

# MUSEUM MATTERS

THE NEWSLETTER FOR THE MUSEUMS ASSOCIATION OF NAMIBIA



ISSUE 27

JAN-MAY 2015

CELEBRATING 25 YEARS  
OF  
MAKING MUSEUMS MATTER  
1990-2015

## MEMBERSHIP FORM

### Contact Information

Name: \_\_\_\_\_  
Institution: \_\_\_\_\_  
Postal Address: \_\_\_\_\_  
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Tel: \_\_\_\_\_ Fax: \_\_\_\_\_  
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### Membership information

Individual N\$120.00 ☐ Associate N\$200.00 ☐ Museum/Institution N\$400.00 ☐

*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 ☐

### Payments can be made to:

Museums Association of Namibia, Standard Bank, Gustav Voigts Centre Branch,  
Windhoek, Acc. No. 246311029 (Savings Acc.)

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

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## From the Editor...



MAN was launched in Swakopmund, shortly after independence, in 1990. The Association represents museums, art galleries, cultural villages and heritage sites and institutions in Namibia. MAN's achievements include organizing an annual national school competition, facilitating training workshops for museum professionals, supporting the development of new exhibitions and displays and organizing youth internships.

Our slogan is 'Making Museums Matter' as we believe that Namibian museums can be an important educational resource and a magnet for tourism. As we celebrate our 25th birthday, we will be returning to Swakopmund (where the association was born) for our annual AGM and a special 25th Anniversary conference from the 19th - 20th May 2015. The theme of the Conference is "Museums for a Sustainable Society".

This issue of Museum Matters will showcase artefacts from our member museums around the country which are a taste of what is to come in the Guide to Namibian Museums that we will be publishing soon. As usual, the bulletin board will tell you what's new in and around MAN. Keep an eye out for the curator's toolkit. Enjoy this bumper edition of Museum Matters as we look into the past 25 years of making museums matter and the future.

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

# BULLETIN BOARD

## New Appointments



## Hilma Kapuka

In February 2015, Mrs Hilma Kapuka was appointed to the position of Project Officer: Museum Development. Ms Kapuka had joined MAN in September 2014 when she was appointed to the position of Project Officer: Exhibition Development where she was heading up the "Exhibition Development for Namibian Museums" project which is a two year project funded by the Finnish Embassy. She has since graduated with a Masters of Arts degree in Public and Visual History from the University of the Western Cape.



## Charmaine Tjizezenga

Ms Tjizezenga joined MAN in February 2015 as the Project Officer: Exhibition Development. She is now organising the "Exhibition Development for Namibian Museums" for the remainder of the project.

## MAN Interns



I am Roulina Ndaawedapo David a third year Honours Degree Tourism Management student at the University Of Namibia. I interned at the Keetmanshoop Museum from 1 December 2014 to 31 January 2015 working alongside Miss V. Klienbies. One of the tasks that were assigned to me was to design and compile a Marketing Plan for the Museum, this has been the highlight of my internship. It has been an amazing, exciting, challenging journey but one that I will forever be grateful for. Thank you MAN, I learned that Our Museums, Culture and Heritage play a very important role in the tourism industry and I definitely see myself working to promote this very important aspect of our industry in the future.

MAN memorabilia available for purchase at the MAN Office and Resource Centre, 112 Robert Mugabe Avenue, Windhoek, Namibia.

MAN Museum Members are being encouraged to develop their own logos and marketing materials.



# WORLD WAR I



On the 07th April 2015, the British High Commission signed an agreement with the Museum Association of Namibia (MAN) to fund an educational project to highlight and commemorate how World War One changed the course of Namibian history.

Dr Jeremy Silvester (Project Development Manager, MAN), HE Marianne Young (British High Commissioner), & Aaron Nambadi (Chairperson, MAN) at the British High Commission.

As part of the UK's Foreign and Commonwealth Office's First World War Centenary Commemoration Programme activities, the project will create an educational opportunity for young Namibian history students in the form of a mobile exhibition documenting the impact of WWI on Namibia and how the war significantly changed Namibian history. The mobile exhibition will be launched in July at an event at Khorab Lodge, near the site of the surrender of German troops, timed to coincide with the centenary anniversary of the event.

At the signing event held at the British High Commission, HE Mrs. Marianne Young, expressed her appreciation for this project: "Throughout 2015, the First World War Centenary is being commemorated globally, I am pleased that the British High Commission is able to support the Museums Association of Namibia's work to highlight the centenary locally and educate young Namibians, in particular, on the impact of these events on Namibia's history.

