study programs in 2015. Wishing you a happy festive season for you and yours.

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Farewell Naitisi



Ms Naitisi lizyenda has been the Operations Manager at MAN since 2009. She also served as the Editor of Museum Matters and has spearheaded many of the projects run and completed by MAN. She left MAN at the end of October 2014 and will surely be missed.

She does however, maintain her position as ICOM Namibia Chairperson and will continue to encourage and facilitate museum development and the development of the heritage sector in Namibia. The entire MAN team wishes Naitisi success in her new job and in all her future endeavours.

Meet Hilma



Mrs Hilma Kapuka has been appointed to the position of Project officer: Exhibition Development. She joined MAN on the 08th of September 2014. She has currently completed her dissertation for her Masters of Arts degree in Public and Visual History at the University of the Western Cape.

Mrs Kapuka currently holds a Bachelor of Arts degree in Education and has five years' experience as a history teacher and was a previous prize-winner in the SCAMX school competition. Mrs Kapuka is heading up the "*Exhibition Development for Namibian Museums*" project which is a two year project funded by the Finnish Embassy.

Meet the Interns

Limba Mupetami



Limba is studying towards a Bachelor's degree in Media (Public Relations) at the University of Namibia. She joined MAN on the 08th of September 2014 and is working on a project called *"Africa Accessioned"* which aims to create partnerships between African museums and those in Europe. The project will run until 2015.

Loide Shipingana



Loide has recently completed her studies towards a BSc (Honours) in Molecular Biology and Biochemistry at the University of Namibia and is currently waiting to graduate. She is carrying out a three month internship at Outapi War Museum and Ombalantu Baobab Tree and Heritage Site simultaneously. She started her internship on the 13th of October 2014 and her internship will end on the 9th of January 2015.

Lavinia Nelulu



Lavinia is studying towards a Bachelor's degree in Travel and Tourism Management at the Polytechnic of Namibia. She joined man on the 08th of September 2014 and is carrying out a 6 month internship with MAN until the 06th of March 2015.

MAN Bursaries

The Namibia Development Plan II indicated an expected growth in regional museums, whilst NDP III showed planning for the establishment of 13 regional cultural villages. The MDG-F Programme in Sustainable Cultural Tourism for Namibia, the MCA Programme, the German 'Special Initiative' all include provision for the development of new museums and cultural heritage attractions.

The Museums Association of Namibia is aware of over 30 community-based, private or local government initiatives to establish museums. However, whilst there are signs of major capital investment in the museum sector, MAN had a major concern that there is insufficient provision for training of young Namibians. It was on this basis that MAN recognised the need to invest in both the development of specialized professionals and the provision of training on key issues of concern to the museum sector.

Provision was therefore made for an annual bursary scheme to enable one or more graduates or experienced museum professionals to attend a Postgraduate course that will result in a recognized qualification. The bursary is advertised annually on a competitive basis, normally for studies within Southern Africa. This year, four bursaries were awarded for students starting their studies at the end of 2014 or the beginning of 2015.

Let's meet the four 2014 MAN bursary recipients...

Agnes Shiningayamwe

I am Agnes Shiningayamwe, 23 years old. I have a Bachelor degree (honours) in education. I'm currently a History Teacher. In August this year, I was very happy to learn about my selection as one of the bursary recipients of the Museum Association of Namibia.



I am deeply appreciative of this support as this will allow me to pursue a Postgraduate Diploma in Heritage Management and conservation with the University of Namibia in 2015.

I have decided to embark on this career because I have a passion for heritage management. My dream is to become a Heritage manager and I hope to work with the conservation of our historical buildings, landscape or heritage sites, including those with a world heritage ranking.

Asser Ndeutapo Manya

My name is Asser Ndeutapo Manya and I hold an honours degree in Tourism and Heritage Studies which I obtained at the University of Namibia (UNAM) in May.



Albertina Nekongo

I am Albertina Ndapandula Nekongo, a fourth year Bachelor of Arts (Honours) student majoring in History and Sociology.



I am currently employed at an NGO called the Namibian Association of CBNRM Support Organisations, CBNRM stands for Community Based Natural Resource Management.

As a proud recipient of a M.A.N bursary I am planning to study a Postgraduate Diploma in Heritage Conservation & Management at UNAM in 2015. With this I wish to influence local, national and international leaders to safeguard our Culture and Natural Heritage and inspire future generations to do likewise.

Helvi Elago

Helvi Elago is studying towards a Master of Arts in Heritage Management of the University of Kent and the Athens University of Economics and Business, for the academic year 2014-2015.



I am definitely interested in making a long-term commitment as a responsible individual in the Heritage and Museum sector. In terms of my future career path, I am confident that I will do my work with excellence and opportunities will inevitably open up for me. Thus, I am planning to do my Postgraduate Diploma in Heritage Studies with the aim to market, manage and conserve our cultural and natural heritage. I would like to study archaeology to be able to document and understand the historical context of past events and to promote heritage to the public.

My goals and objectives are to be the best I can possibly be by tackling every task satisfactory. I therefore have an ambition to participate and contribute to the economic, tourism, social and cultural development of our country, extend my knowledge and share my skills with fellow Namibians.

INTERNSHIPS AND STAFF EXCHANGE: PLANTING A SEED FOR THE CREATION OF NEW SEEDS

For every employer, experience is a crucial factor when deciding who gets their foot in the door. It is therefore strongly advised that students, graduates and even employees take the opportunity to complete a period of work experience to ensure that they have a competitive advantage over their rivals. All these are made possible through internships and staff exchanges.

The Museum Association of Namibia has also taken up the responsibility of providing work experience to students and graduates through internships and would also like to introduce work experience in the form of staff exchange.

So, what exactly is an internship and what is staff exchange?

As publicized by many, an internship is an educational innovation. I personally believe internships (or experiential learning, or apprenticeships, as they once were called) are supervised pre-work experiences that merge academic and professional components as a managed move from just

academic to possible professional careers. It is basically a way of gaining practical skills that will help strengthen your CV and make you more employable. On the other hand, staff exchange is a platform that enables employees to see how other businesses are organized, understand their concepts, and how their ideas could help optimize their own activities thus leading to the optimization of the entire organization.

As a Molecular Biologist, I applied for the Internship program at the Museum Association of Namibia because it was important to me to see how other fields of studies are organized and explore their concepts in the sense of their daily activities whilst learning from the organization. For the host company, it's like planting a seed. Moreover, it turned out that during my stay, I will be involved in the development of new museum exhibitions for Outapi War Museum and the Ombalantu Baobab Tree Heritage Centre, in addition to the development of their infrastructures. Therefore, the internship seemed even more interesting for me, as it was going to help develop and increase the number of visitors/tourists in Outapi, which is also my home town.