The exhibition is being developed in partnership with a team of students from UNAM History Society, through Exhibition Planning workshops. The planning of the exhibition will be facilitated through a closed Facebook group that will discuss the themes, texts and images to be used. The students will visit some of the commemorative sites associated with the war before launching the exhibition on the evening of 9th July, 2015 at Khorab Lodge. The educational exhibition will be available for loan to regional museums. The exhibition will feature information about some of the forgotten battles, such as Sandfontein, Trekkopies and Gibeon, and will reveal the impact of the war on local communities.

Article Courtesy of: Mr Hans-Christian Mahnke, Political, Press, and Chevening Officer, British High Commission and Dr Jeremy Silvester, Project Development Manager, Museums Association of Namibia

Photograph Courtesy of: Ms Ndapewoshali N Ashipala

## “EFKHARISTO”



“I arrived a week early for formal lessons but in time to take four last Greek lessons I was able to learn a few basic words like “Nero (meaning water)” “Kalimera (Good morning)” and “efkharisto” meaning “Thank you” with that I was covered and the rest I could figure out as time goes.”

Studying for a Heritage Management master's degree in Greece has been a stirring experience. It is a very intense course but the knowledge and experience I accumulated in a short period of time is incredible, mostly because I am surrounded by a vibrant international group of professors and students.

It has always been my dream to pursue a master's degree in heritage but I could never find a programme that grabbed my attention, and financial constraints prevented me from pursuing a Master's programme that came close to what I wanted to study.

Surprisingly, in April 2014 I came across a collaborative Master's in Heritage Management with Athens University of Economics and Business (AUEB) in Greece and the University of Kent, UK. The programme is run by a Greek based not-for-profit organization called Initiative for Heritage Conservancy (ICH), which aims to promote good practices in heritage management and planning. The program runs for one year and half with intensely taught modules for eight to nine months and a six month field project. I find the combination of heritage and business a unique contribution towards this master's programme.

In September 2014, I landed at Athens international airport with mixed feelings of wanting to return back to Namibia even though I knew I could not go back now because my return tickets was dated July 2015. Regardless of my anxious feelings, I made my way to my “new home” in a small town called Elefsina. In less than an hour I was at my residence meeting my classmates who lived in the same building which gave me a sense of calmness.

The Greek lessons were taught by a very charismatic teacher who in the end gave us a gastronomy tour of Athens. After one week exploring Elefsina and Athens it was time to start with formal lectures. Students for this master's programme comes from various countries around the world and their educational backgrounds range from archaeology, architect, sculpture, education, communication, neo-classical history, art, business studies and tourism. With this in mind the first three weeks of the semester concentrate on two introductory courses that introduce the students to the basic world of management and archaeology. I find this interesting because you are not thrown into the deep sea and asked to swim to shore but to learn gradually. I like the remarkable way of using various teaching methods combining non-formal and formal teaching and promotion of team work as way of preparing students for the working environment.

By the end of the first term we had completed three core modules covering Archaeological Site Management, learning about audience engagement, handling stakeholders, managing heritage during conflict, dealing with "dark heritage" and fundraising for heritage institutions. Through practical learning we were asked to choose an object of our choice and identify its values and present this to an audience.

I chose my grandmothers smoking pipe. This exercise was interesting because it made you think about all the possible values and stories that made the object unique. After the completion of Human Resources and Strategic Planning module we had covered topics on managing human resources and volunteers in heritage institutions and how to benchmark other countries, institutions and sites to improve the management of heritage industry in our country. Whilst, in Tourism Marketing and the Promotion of Cultural Heritage module we learnt how to segment the market in order to satisfy each and every customer's unique need. Furthermore, we also learned various ways to put worth (prices) and promote heritage products. After four weeks of vacation the second semester commenced on the first week of January 2015 with one core module called Finance for Cultural Organisation learning how to read and prepare financial statements, a subject which the majority of us escaped during our high school education because "it has something to do with numbers" however as heritage managers an understanding of finance and budgeting is crucial and this means confronting our fear.

All optional modules are very interesting but we could only choose two modules depending on our interest. I opted for Project Management learning how to effectively run projects using various software programs, and the Education and Archaeology module which teaches various ways to analyse current research and practice in resource provision and services for archaeology and education. Besides that, we can attend any modules of our choice and I particularly liked the Architectural Planning of archaeological sites and Visitors Management and Museum Management, as both modules deal with public engagement at different levels.

Studying abroad has not only enriched me academically but also personally. I have had a chance to learn about different countries and experiencing their fascinating cultures. It influenced my cognitive way of thinking about various issues and life in general. I got an opportunity to travel around Greece and see many astounding places and meet interesting strangers who couldn't wait for an opportunity to speak English or French. Above all I made new friends around the world.

My gratitude to the Stavros Niarchos Foundation a Greek foundation (one of the world's leading private international philanthropic organizations, making grants in the areas of arts and culture, education, health and sports, and social welfare) for paying the full tuition fees towards my studies, the National Heritage Council (NHC) and the Museum Association of Namibia (MAN) for contributing towards my travel and living costs during my stay in Greece. I will be proud to come back (home) to Namibia and contribute towards the development of the heritage sector.

Article and photograph courtesy of: Ms Helvi Elago, MAN Bursary Recipient 2014/2015

## TRANSFORMING A TOWN, TRANSFORMING A MUSEUM



"Oranjemund is famous in Namibia as the 'Diamond Town', a mining town in which every building and service are owned and managed by Namdeb. Residents could not own property and most had to leave their homes in the town when they retired. However, as the nature of the mining industry changes the town is currently going through an exciting process of transformation."

Oranjemund has elected its own local authority that will run the town and take over responsibility for building a more diverse local economy. The town has significant potential for tourism, as a hub for activities on the Orange River and a gateway to the Namib Desert and a new route to Luderitz.

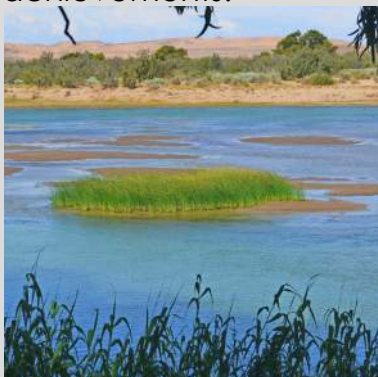
The discovery, in 2008, of the 'Oranjemund shipwreck' means that the town could host a museum dedicated to the story of the ship. The shipwreck was identified as a sixteenth century Portuguese trading vessel laden with goods such as elephant tusks and copper ingots and is seen as a find of international importance. However, the Namdeb Foundation is also planning to expand and revise the current local museum at 'Jasper House' to reflect the changing identity of Oranjemund.

Ms Hilma Kapuka and Dr Jeremy Silvester from the Museums Association of Namibia were invited to Oranjemund by the Namdeb Foundation to provide advice on the development of the new museum and to produce a report containing recommendations for consideration by the town's Heritage Committee. The visit included a journey into the diamond fields and the opportunity to visit the warehouse being used to store some of the artifacts from the shipwreck.

The team also reviewed the exhibitions that are currently on display in the town's museum, met with the members of the Heritage Committee and were given a tour of historical landmarks in Oranjemund. The redevelopment of the museum will provide the opportunity to revise the existing displays and to add new themes and storylines. One of the ideas for the new museum will be to include more stories based on the memories of former residents of the town. The museum will also be able to expand the displays that inform visitors about the fragile desert environment and the unique flora and fauna that can be discovered in the Sperrgebiet National Park.

New emphasis will also be placed on some of the 'unique selling points' of the town, such as the docile Gemsbok that freely wander around the grassy parks found in Oranjemund.

The tour of the town made it apparent that Oranjemund was, once, blessed with extensive sporting facilities and was, formerly, known as the training ground for many of Namibia's top sports stars. One of the visions for the town is that its sports facilities can be redeveloped, to build on the foundation of the substantial investment in sport that has already taken place. Modern sports facilities might enable the town to provide a training ground for our top athletes and teams as a national sports training centre. If this vision materializes the museum might also be able to showcase some of Namibia's top sporting achievements.



Whilst the team were in Oranjemund they were able to attend a prize-giving function for learners from different grades in the local schools who had been asked to write or draw their vision for their hometown. The submissions were impressive. Many of the learners felt the need for more shops and restaurants ('Spur' seemed to be the most popular), but also reflected their pride in the sense of community and the natural environment that provides the town with its unique atmosphere.

The MAN team provided the Heritage Committee with a copy of their guidelines for local authorities for supporting their local museum. However, it is hoped that the museum will also provide the new Council with a space where residents, young and old, can continue to share their ideas and vision for the future of the town. In a town under transformation the museum should not only reflect a nostalgia for the past, but also a vibrant vision for the future.

Article and Photographs courtesy of: Dr Jeremy Silvester, Project Development Manager, Museums Association of Namibia

# A Guidebook to Namibian Museums

## A sneak peek

The Museums Association of Namibia was seeking to obtain an archive of good quality digital photographs of Namibian museums, including detailed images of some of the most important objects in the museum's collections. The images will be used for marketing purposes and for a proposed Guide to Namibian Museums that will be produced in 2015.

A professional photographer was, therefore, contracted by MAN to compile the portfolio of images. The photographer visited the most of our museums including;

- Nakambale Museum
- Onandjokwe Medical Museum,
- Outapi War Museum
- Ombalantu baobab Tree and Heritage centre
- Helvi Mpingana Cultural Village
- Tsumeb Museum
- Grootfontein Museum
- Cheetah Conservation fund
- Cape Cross Museum
- Gobabeb Research and Training Centre
- Swakopmund Museum
- Transnamib Museum and
- Walvis Bay Museum.