Furthermore, one's career aspirations may change when faced with the true realities of a role or work. Therefore I am using Internships as a 'try before you buy' option or rather a trial and error, before I embark on a career and to confirm if this is what I want to do in the long term. One can also use an internship to gain insight into an organization or a career path.

I strongly believe that at the end of the internship, I will have developed a variety of soft skills including communication skills, personal effectiveness, presentation skills, creative problem solving and influencing skills in addition to critical thinking.

Following a successful internship it is not unusual for employers to make a full-time job offer to their intern. Many employers use internships as a trial period and will already have plans to recruit on a permanent basis. Therefore, it is important that you make a good impression; turn up on time, be enthusiastic and show your flexibility, adaptability and commitment during your internship.

On the other hand, a topic that interests me and I am yet to experience is staff exchange. Staff exchange is crucial within and in-between companies/businesses regardless of whether it is private or public. It

contributes to the overcoming of mutual prejudices and to the strengthening of relationships within businesses.

However, this is a two way situation. Not only does one learn about work away from your company, but in going to another working place (host company), you will also become an ambassador of what your company stands for and in return your host company will definitely be eager to learn about your company.

Finally, there are issues important to businesses, in terms of providing for internship and staff exchange experiences and in terms of designing and evaluating internships and staff exchange programmes. Subsequently, there are issues important to students, in terms of participating in and learning from internships. All these issues should be taken into consideration prior to reaching an agreement when offering or taking up an internship or staff exchange. Until next time, I would like to thank MAN for planting a seed for the creation of new growth.

**Article courtesy of Ms Loide Shipanga,
Intern, Museums Association of Namibia**

‘Taking It to the Streets’: CAM Conference

The Commonwealth Association of Museums (CAM) Conference for 2014 was held on 14th-16th May in Glasgow, Scotland. It was organised around the theme ‘Taking It To The Streets’. Presenters gave examples of ways in which museums from different parts of the world had been able to involve their communities in museum work and the different ways in which museums have been able to increase their perceived relevance in society by engaging with contemporary issues.

The Conference was followed by a smaller workshop which discussed the advantages and challenges of involving communities in the actual management of a museum. Dr Silvester was invited to speak at the Conference and to make a second presentation about the challenges of community-based management at the workshop. The Conference had a total of 52 participants, whilst a smaller group of 20 invited participants took part in the workshop.

The keynote address was provided by the Co-founder of the ‘Homeless World Cup’ (which Namibia has participated in). The presentation illustrated the way in which a goal (pun intended) can be achieved and provided a good example of the way in which a particular target audience can be mobilised. The presentation on ‘Our Museum’ argued that museums should

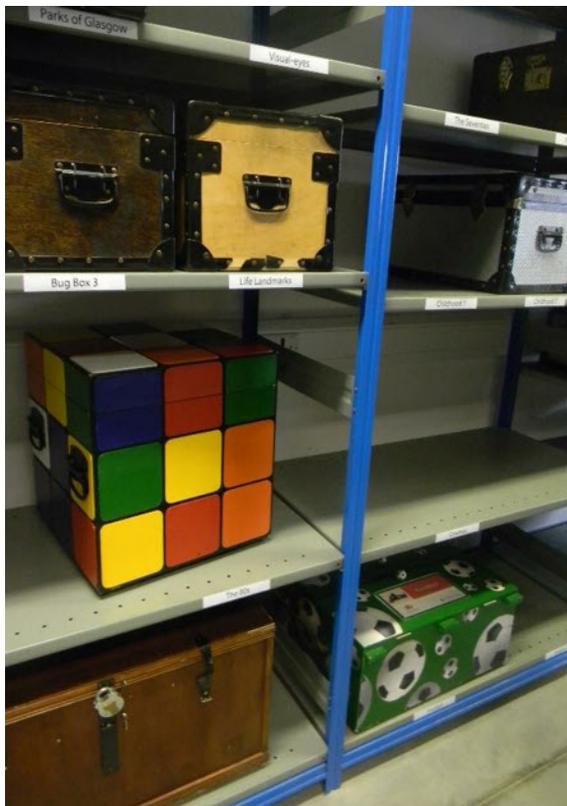
invest time and resources in researching the needs and aspirations of the communities that they serve so that they can design programmes and displays that place collaboration with the local community at the core of a museum’s work.



One project that was of particular relevance to the ‘Africa Accessioned’ project was that described by Ms Haddow and Ms Burns who had been working on a review of the Pacific Collections in Scottish Museums (which began in April, 2013). Dr Seth from the National Museum in New Delhi, India explained the way in which they were training communities to document intangible cultural heritage, a process that is currently also underway in Namibia. Mr Martin, the colleague from the Grenada National Museum discussed the way in which the museum sought to engage with a recent history of conflict and the events surrounding the 1983 invasion of the island by forces from the United States. The attempt to sensitively tackle the controversies surrounding the events and the different ways in which they have been interpreted parallels the challenges that

Namibian museums face in creating displays about its liberation struggle, that ended in 1989.

Finally, the most inspiring experience of the Conference was the visit made to Glasgow Museums Resource Centre (GMRC). The complex contains 17 purpose-built 'pods' that are used to store the 98% of the 1,400,000 artifacts belonging to Glasgow's museums and galleries that are NOT on display.



The **mobile museum** system consists of a set of purpose-built boxes contained artifacts from GMRC's educational collection and organised according to theme. The system enables the boxes to be loaned to schools, museums, libraries, old age peoples' homes and other interested institutions. The concept of mobile boxes is one that might work well in Namibia as a way of increasing the value of museums as educational resources for local schools and it is planned that this project will feature in MAN's National Training Workshop on 'Museum Education' due to take place in August, 2015.

Article and photographs courtesy of Dr Jeremy Silvester, Project Planning and Training Officer, MA

Making an Impact: Exhibition Development

On our way to the Onandjokwe Medical Museum, I and my colleague, Lavinia Nelulu, requested a taxi driver to drop us at Onandjokwe Hospital at the Medical Museum. He replied: "Omuseuma oshike? Oshiima shafa peni? Ohaku pangwa ovanhu? Opo sheyamo moshipangelo?" (What is a museum? How does a museum look like? Do people get treatment in a museum? Is it a new section of the hospital? The rest of the journey was of course spent answering the drivers questions.

The concept of a museum is still strange to some Namibians. However the Museum Association of Namibia is working with museums curators around the country to ensure that Namibian museums are visible, visited and valued.

Museums' exhibitions are the most crucial tool of communication between a museum and its audience. Museum exhibitions' functions include attracting visitors, connecting a museum with the local community, and providing interpretations that add value to the objects in the collection. Well-designed exhibitions have the potential to create new and lasting memories for museum visitors. It is therefore essential that museum curators have the skills to enable them to plan and develop new exhibitions.