Here is a sneak peek into what the guidebook will have to offer...

## Helvi Mpingana Kondombolo Cultural Village



## Grooffontein Museum



## Nakambale Museum




## Onandjokwe Medical Museum



## EXHIBITION DESIGN AND PLANNING

The Museums Association of Namibia (MAN) hosted a workshop on Exhibition Design and Planning for curators from our member museums. The workshop was held in Tsumeb from the 10<sup>th</sup> to the 11<sup>th</sup> February 2015 and was attended by 28 MAN participants. The workshop was facilitated by Dr Jeremy Silvester with the assistance of presentations by Ms Tina Smith from District Museum who was supposed to be his co-facilitator but unfortunately, could not make it to the workshop.



"This session really made me realise how many mistakes I used to make and it was an eye-opener on common mistakes and new insight to innovative ways to use space."

The participants were encouraged to contribute to the workshop and were therefore given opportunities to share their ideas and take part in group work. During one of the group activities, the participants were encouraged to share what new exhibitions they had planned for their museums and how they planned to develop those exhibitions. This process took into account aspects such as funding and designing the exhibition.

The workshop covered topics such as The Six Principles of Interpretation, Telling our own Story- Making Exhibitions in District Six Museum, Tips on Different Display, Sketching the Plan, Fitting the Space. On the first day of the workshop, the participants took a walk to Tsumeb Museum where they were requested to complete an Exhibition Appraisal sheet (Exhibition Review) that they had been given by the facilitator.

The participants then provided the museum with their feedback about the museum as a whole and the specific exhibitions. In this feedback session, the participants discussed the strength and weaknesses within the museum and possible areas for improvement.



On the second day of the workshop, Ms Marika Matengu and Ms Laaperi from the Finnish embassy joined the participants as the workshop was made possible by funding by the Finnish Embassy. The workshop was very comprehensive and for that reason, each of the participants received a certificate of attendance during the closing supper.

In addition to the workshop, MAN will be publishing a Handbook on Exhibition Design and Planning to assist Namibian workers with the planning and development of new exhibitions. Four participants were also selected to take part in a short online course on Exhibition Design and Planning also funded by the Finnish Embassy.



"The District Six presentation inspired me. I want to see more Namibian Museums flourishing like that."

**Article and photographs courtesy of:** Ms Charmaine Tjizezenga, Project Officer: Exhibition Design, Museums Association of Namibia

## DONATIONS ENHANCE VISUAL ART COLLECTION

The largest collection of art in Namibia – the Arts Association Heritage Trust (AAHT) Collection became enriched during the beginning of this year through the most generous donations: a painting of Otto Schroeder and a woven wall hanging of John Muafangejo.

This historical collection, which today comprises more than 1400 artworks, was started shortly after the founding of the Namibian Arts Association (NAA) in 1947. Growing through donations and purchases of paintings, drawings, graphics, photographs and sculptures, the collection was officially declared the permanent collection of the Namibian Arts Association in 1965.



The collection consists of early artworks such as the oil painting “Lüderitzbucht “of 1910 by the colonial painter Ernst Vollbehre; many examples of the most important landscape artists of the middle of the twentieth century; graphics and paintings of the wild animals of Africa by Fritz Krampe, but also including the most contemporary two dimensional and three dimensional artworks of most Namibian cultural groups as represented after Namibia's independence. During the 1980's the executive committee of the Arts Association started to enrich the collection with traditional African art and contemporary craft items. Since 2009, the AAHT presents the Annual Visual Art Museum Programme (AVAMP) exhibition in the lower gallery of the National Art Gallery of Namibia, displaying different parts of the collection in varying thematic and contextual combinations.

Peter Schaary – an art collector and the grandson of Dr. Erich Lübbert who was the main sponsor in the building of the Art Center for the Arts Association (today the NAGN), donated an oil painting by Otto Schroeder (1913-1975) of 1952, and thus enlarges the number of artworks from the era of Namibian landscape paintings with a valuable work.

Although the collection of the AAHT does have a large number of the graphic works of the internationally known artist John Ndevasia Muafangejo (1943 – 1987) it only contains one of his rare carpet and wall hanging designs. Through this donation of the family, Walter Boettger at the end of last year, the impression of the artist's amazing range of talent is greatly enhanced. The carpet design shows a dramatic scene, where a very frightened man tries to escape a pair of lions by fleeing into the top of a tree! This is an example of Muafangejo's sense of humour but also his ability to combine the two dimensional decorative images in his design with a storytelling ambit – an ability for which he became famous as an artist!



The Namibian Arts Association would like to express their most heartfelt thanks to both these sponsors and longstanding members, because in this way this important collection of Indigenous art does not remain static but is continuously enlarged with old and new art works. What is modern today belongs to history tomorrow. More art works with new themes, new techniques and expressions become part of the Arts Association's Heritage Collection. In the viewing of the artworks, schoolchildren and adults, as well as tourists will experience through form and colour the major happenings, feelings and social – political tendencies of the different phases of the Namibian history.

During this year from the end of April during the annual AVAMP – exhibition the development of photographic art in Namibia can be viewed and admired.

**Article courtesy of:** Adelheid Lilienthal, Annaleen Eins and Elize van Huyssteen, Arts Association Heritage trust

**Photographs Courtesy of:** Ms Ndapewoshali N Ashipala, Museums Association of Namibia

# A Guidebook to Namibian Museums

## A sneak peek

### Swakopmund Museum



### Transnamib Museum



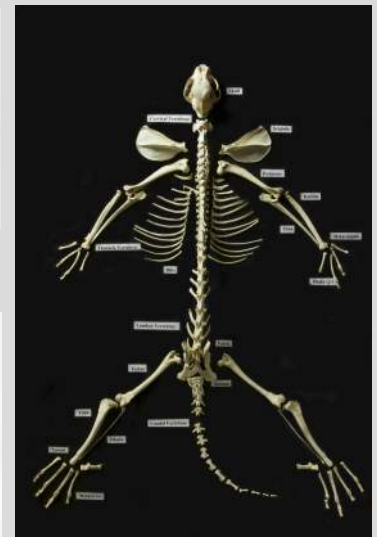
## Tsumeb Museum



## Cape Cross Museum



## Cheetah Conservation Fund



# MINING TO MAKE A DIFFERENCE

'Mining to Make a difference', an exhibition hosted by The National Art Gallery and the B2Gold mine held 14th February 2015. The exhibition's aim was to showcase Namibia's developing artistic talent. B2Gold Namibia considers responsible corporate citizenship as a key component to maintaining a strong reputation within the communities within which it operates. The vision of the company is not only about being a profitable mining company – it is also about being a company that makes a meaningful difference, leaving a legacy to be proud of even after mine operations have ceased.



The exhibit consisted of works made in a variety of mediums such as; paintings, sculptures, mixed media artworks and Namibia's famous medium cardboard printing. The themes of the artworks, ranged from Namibian landscapes to lifestyle and to the mining industry. There were a couple of pieces in the exhibit that were particularly striking one of the pieces that stood out to me, was a cardboard print entitled *Mother Lode*, by Petrus Amuthenu.

Amongst others B2Gold mine also purchased this piece, for their collection. I feel that it was an essential piece to exhibit at the site and that it completes the message that the exhibit was trying to convey. The print is a detailed depiction of a scene at a mine with workers and equipment, the immense amount of detail that the work contained was what drew me most to the artwork, one can see that the artist has great understanding for his craftsmanship of printing in order for him to do such fine work. The limited use of colour, the depth, the strong lines and the way that Amuthenu incorporated all these elements in so many different ways in this piece is truly impressive.

Another artwork that caught my attention was a mixed media piece created by Urte Remmert titled *Fragile Earth*. This a very conceptual piece, one could even say that it falls in the range of protest art. The art work depicts the landscape of an open mine, and it also contains interesting texts which shed some light on the mining industry.

Artists such as John Kalunda, Asai Aindongo amongst others opted to make their art representative of Namibian's struggle with land and lack of housing, Kalunda depicted a shack dwelling next to an electricity pole. The fact that he choose to incorporate the electricity pole in his artwork, could be a reference to the development happening within the current informal settlement areas. Aindongo, depicted the sound of Namibia's desert, his artwork was titled, Desert Sound. This was an interactive piece, as when I stroked across the string it emitted a beautiful sound.

The exhibition had impediments, but these made putting up the exhibition both interesting and challenging. The space in which we exhibited the work was different from the white walls of the gallery or a museum set up, in controlled conditions. It was outside and the works were exposed to the elements of nature and the space did not have solid walls. Exhibiting the artworks in the open air exposes the artworks to the elements of nature such as wind and rain and because the venue was in the nature you also have to think of the little animals. We had to use extra reinforcement to keep the works on the walls from shifting and falling and then overnight we had to cover them all with plastic wrapping. Lucky for us it was a cool and calm evening, without a single rain drop.



The exhibition was truly amazing and a great success I was truly impressed by the quality and the quantity of works which were submitted by the artists. The Namibian art scene is still young and one can see that there is a bright future ahead, and B2Gold has set an example for both the private and public sectors to invest in the local art industry and help develop it so that we may also one day be a nation that not only is recognised for its minerals and natural resources but also for our art.

Article and Photographs Courtesy of: Ms Golda Ha-Eiros, Curator, National Art gallery of Namibia

# OPINION PIECE: Protecting Namibia's Cultural Property

Apart from the illegal trade in guns and drugs, the illicit trafficking of antiques and art work is one of the most valuable forms of illegal trade in the world. Africa has been, increasingly, a target for this trade with historical traditional items such as masks and items associated with African royalty fetching high prices in the underground market.