This year, the Museum Association of Namibia received funding from the Embassy of Finland, to assist exhibition development for Namibian museums. The two year project is envisaged to empower

museum staff with training in exhibition development, support the improvement of existing displays and facilitate the development of new exhibitions. The first phase of the project will include a capacity-building workshop for a maximum of twenty museum workers. The two-day exhibition planning and design workshop will be held in Tsumeb from the 10th February to 11th February 2015. The workshop will be facilitated by MAN in partnership with District Six Museum.

Participants will learn how to create an exhibition skeleton, write good scripts, create a 'shopping list' for a new display and learn techniques for integrating, intangible cultural heritage, objects, images and documents as well as guidance on object handling and display techniques. A practical session in the workshop will be focused on training participants in the evaluation and appraisal of existing exhibitions to identify strengths and weaknesses and possible areas for improvement.

At the end of the workshop, two participants will be selected to participate in a further, online, exhibition design course. A Handbook on Exhibition Planning and Design for Namibian Museums will be produced by the workshop facilitators and distributed to all MAN members after the workshop, so that all members will be able to benefit from the discussions and knowledge-sharing that take place.

**Article courtesy of Ms Hilma Kapuka,
Museums Association of Namibia**

National Training Workshop on Financial Management and Income Generation

20-21st August 2014, Swakopmund

As part of the mandate of the Museums Association of Namibia, the association holds two National Training Workshops every year, focusing on a number of topics of importance to address the needs of our members. Each workshop is usually limited to a maximum of 20 participants from regional museums. This year's workshop was held with the aim to train museum workers how to manage finances and to generate income for their museums and involved participants from various member museums who were eager to be trained on ways to generate income for their museums. The workshop was facilitated by Ms. Ndapewoshali Ashipala and Ms. Bertha Lindongo who are the Administrative Officer and Finance Officer for MAN respectively.



Topics such as income generation, petty cash controls, budgeting and basic bookkeeping and a guide to different

accounting terms were explained to the participants. Various activities kept participants intrigued with various financial terms as well as practical methods and tips on bookkeeping and budgeting. Participants engaged in discussions on the various sessions of the workshop and shared their experiences.



Overall, the workshop was an eye opener for the participants as many had no previous financial background and many of our member museums are community museums making record keeping difficult for the curators of the museums.

The Financial Management handbook for Namibian Museums will be printed and distributed to both the participants of the workshop and all other member museums in early 2015. The handbook will include easy templates that the museums can use.



Article courtesy of Ms. Bertha Lindongo, Finance Officer, Museums Association of Namibia

ICOM ZAMBIA Workshop

The International Council of Museums (ICOM) workshop took place in Livingstone on the 21 and 22nd May 2014 with delegates invited from Namibia, Zimbabwe, Tanzania, Botswana and Malawi. MAN sent three delegates, the chairperson, Mr Aaron Nambadi, ICOM Namibia President and MANs Operations Manager, Ms Naitikile lizyenda and the curator of the Kavango Museum, Ms Helvi Mbwalala. Namibia was also represented by Ms Emma Imalwa from the National Museum of Namibia. The meeting was also attended by museum and heritage professionals from various Zambian Museums. MANs participation in the meeting was seen as an opportunity to discuss the potential for further co-operation and support from ICOM and a chance to network with colleagues within Southern Africa and to discuss the development of the new regional organisation, the SADC Heritage Association, which has been established to support cross-border partnerships within the SADC region.

ILLICIT TRAFFICKING OF COLLECTIONS

The workshop highlighted several issues that are relevant to the museums and culture sector both regionally and internationally, issues such as the illicit trafficking of cultural objects. It was reported that illicit trafficking is a major problem, a cause for concern that can only be tackled if regional members work together and catalogue their collections. The workshop also highlighted the need to have the necessary legal documents such as the collection policies and other guiding documents that ensure the safeguarding of

museum collections. It was noted that international agreements such as the 1970 UNESCO Convention on Illicit Trafficking are an important tool for countries when safeguarding their collections. Specifically, it was indicated that signing a document, does not mean that that country has ratified that specific convention, it is a legal process and there are specific activities and steps that need to be taken before a country ratifies a convention. Illicit trafficking needs robust monitoring, evaluation and strategies to reduce the illegal removal of African collections from their place of origin.



From the right, Mr Manyando Mukela, Mr Flexon Mizinga, Mr Aaron Nambadi, Chairperson, Museums Association of Namibia, and Prof Hans Martin Hinz (ICOM President)

THE IMPORTANCE OF MUSEUMS

The Workshop also discussed the important role that Museums play within our communities. This includes the provision of self-assurance, identity recollection, the creation of dialogue between the past, present and the future and the preservation of Intangible Cultural Heritage. Museums also play a role in areas of reconciliation. The latter was particularly emphasised in the speech made by Hon Nkandu Lou who noted that the Liberation struggle connected Zambia with other SADC countries and that now in independent Zambia it is museum

collections that are making connections. She emphasised the importance of setting up robust units of marketing and communicating to share the knowledge of museum professionals, anthropologists, curators and archaeologists so that we can benefit not only from international dialogue but also from the exchange of experts. Museums should walk to the communities so that they start valuing their cultural treasures and become relevant to the communities in which they are situated.

MUSEUMS CHALLENGES

It was not new to hear the challenges facing Southern African Museums, the most common of which being the lack of financial and human resources across the region. The workshop also highlighted the fact that the slow growth and sustainability of regional museums was partially due to the absence of regional cooperation among heritage institutions in Southern Africa. The lack of cooperation was aggravated by the collapse of SADCAMM. SADC-HA (the South African Development Community Heritage Association) aims to facilitate cross-border partnerships and develop an effective network of heritage professionals within the region. The biggest challenge facing the association is the sustainability once it is officially launched. How is SADC-HA going to be funded and by whom?, The issue of funding is particularly pertinent as some members raised concern that they are already struggling to pay National, ICOM and AFRICOM membership fees, how are they going to fund SADC-HA?



The Namibian delegation. (from left to right) Ms Naitsikile Iizyenda, Operations Manager, M.A.N, Ms Helvi Mbwalala, Curator, Kavango Museum, Ms Emma Imalwa, Curator of Archaeology, National Museum of Namibia and Mr Aaron Nambadi, Chairperson, M.A.N

The ICOM sponsored delegates provided an overview on the state of museums and collections within their respective countries. Most of the countries indicated that their Associations or institutions were established by Acts of Parliaments, and as such receive most of their funds from their governments. Zambia used the opportunity to highlight some of its upcoming projects, Dr Neil Rowley presented the Kabwe Museum Concept. The project aims to establish a mining museum in the northern part of Zambia, in an area that had the largest copper mine in Zambia. The mine Museum aims to use some of the old equipment, steam locomotives, pumps as part of the exhibition. The Workshop concluded on Friday, 23 May 2014 with a Tour of the Livingstone Museum, a visit to the Victoria Falls, Mukuni Village, Railways and Jewish Museum and a Game drive to the Mosi-o-Tunya National Park. Participants also enjoyed a Cultural dinner and performance at the Elephant Oasis.

Article and Photographs Courtesy of; Ms Helvi Mbwalala, Curator, Kavango Museum, Mr Aaron Nambadi, Chairperson, M.A.N and Ms Naitsikile Iizyenda, Operations Manager, M.A.N

EEASA Conference 2014

I had the honour of being sponsored by MAN to attend the Environmental Education Association for Southern Africa (EEASA) Conference as a representative for Museums Association of Namibia and the Cheetah Conservation Fund being a full time staff for the Cheetah Conservation Fund.



The Conference was held at the University of Namibia Campus with delegates from around Southern Africa who are in the field of Environmental Education and Education for Sustainable Development. Delegates arrived from as far away as the Bahamas, Botswana, South Africa, Zimbabwe, Zambia and Iceland.

The theme for the conference was ***Reflection on Current and ESD issues and practices informing the post DESD framework emerging***

As Environmental Education practitioners in a formal and informal setting many challenges are being dealt with on a daily basis this conference gave us a platform to share and talk about those challenges, which I have noticed have aspects of Political, Social, Technological, Religious and Cultural. This platform did not only give us a chance to discuss our challenges but also an opportunity to share the successes which have been achieved by Environmental Education and Education for Sustainable Development programs.

One of the interesting subjects that came up was the interest some teachers showed when visiting an Informal Environmental Education Center for a weekend with their learners. It was a topic that was discussed in-depth. How can we, as E.E practitioners in an informal setting get our teachers hooked to the program itself from day one and not just leave the kids in the hands of education officers of a certain centre and expect the children to grasp everything we do. If the teachers were more involved it will make the child's learning experience much more useful seeing that their teachers are eager to learn what's being offered.



You may wonder, what have museums got to do with Environmental Education? The way I see it Museums could play a critical role in the advancement of Environmental Education and Education for Sustainable Development, due to the fact that thousands of visitors are passing through museums on an annual basis and being exposed to information of this importance does and will have an effect on the visitors that visit museums with exhibitions pertaining Environmental Education.



Article courtesy Mr Ignatius Davids, environmental Education Officer, Cheetah Conservation Fund

Bank Windhoek Triennial 2014

The judging process of the Bank Windhoek Triennial entries this year was very strict. This is as it should be. Of the 402 entries submitted, the judges rejected 278 works that in their opinion did not attain the required standards of excellence. As part of the team of judges, I was particularly impressed with the progress made in the categories of painting by the younger artists.

This year three senior artists were honoured with Lifetime Achievement Awards. These are established and recognised artists who, in our view, are worthy of being singled out in this way. This will provide a much-needed impetus to emerging artists of talent to aim even higher in their bid to gain success.

The works of the invited and selected artists serve as a guide to the inexperienced. It is fitting that the mature leading artists give direction to others, thus ensuring that the correct path to success is chosen. It is vital that a high standard is set and maintained in future.

The Bank Windhoek Triennial exhibition stimulates new ideas, concepts and means of expression. Artists are encouraged to search for and respond to their changing environment. To quote Professor Konaté, the main judge of the Bank Windhoek Triennial 2008:

"...the Bank Windhoek Triennial could become one of the major appointments on the agenda of

contemporary African art and also, get a visibility on the international agenda. " (Ref. BWT 2008 catalogue).



Overall best artist and most promising young artist, Findano Shikonda

I would like to conclude by saying that artists are the conscience and vanguards of society. It is through their eyes that we define our past, assess our present and project our future. It is indeed pleasing to note that the Bank Windhoek Triennial Exhibition is once again a success story. As the Chairperson of Bank Windhoek Triennial responsible for coordinating the project, I felt privileged to be one of the team of judges for Triennial 2014. It was well worth the effort, as the Bank Windhoek Triennial will generate much interest among the many visitors who come to view the display, and will leave the National Art Gallery of Namibia with vivid and inspired memories of the visual arts of our country.

Article Courtesy of Luness Mpunwa, Former Senior Curator of the National Art Gallery of Namibia

Museum Collections Make Connections: Africa Accessioned

The International Committee of Museums of Ethnography (ICME) Annual Conference that took place on 14th – 16th October, 2014 in Zagreb, Croatia. Dr Silvester made a presentation on the 'Africa Accessioned' project, having successfully applied for an ICME bursary to cover the costs of attendance. The Conference provided an opportunity to meet with several members of the Africa Accessioned Working Group and the presentation provoked a lively discussion about the future of African collections in European museums.



Dr Silvester serves as the Chairperson of the Africa Accessioned Working Group and reported that ICME had entered into a partnership with the SADC Heritage Association to implement the project. ICME had obtained a small grant from the ICOM Special Projects fund which had enabled a project laptop to be purchased and an intern employed in Namibia to help with correspondence. The Working Group had been successfully established and consisted of two members from each of the eight participating countries (Botswana, Namibia, Zambia, Zimbabwe, Finland, Germany, Sweden and the UK) as well as the Chairpersons of the Working Group and of ICME.

The first phase of the project had involved a survey of African collections in museums in the four participating European museums and relevant collections had been located in eight museums in Finland, 26 museums in Germany, seven museums in Finland and 27 museums in the UK – so far ! The next stage of the project is to establish a summary of the items in each collection. Ethnographers on the Working Group from each of the four participating African countries will then appraise the collections to identify possible links and also those artefacts that are of greatest significance to communities.



The Conference also provided an opportunity to visit a range of Croatian museums. The visits included two 'ecomuseums'. The concept of the ecomuseum was developed in France and features museums that are strongly rooted in the community. For example, in Pula, the community of local fishermen, have set up a museum that works to preserve the traditional fishing and rowing techniques. In another case members of a community in a small town donated objects to help establish a museum in a derelict building. People who donated objects or who

helped to repair the building or donated materials to the renovations all became members of the museum and met to make decisions about the development of the museum. The museum sold crafts and products such as olive oil and locally made drinks on behalf of the community.



A different type of museum that was visited was the 'Museum of Broken Relationships' in Zagreb. The museum recently won a prize as the most innovative museum in Europe. The museum started as an exhibition and consists of a collection of objects donated by members of the public. The items are not associated with famous people or events. But each object is accompanied by a story that explains the way in which that object signifies a loving relationship that came to an end. Some of the stories are sad, some humorous, whilst others have used the donation of the objects (such as a fluffy toy that a former lover had given them) to mark a break with their past and to move on. The museum is a great example of the argument that objects are 'dead' without the stories and biographies that were associated with them.



The objects are, themselves, characters in individual dramas and give a unique insight into people's lives. What is striking is that love and heartbreak are universal and so the objects displayed in the museum are able to connect with people from many different backgrounds. Perhaps we can arrange for an exhibition from the Museum of Broken Relationships to travel to Namibia and add a few objects of our own to this eclectic collection that reflects the international phenomena of the broken heart !