A UNESCO Convention was drafted in 1970 to obtain international agreement on a strategy to fight this trade. Namibia is now one of only three countries in the SADC Region that has not yet ratified this Convention (and Botswana, one of the others, is currently in the process of ratification). The 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property has been ratified by 127 countries across the globe and has created an international system to protect cultural heritage, control the movement of cultural property and facilitate the return of stolen cultural property. I do not believe that the arguments that have been made to justify Namibia's reluctance to sign the Convention are convincing. I feel, that our refusal to sign weakens our position in the international community as it excludes us from the debates that take place in the meetings of the State Parties that are signatories to the 1970 Convention.

A number of criticisms are made of the 1970 Convention. One is that it is not 'retroactive' meaning that it would not be possible to use it to support claims for the repatriation of cultural goods that were illicitly removed from Namibia before we ratified the Convention. However, there are other mechanisms for dealing with earlier claims, namely the Intergovernmental Committee for Promoting the Return of Cultural Property. If Namibia signed the 1970 Convention any cultural objects that were stolen from an art gallery or a museum from that date onwards would be covered.

The other major criticism of the 1970 Convention has been that the Convention includes the provision for 'just compensation' to an 'innocent purchaser' of an item of stolen cultural property. Countries were critical of this clause. If your television set is stolen would you feel morally obliged to buy it back from the person who had purchased it from the thief ?! However, this concern was addressed in the 1995 UNIDROIT Convention. UNESCO encourages countries to sign this convention to supplement the 1970 convention. The UNIDROIT Convention places a strong emphasis on the need for 'due diligence' meaning that any purchaser is responsible for obtaining proof that the item they are buying is not stolen. Signing the Convention would also provide us with access to funds and expertise that would help Namibia to strengthen its control systems, such as the issuing of export certificates for cultural property and the development of a code of ethics for dealers trading in cultural artifacts in Namibia. INTERPOL, the organisation responsible for

fighting the international trade in cultural property, indicate that most cases that fail collapse because of the failure of museums and art galleries to adequately document their collection. How can we report an item stolen if we are not able to produce any evidence that it was ever in our collection? It is this argument that is one of the reasons why a comprehensive catalogue of every museum's collection is so important (see the Curator's Toolkit).

Such tools would not only help protect our museums and art galleries from theft, but would also help to curb the rapid disappearance of important historical cultural objects from our rural areas. If we delay there is a danger that our grandchildren will have to fly to America to see artefacts that embody the cultural traditions of their community!

## NEW ARTS AND CULTURE POLICY UNDER CONSTRUCTION

Representatives of the Museums Association of Namibia took part in a four day Conference that met on 14th-17th April, 2015 at the Country Club in Windhoek. The aim of the Conference was to draft a new, comprehensive, Arts and Culture policy to replace the one that was drafted in 2001 – Unity, Identity and Creativity for Prosperity.

The slogan used for the original draft policy was 'Unity in Diversity' and this was still a central message at the Conference. The 2001 a policy document stated that "The Museums Association of Namibia will be strengthened to facilitate the establishment of heritage institutions at regional and local level and to support such institutions by providing guidance, assistance and expertise where necessary and possible". The document that mandated MAN to take up the responsibility for regional museum development was supported by the Government which started to provide MAN with an annual Grant-in-Aid.

It was, however, felt that, after 15 years, it was important to review the policy to address weaknesses and omissions and to take account of new developments, such as the expansion of the internet and organisational change. A week long Conference was arranged with over 300 people being invited from different regions of Namibia to debate the provisions needed for a new National policy. The new policy is intended to help the Arts and Culture sector take a central role in development in Namibia.

The Conference was opened by the new Minister, Hon Katrina Hanse- Himalwa who gave a passionate speech in which she promised that the new Ministry of Education, Arts and Culture would support the sector. Delegates felt that the speech was really encouraging with the Minister placing a special emphasis on the potential for culture to play a greater role in income-generation in rural

**Articles Courtesy of:** Dr Jeremy Silvester, Project Development Manager, Museums

## MAKING CONNECTIONS: South African Museums Association AGM 2014

The Museums Association of Namibia is strongly committed to capacity-building through building partnerships with museums and other heritage institutions in Southern Africa. Dr Silvester was tasked to represent MAN at the 78th SAMA AGM that took place in East London on 4th-6th November, 2014 with the International Museum Day theme 'Museum Collections Make Connections'. The Conference lasted for three days with a total of thirty-seven presentations, a workshop on policy development and two site visits (to the Nahoon Point Nature Reserve and the East London Museum).