Article courtesy of Dr Jeremy Silvester,
Project Planning and training Officer,
Museum Association of Namibia

THE REVIVAL OF NAMIBIAN TRADITIONAL INSTRUMENTS

The Embassy of Finland hosted a workshop on the “Revival of Namibian Traditional Music Instruments”, on the 20th October 2014 at the Residence of the Embassy of Finland in Klein Windhoek. Museums Association Members also participated.



The workshop was hosted by the Sibelius Academy in cooperation with the University of Namibia. The program consisted of presentations by representatives of UNESCO, Ministry of Youth, National Service, Sports and Culture, as well as the folk music experts from the Sibelius Academy, The College of The Arts and the University of Namibia.

The Sibelius Academy is the highest level musical education institution in Finland. The Academy trains artists skilled in independent artistic work, teachers and other music professionals. The Academy is also

responsible for developing the Finnish music culture and fostering music tradition. Global influences means that it is important to safeguard the ability to build and perform with traditional instruments as music is an important element of our ‘Intangible Cultural Heritage’.

Pastor Johannes Tolu, a keen student of Namibia’s ancient musical traditions, noted that one of the key elements of the project is to introduce the notion to a younger generation that a connection to the past can tell you who you are by identifying where you come from. “It belongs to you”.

The musical partnership between the Finnish Sibelius Academy and the University of Namibia (UNAM) started in 2007, as part of a cultural exchange deal that was launched in 2000 between Finland and Namibia. The ultimate goal will be to create a Namibian museum to research, document, preserve and revive ancient Namibian folk music, instruments and history.



The collaboration between UNAM and Sibelius Academy is aimed at reviving Namibian traditional music as well as 'modernising' traditional musical instruments and reaching out to new, young audiences. A Finnish-Namibian folk music ensemble offered the audience a unique opportunity to witness, for the first time in Namibia, a public performance with Finnish-made, traditional Namibian musical instruments.

Overall, the event was a success and well received by the participants. Spin-off events have already been planned by the key stakeholders in order to continue the valuable discussions at a more practical level. One outcome of the collaboration has been the construction of an Otjihumba.



The Otjihumba has been built by Juhana Nyrhinen, a member of the Sibelius Academy delegation. The Otjihumba master, Joseph Tjinana from the Kunene region, appraised the instrument at the event where other Namibian traditional instruments were also exhibited. The Otjihumba represents the endangered musical traditions of the Ovahimba and Ovazemba communities.

Research assistant Vesa Norilo, a Sibelius research assistant, said that their work in Namibia revealed a rich diversity of musical traditions and that the project's goal is to keep this from "disappearing". Many of the traditional instruments are now hard to find, and as part of the recovery of these traditions it was decided to build instruments such as the Otjihumba. The true test of Mr Nyrhinen's work came when Joseph Tjinana was first shown the instrument earlier this week and finally, when he played it.

Sakari Löytty, who was born in Namibia as a child of Finnish missionaries, noted that after Namibia's independence, the enthusiasm to establish a modern democracy opened up an opportunity to explore and preserve past traditions. This project is a way to exercise a responsibility to preserve our local identity and to strengthen the link between the past, present and future. However, music is always a great way to bring people from different cultures together. Löytty concluded by saying that ultimately, "a musician is a musician", wherever they play.



Article courtesy of Lavinia Nelulu, Intern, Museums Association of Namibia

Session 535 'Holocaust and Genocide Education: Sharing Experience Across Borders'

The Salzburg Global Seminar is a non-profit organisation that holds seminars on various themes throughout the year. The seminars take place at Schloss Leopoldskron (home to the Salzburg Global Seminar), located in Salzburg Austria. MAN's Operations Manager, Ms Naitzikile lizyenda was fortunate enough to attend *Session 535 'Holocaust and Genocide Education: Sharing Experience Across Borders'*.



Session 535 focused on three core issues;

- 1. how to bring the lessons of the Holocaust to future generations, especially in the world beyond Europe, North America and Israel;***
- 2. Ways to teach and build awareness about the root causes of the Holocaust and other genocides, drawing on experiences from around the globe; and***
- 3. Strategies to counteract Holocaust and genocide denial and distortion.***



This session was of particular importance to the Museums Association of Namibia because MAN would like to develop an educational programme that deals with holocaust and genocide education. Since acquiring the 'Teaching about the Holocaust' Exhibition from the South African Holocaust Foundation Cape Town Centre in 2010, MAN has tried to make use of the exhibition as an educational tool while working towards developing a local programme with local content, using the exhibition as a foundation. However, there is no definitive programme to circulate the

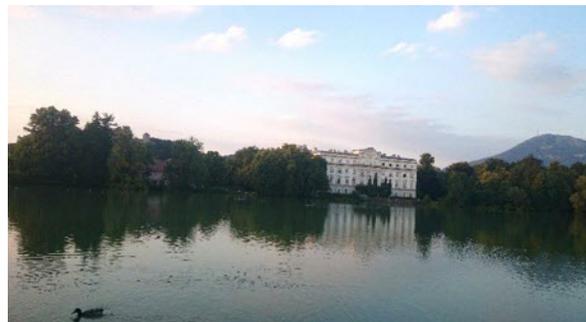
exhibition and raise its relevance to Namibian Museums.



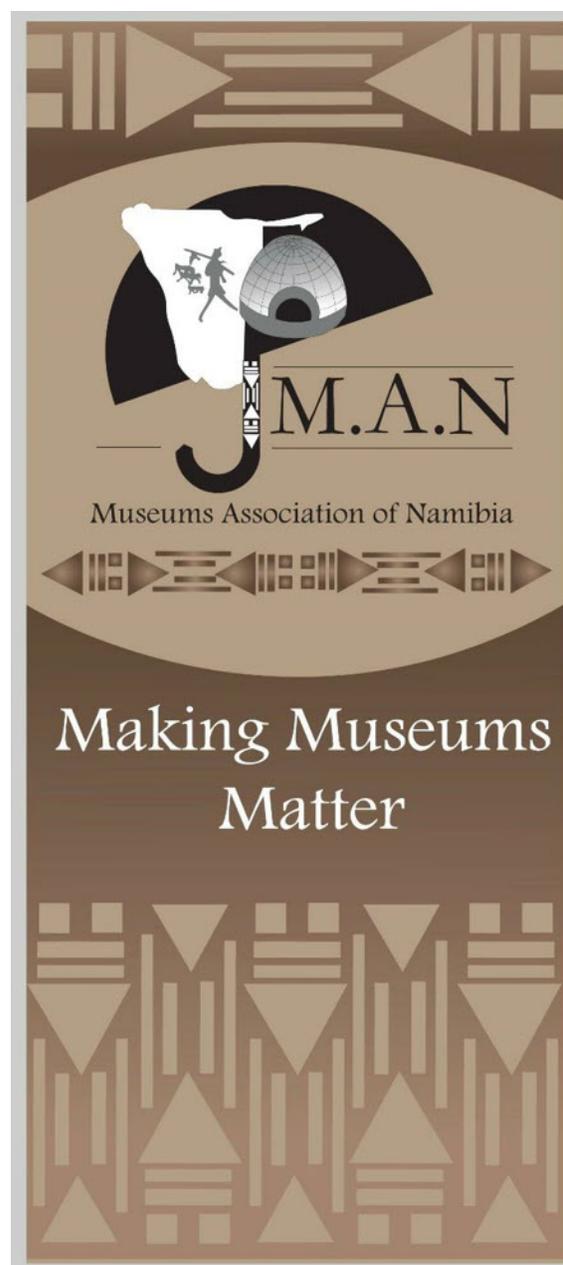
MAN would like to develop a “Combating Discrimination and Understanding Genocide Project” that would start off by training teachers on how to work with the exhibition. The ideal would be to develop a two week course for a group of 5-10 educators who, by attending the course, would also commit themselves to be available as facilitators for workshops linked to the Holocaust exhibition. In addition MAN would like to develop a supplementary mobile exhibition that covers the Namibian genocide with a particular emphasis on the direct connections that can be made between the 1904 Genocide and the Holocaust and the direct influence that these had on the development of racial thinking and the apparatus of control and containment that was imposed on groups targeted by Nazi Germany.

MAN’s participation in the symposium was beneficial as it created many links and possible partnerships to help carry this project forward. The main aim of the Genocide Education and Combating Discrimination Project is to use the Holocaust Exhibition as an educational tool to challenge prejudice. MANs main role should be to encourage Namibian museums to be educational platforms that contribute to dialogue about important contemporary issues in fulfilment of

MANs’ slogan of ‘Making Museums Matter’



Article and Photographs Courtesy of Ms Naitsikile Izyenda



SCAMX Teachers' Workshop

16 June 2014, Polytechnic of Namibia Hotel School

With the announcement of the re-launch of the School Clubs and Museums Exhibition competition in February 2014, under the theme "Intangible Heritage", project proposals were submitted to the Museums Association of Namibia by high school history clubs from all over Namibia. The best proposals from each region received a grant of N\$2,500 each to assist them with research and the development of their project.



Over the years, experience had shown that schools participating for the first time are at a disadvantage. For this reason, MAN gives a training and planning workshop with the teachers responsible for the History club from each of the selected schools. The workshop aimed to equip each school teacher with the necessary skills to carry out research, to plan and to budget for their exhibition. The Teachers' training workshop has proven itself and led to be a significant improvement in the quality of the exhibitions in the competition.

The Museums Association of Namibia therefore held a one day training workshop for the teachers from the 20 selected school from the various regions of the country, at the Polytechnic of Namibia Hotel School on the 16th of June 2014.

The teachers were trained on how to put together an exhibition, how to select which material to display and how to display their material on their exhibition display board. The teachers had various questions on exhibition design which is one of the most important parts of their projects. There was a high interest among the teachers during this session of the workshop. Teachers were also trained on budgeting for the funds for their projects and on how to utilize the funds to put together amazing exhibition designs and research.



Each teacher also had a one on one consultation with the Project Planning & Training officer, the Administrative Officer and the Operations manager on matters that arose in the review of their project proposals to help improve their ideas for their project exhibitions.

Article courtesy of Ms. Bertha Lindongo, Finance Officer, Museums Association of Namibia

Olupale Combined School History Club Win SCAMX 2014

The History Club at Olupale Combined School beat off fierce competition to win the first prize at the School Clubs and Museums Exhibition Competition (SCAMX). The theme of this year's competition was 'Intangible Cultural Heritage' with twenty schools researching an aspect of their region's cultural heritage. The winning school presented a display about the Oshipe festival which, traditionally, took place in northern Namibia to mark the mahangu harvest.

Robben Island Museum have sponsored the first prize which will enable four learners and their teacher to travel to Cape Town to take part in the 'Nation-building' Spring School in October. The school will hold the SCAMX Shield until next year and their victory means that Oshikoto Region will be the hosts of next year's competition.

The SCAMX competition was run by the Museums Association of Namibia for seven years, but was put on hold for the last couple of years due to a lack of funding. Fortunately, the Ministry of Youth,



National Service, Sports and Culture has recently increased the grant-in-aid provided to MAN and this has enabled the organization to re-launch the competition. The other main sponsors were the Ministry of Education and the Embassy of Finland. Dr Martha Akawa, who was the Chair of the Judging Panel, said "The standard of the research and displays for this year's competition was extremely high and it was very difficult for the judges to reach agreement".



The second prize was taken by the defending champions, Negumbo Senior Secondary School (Omusati Region), who presented an excellent exhibition about the Olufuko festival that takes place at Outapi annually. They won a long weekend sponsored by the Cheetah Conservation Fund.

Haimbili Haufiku Senior Secondary School (Ohangwena Region) won third prize (surprise packages) for their work on *Okaanda* (the traditional baskets used for storing grain). Hoeksteen Combined School from Rosh Pinah (!Karas Region) won the special book prize for the best oral history for their research into the !Aman Festival that takes place annually in Bethanie.



The two day competition took place in Outapi and participants really had an opportunity to learn about the region's heritage. The competition included an excursion to the Ongulugwoombashe National Heritage Site, the Uukwaludhi Royal Homestead and the Outapi War Museum, whilst the Ombalantu Baobab Tree Heritage Centre hosted a braai. Every History Club that participated in the competition received a Book Bag filled with interesting and educational publications (generously sponsored by the Namibia Scientific Society and UNAM Press) as well

as a copy of the film 'Paths to Freedom' (which was shown at the event) provided by On Land Productions.

Report from the Winners

Nation-Building at Robben Island Museum - Salomo Ndeshimona



Olupale Combined School History Club, as the winners of SCAMX 2014, won the opportunity to travel to Cape Town to attend the Robben Island Nation-building Youth Camp. The team of five (four learners and their mentor) left Namibia on 1st October and returned on 10th October, 2014. This year's Spring School (as it was formerly known) was held under the theme '20 Years of Democracy: Youth in Conversation about Political Violence'. The Camp involved learners and educators from all nine provinces of South Africa, and this year, a school from Zimbabwe also participated. The camp seeks to harness the power of creativity in multi-disciplined workshops in order to foster a lasting interest in heritage amongst young people.