I will highlight a few of the interesting issues that were raised during the presentations. Mr Bongane Mkhize, an Education Officer at Freedom Park presented an argument that there is a 'war' between curators and education officers. Curators wish to provide extensive text captions to provide a great deal of information about an object, whilst Education Officers wish to minimise the amount of text and simplify the language.

The suggestion of developing a 'Red List' through ICOM was proposed to the representatives of the South African Heritage Resource Agency as a tool that might assist to reduce the loss of important cultural heritage artifacts from the region. The SAHRA representatives indicated that they would also support such a proposal. Ms Katie Smuts and Mr Azola Mkosana from SAHRA indicated that the major challenge facing the control of the illicit trade in cultural artifacts is the lack of adequate collections inventories and the poor quality (or total lack) of good quality photographs of objects.

A tour of the East London Museum took place on Wednesday, 5th November, 2014. One of the points of interest was that the museum had erected a temporary display to commemorate the centenary of World War One. Viewing the exhibition I realised that whilst the war had a greater human cost for South Africa, it actually had a more significant long term impact on Namibia. It would be great if we could develop an exhibition on the war from a Namibian perspective. The East London Museum is famous for a number of exhibits including the Coelacanth, a very rare fish that is on display, the trace fossils and a display about the famous Grovenor shipwreck. It was interesting to note that the museum still makes extensive use of dioramas.

Mr Netshiavha from Freedom Park (and Vice-President of SAMA) argued that collections not only have the potential to create positive connections, but can also generate conflicts with communities. He quoted the Native American Walter Echo-Hawk who commented "Desecrate the white grave and you get jailed, desecrate an Indian grave you get a PhD". Mr Netshiavha spoke specifically about the continuing presence of human remains in South African museums which he described (in Moira Simpson's words) as 'bones of contention'. I took the opportunity to raise the concern that there are many human remains that were 'collected' in Namibia in South African museums.

SAMA operates a different system of Governance to MAN. It has four regional Committees with elected Chairpersons and each of them serves on the SAMA Committee. A Vice-President is elected every two years and will serve a two year term before becoming the President for a two year term and then serving on the Committee for a further two years as the 'Past President'. The Chairperson of ICOM was recently seconded as an additional member of the Committee. An additional person is appointed as the Treasurer for SAMA.

The cost of individual membership of SAMA is R300 and the membership fee will remain the same for 2015. SAMA's total income for the 2013-2014 financial year was around R84,000.00. SAMA has a newsletter, the SAMA Bulletin (SAMAB) and a Journal, Spectrum (which is funded by the South African Post Office, so the funds are held in a separate account).

The current President of SAMA is Catherine Snell (Afrikaanse Taalmuseum, Paarl). Her term of office will end at the next AGM and the Vice-Chairperson, Victor Netshiavha (Chief Curator, Freedom Park), will take over as President in 2016. In its report it was indicated that SAMA had 252 members (institutional and individual). SAMA does not have the equivalent of MAN's 'Associate Membership'. The Kwazulu- Natal Region will host the AGM in 2015 whilst the 2016 AGM (which will mark the 80th Anniversary of SAMA) is likely to be in Tswane. The Conference provided an excellent opportunity to discuss the potential for future collaboration between SAMA and MAN and delegates were particularly interested in the possibilities for cross-border staff exchanges in which both sides might benefit from the sharing knowledge, skills and experience.



**Article Courtesy of:** Dr Jeremy Silvester, Project Development Manager, Museums

## UNDER CONSTRUCTION: NATIONAL MARITIME MUSEUM



A new National Maritime Museum is currently being constructed as part of the Luderitz Waterfront Project with the support of the Ministry of Fisheries and other stakeholders. The museum will cover four floors at one end of the Old Power Station (which at the time it was built was the largest building in sub-Saharan Africa). The museum will share the building with the Polytechnic of Namibia where students studying subjects such as Fisheries and Hospitality will be based. The middle section will include sports facilities and a restaurant.

The museum should be open to the public by 2017.



A good museum has three crucial ingredients:

- A suitable Building
- Motivated professional staff And
- A collection of relevant artifacts and information.

Mr Angel Tordesillas has been playing a leading role in assembling an extensive collection of objects for the museum which seems likely to make Namibia's National Maritime Museum the most significant museum of maritime technology and history in Africa.

One of the major attractions of the museum will be the vast collection of model ships that display, with amazing detail, the features of some famous vessels from the past. The models will not only show the different ways in which boats have been made in different parts of the world, but also the way in which ship-building has developed over time.



The museum is interested in any photographs or objects that are related to the Sea and the history and experiences of those who work on the sea. If you have any objects that you think the museum might be interested in displaying than you can contact MAN and we will forward your information to Mr Tordesillas.