Each group of participants was given the task of presenting a set of images that reflected colonial and contemporary political violence in their region or country and to give their views on the impact of this on society. The discussions were intense, for example, discussing the reasons for the

xenophobic [hatred of foreigners – Ed] attacks on Zimbabweans that had taken place in South Africa. We presented images of the concentration camps from the 1904 war, the Old Location shooting and the Cassinga Massacre and also shared images of Namibians (Ben Ulenga and Toivo ya Toivo) who had spent time in prison on Robben Island and of the recent clashed between ‘Struggle Kids’ and the Namibian police.

The learners were able to participate in three different ‘Electives’ – Journalism, Poetry Writing and Videography. The journalist group presented posters with photographs and stories. The poetry group produced some amazing work as they produced stanzas that described the struggle for independence and freedom. Their poem was accompanied by the background humming of Senzemina – What Have We Done ? The recital left the audience tearful and calling for more. The video group obtained skills in operating a camera, producing, editing and directing and produced an intriguing video about Robben Island which each member of the group contributed to.

In conclusion the Youth Camp was the experience of a lifetime and meant a lot to the Namibian youth. It was a learning platform and the youth were fully involved in the dialogue. The team would like to acknowledge the mammoth efforts that the Museums Association of Namibia has put in to make this dream become a reality. It meant so much to our Namibian youth whose origins were from the rural area. It was a real boost. We would also like to acknowledge the support of the Ministry of Education in the Oshikoto Region who assisted us with transport to and from Windhoek. The partnership between MAN

and the Ministry of Education was crucial to the success of the competition. We learned a lot even though it was tough to overcome the language barriers.

After this experience I would like to recommend that museum activities should be increased amongst learners. Such activities will increase the love of history amongst the Namibian youth and encourage more of them to join museums and archives across Namibia. This will also provide the opportunity to learn about and understand the different cultures of Namibia and contribute to nation-building. I would like to see the regions encouraging the establishment of more History Clubs in schools and budgeting so that schools can visit their local museums. We ought to educate the Namibian Child in their totality and this should be our shared responsibility as educators and facilitators.



Photographs courtesy of Mr Salomo Ndeshimona, History Teacher, Olupale Combined School



Heritage Week 2014



In a country like Namibia many people have learned from stories told to them. These stories carry information and ideas about life and living, shared customs, traditions and memories passed on from parents to children.

Windhoek celebrated Heritage Week (22nd- 27th September) themed, **'Embracing our Roots'** with activities happening all around Namibia. The week was officially launched at the, National Museum of Namibia where the guests were treated to a night of song, dance and Namibian cuisine. The night was attended by an array of people, all dressed in different traditional attire embracing each other's differences.

The week also encourages primary and secondary schools to educate students about the history, achievements, and contributions of the Namibia people by

providing classroom instructions and activities. Major museums and gallery's provided guided tours to these schools and the public, of their institutions.

Activities in Windhoek



The Earth Sciences Museum introduced the public to the largest known shower of extra-terrestrial bodies to ever land on earth known as the Gibeon Meteorites. They are currently displayed in the Post St Mall in Windhoek. This presentation was accompanied with the amazing melodies from the College of the Arts choir.

The Franco Namibia Cultural Centre (FNCC) hosted a screening of the movie, 'The Power Stone' which is about the power stone of the Kwanyama people. The movie was followed by a presentation by Dr Napandulwe Shiweda, about the King Mandume Festival.

The National Art Gallery of Namibia (NAGN) in conjunction with Spoken Word hosted 'Night of Poetry' where poets recited poems themed to Heritage Week,

they rined about Africa, Namibian cultures, heritage and life.



At the time, the gallery was exhibiting artworks for the 'Bank Windhoek Triennial', the exhibition consisted of Namibian Visual artists and it was good opportunity for their artworks to be exposed to an alternative crowd.

The Museums Association of Namibia (MAN) in conjunction with Xwana Cultural Village and Traditional Restaurant, hosted a night of feast. The restaurant offered a truly Namibian experience, with its fully Namibian traditional buffet.



The City of Windhoek once again organized an exciting cultural walk which took place

along Robert Mugabe Avenue. Starting with the Lueitwein Graves and ending at the Zoo Park. Participants visited a number of important heritage sites, along the way and had encounters with cultural dancer's short statements and interesting facts were given at each point.

Activities in the Regions

The following activities were organised by MAN member museums all over Namibia;

UNAM History Society

The society planned a number of activities at the UNAM Rundu Campus for Heritage Week such as traditional cuisine, accessioning objects from the Kavango Museum, a storytelling session on campus, a heritage week awareness march from the campus to the town centre, heritage awareness for local schools at Munyondo GwaKapande cultural village, visits to heritage sites in Rundu and cultural performances.

Ombalantu Baobab tree and Heritage Centre

The centre had storytelling, basket weaving, Marula oil processing and wood carving demonstrations.



Ju'Hoansi Living Museum

The Ju'Hoansi living Museum used the Heritage Week period to train children from different schools in different traditional and cultural instruments.



Nakambale Museum

The museum had demonstrations on extracting oil from Marula fruit, traditional basket weaving, making Makalani palm mats and storytelling.

Cheetah Conservation Fund

The CCF used Heritage Week to print Wildlife Heritage workbooks and trading cards. They also gave an educational

presentation on culture and heritage in Okakarara.

King Mandume Museum Trust

The King Mandume Museum Trust organized activities in the Ohangwena Region where they focused on the promotion of entrepreneurial activities such as selling/trading mainly in locally produced goods such as; artefacts, handmade crafts, traditional foods and drinks, as well as traditional dresses. Thirty six exhibitors participated in that regard. They also organised a tour for 12 schools to the palace.

Onandjokwe Medical Museum

Onandjokwe Medical Museum were visited by 9 schools which brought 30 learners each. They also invited Kuku Leena David to showcase temporary exhibitions as well as Meme Helena Shifeleni and Meme Alleta Mutumbulwa to display some of the traditional medicine that they use and explain they are used for.

Article Courtesy of Ms Golda Ha-Eiros, Curator, National Art Gallery of Namibia and Ms Lavinia Nelulu, Intern, Museums Association of Namibia

Onandjokwe Medicine Garden

When Dr Selma Rainio established the Hospital at Onandjokwe in 1911 she often found herself short of medical supplies. She, therefore, learned about the ways in which local traditional healers used plants growing in northern Namibia to treat various illnesses. As part of MAN's 'Exhibitions Development' project (funded by the Embassy of Finland) Onandjokwe Medical Museum is planning to develop a new exhibition to describe the traditional medicinal uses of plants.



Above is a close up of the flower of the Omupopo tree. A tea made from the tree roots is used for stomach upsets. Scientific name: *Albizia anthelmintica*

However, rather than only showing photographs of these plants the museum has decided to develop a Medicinal Garden where visitors will be able to see the plants growing and learn about their different uses.

The museum has already conducted research and identified at least 37 plants that are believed to have medicinal uses in the area around Oniipa. The museum has already approached the National Botanical Research Institute for advice and to obtain more scientific information for the information boards that will be produced for the garden. The garden is intended to be a peaceful place where patients and visitors can also relax.



Omwandi (Jackalberry Tree). Scientific name: Diospyros Lycioide

If you are interested in providing information or donating some plants or materials to help the museum to create the 'Onandjokwe Medicinal Garden' than please contact the Curator, Ms Lucia Hafeni, on 0812830033.

**Article Courtesy of Dr Jeremy Silvester,
Project planning and training Officer,
Museums Association of Namibia**

YOUTH REVIEW: Transnamib Museum

The history of rail transport in Namibia began with a small mining rail line at Cape Cross in 1895. The first major railway project was started in 1897 when the German Colonial Authority built the 600mm gauge State Railway from Swakopmund to Windhoek. By 1902 the line was completed.

One could argue that most towns in Namibia owe their existence to the building of railways. Because railways contributed to economic growth.

Having pondered on that for a while I made my way to the TransNamib Museum for the first time (even though I have lived in Windhoek for over eight years).

About the Museum

The TransNamib Museum is situated on the first floor of the historic station building in the capital Windhoek. The Museum was inaugurated on 1 July 1993. Since then it has been visited by people from all walks of life.

At the museum

It focuses primarily on the story of Namibia's railway history through a series of exhibits that includes vehicles, equipment, documents, and artifacts. One of the sections is dedicated to the country's marine and aviation histories.

One of the prides of the museum is office furniture that is 100 years old as well as a model steam locomotive on display in one of the rooms. This model is on loan from the Verkehrsmuseum in Dresden. Another one of its prides is a "mother clock" that

was added to the collection in the early 90's.



One room has been remodeled to resemble the interior of an old train compartment, featuring a washbasin and bed linen used by passengers.

Why you should visit

It will be a chance to see the narrow-gauge locomotive from 1900 that used to run on the Windhoek railway in front of the building.

For railway enthusiasts and for those that are keen on visiting historical places they will enjoy seeing the historic building of the Windhoek Railway Station. Upon entering the museum I found out from the curator how rail work developed in Namibia and I also got a chance to see early photographs of locomotives (Mostly donated by Walter Rusch) and the development of the railway.

Curator Konrad Schullenbach has worked there since 1997 so it was a good opportunity for me to ask him questions about the station. He said that he meets a lot of different people daily with his job and that is very interesting for him.

"My passion for my job has allowed me to appreciate what I do as I have acquired a lot of knowledge and have a background information

about my job. I do it for the passion. It's not a well-paid job but I get to preserve history and culture," he said.

What was not interesting?

This might sound odd but I didn't feel like I was transported back into history and that is what I expect when I visit a museum.

I can look at the technical stuff and say that it was not spacious. There was no sense of adventure as I just step out of one door and in the next till my short trip was over. There is just one corridor which makes it difficult to fit a group of 10 or more visitors at once.

Without a guide, it would be difficult to identify what I was looking at because there are no captions on the objects.

What can be done to make the museum interesting for young people?

I think that the first thing to do would be to get more young people to work at the museum. This will help the Curator in terms of shared labour. Not only will they learn about their history but they can bring new ideas on how to attract more visitors as well as to help with displays.

The other step would be to clear away some objects that are on display to create more space. It might also help to have exhibits on railway including sculptures and materials from vendors to sell.

The potential exists for the museum to expand to include more of the social history of the people who worked on the railway tracks and to expand the history of transport in Namibia to cover other forms of travel, such as the use of ox-wagons, horses and canoes. I also noticed that people that are on wheelchairs cannot access the museum.



It's a railway museum. I expected to sit in a locomotive compartment or to be able to go for a train ride. I would have enjoyed it more if there was a shop or a restaurant downstairs where I could sit down for a cool drink, buy a key holder or a toy locomotive for a younger brother or sister.

After the visit I made a curious search on social media to see if there was a page because it can be used as marketing as most people these days use it. To my surprise I found one with nine members, it was not active and it was in Dutch!

The TransNamib Museum has a lot of work to do in terms of attracting young people to the museum. Museums need to stop relying on the supposed intrinsic value of their collections. Stop "presenting" when you should be flaunting. Give me a story!



Article courtesy of Ms. Limba Mupetami, Intern, MAN.

Photographs Courtesy of Trace Garren, Townhouse Photography

The Curator's Toolkit: Pest Management

Ironically, whilst Namibia is internationally respected for its protection of wildlife an infestation of insects, rodents or fungi can place our collection at serious risk. Termites can eat their way through historical documents and photographs, woodworm can destroy historical wood carvings, mice can chew through electrical wires and baskets and fungi and mould can rot animal skins and leather products. What is the best way to tackle the risk or the reality of museum pests?

It is recommended that a five point plan is followed:

1) Avoid – Insects and animals are attracted by rubbish and poor sanitation. The person responsible for cleaning the museum plays an important role in 'preventive conservation'. A dirty museum is putting its collection at risk. Leaks that allow water to penetrate the structure of the building and cause dampness create perfect conditions for the growth of mould that can put the health of objects (and curators) at risk!

2) Block – Curators should always be on the lookout for animal droppings and other signs of life in their store rooms and display units! If an object or display shows signs of an infestation then it should be sealed off to prevent it spreading.

3) Detect – If there is evidence that pests are present then an effort should be made to obtain a specimen and to describe any damage that has been caused. The Entomology Department at the National Museum of Namibia that specialises in the study of insects might be able to help you

identify specimens and give advice on the best way to remove them. Traps can also be set to provide an early warning of an infestation.

4) Respond – Once a problem has been clearly identified the appropriate control method for the pest should be applied. Museums are advised to avoid traps that use poison. Traps can use adhesive – where insects get stuck to them. Such traps need to be replaced every two months. Other traps use light or scent (pheromone) to attract particular insects. Mechanical traps can be used for larger animals.

5) Recover/Treat – If damage has been caused to a precious heritage object then it is important to seek expert advice on the best way to treat the object (to remove any ongoing infestation). Insect infestations in objects will often require the objects to be frozen in controlled conditions to eradicate pests. Unfortunately it has often been the case that well intended efforts to treat an object have caused more damage to the object than the original infestation. For example, certain cleaning products can cause serious chemical damage to fragile textiles or bleach colour from an artifact.

MAN would encourage every museum curator to take an hour or two to walk around their museum to try and identify any risk of pest infestation. It would be even better if you could use MAN's Disaster Planning Handbook as a tool to help you conduct a broader risk assessment for your displays and storage areas. As doctor's like to say 'prevention is better than cure'.

The Curators Toolkit is a regular column for providing tips for museum workers.



Old Telephone Switchboard, TransNamib Museum, Windhoek, Namibia



**A statue of David Livingstone being attacked by a lion
at the David Livingstone Centre, Blantyre, Glasgow**