**Article and Photographs Courtesy of:** Dr Jeremy Silvester, Project Development Manager, Museums Association of Namibia

## Launch of SADC Heritage Association (SADCHA)



The SADC Heritage Association was formally launched by the Hon. Vincent Seretse, Botswana's Minister of Trade and Industry on 23<sup>rd</sup> March, 2015. The launch was attended by representatives of twelve SADC countries, with Madagascar, unfortunately, unable to attend at the last moment. The Minister congratulated the Task Team that had been appointed in 2009 (at a workshop in Windhoek, Namibia) with the task of establishing a new regional network for heritage and museum professionals in SADC for successfully completing its task.

Hon Seretse noted that a meeting of Heritage Directors held in Gaborone in 2010 had endorsed the Task Team's initial draft plan for a new organisation to replace the SADC Association of Museums and Monuments (SADCAMM) that had been defunct since 2004. The support of the Government of Botswana had then enabled a small Secretariat to be established close to the SADC Secretariat from March, 2014. The first General Meeting of SADCHA saw the disbandment of the Task Team and the election of SADCHA's first Executive Committee. The SADCHA launch was followed by a two day workshop to develop a regional approach to combat the illicit trafficking of cultural and natural heritage.



The election saw Namibia well represented on the new SADCHA Executive Committee. Mr Aaron Nambadi, the Chairperson of MAN and curator of the City of Windhoek Museum, was elected as the Chairperson. Mr Flexon Mizinga of Zambia was elected as Vice-Chairperson and Ms Katie Smuts of South Africa was elected as the Treasurer. Mr Ziva Domingos (Angola), Mr Power Kawina (Botswana), Mr Yohane Nyirenda (Malawi), Ms Beryl Ondiek (Seychelles) and Dr Jeremy Silvester (Namibia) were also elected as members.

The meeting drew up an exciting action plan for the next twelve months with priorities including the development of new marketing materials for SADCHA, including brochures and a web site that will facilitate information sharing and the promotion of cross-border partnership projects. SADCHA will also seek formal recognition from international bodies, such as ICOM and ICCROM. The meeting also resolved that SADCHA would lobby for ratification of the 1970 UNESCO Convention and the 1995 UNIDROIT Convention to combat the illicit trafficking of cultural property as part of a broader strategy to develop a united, regional approach. SADCHA will represent every recognized museum within the SADC region.



A number of Namibian museums have already registered with SADCHA as Founding Members. If your museum is not yet a registered member of SADCHA than you should email the Secretariat on [sadchaoffice@gmail.com](mailto:sadchaoffice@gmail.com) and request them to email you a registration form that you should complete and return.

Article and Photographs Courtesy of: Dr Jeremy Silvester, Project Development Manager, Museums Association of Namibia

# USAKOS MUSEUM DEVELOPMENT

The offices of the Municipality of Usakos are housed in an architecturally interesting building dating from 1908. The offices will be relocated to a new building that should be completed by the end of 2015. The Town Council plan to convert the old building into a museum that will tell the unique history of Usakos and the surrounding area. The museum will encourage people travelling between Windhoek and the coast (particularly tour operators) to break their journey in the town. It will also provide an educational resource for learners and encourage residents to have pride in the history of their town.

The first exhibition to be mounted at Usakos Museum will feature photographs be selected from the collections of Cecilie Geises and Wilhelmine Katjimune from Usakos, and Olga Garoes and Gisela Pieters from Okombahe. All the photographs have been professionally scanned and will be provided with captions. The photographs, from old family albums, illustrate the social life of Usakos in the early to mid- twentieth century when Usakos was a thriving railway town. Permission has also been obtained from the owners for the photographs to be included in the new museum. The new museum will, therefore, be strongly rooted in community memories of the town. The display of the photographs will be accompanied by a short overview of the history of Usakos that will trace the development of the settlement from its pre-colonial roots, its central role in the development of the railway system in Namibia and its vision for the future.

The exhibition will form a strong foundation on which the museum can build a collection of images and artifacts reflecting local history. Members of the public are welcome to attend the launch of the exhibition that will be combined with a day of activities at the town. Anyone who has photographs or artifacts that they would like to donate to Usakos Museum should contact Ms Saara Ilovu at the Usakos Town Council on +264 64530601.

**Photographs Beyond RUINS**

Join us in Usakos for the launch of an exhibition that documents and celebrates the forgotten history of the town.

**Date:** Saturday 27th June 2015  
**Time:** 11h00  
**Venue:** Usakos Town Council Building

The Usakos old location albums 1920's - 1960's






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**Article and Photographs Courtesy of:** Dr Jeremy Silvester, Project Development Manager, Museums Association of Namibia

# 25 Years of Making Museums Matter

On the 19<sup>th</sup> and 20<sup>th</sup> of May 2015, Swakopmund will be in the distinguished position to host the 25<sup>th</sup> anniversary of the Museums Association of Namibia. Allow me to elaborate in a nutshell on the history on the beginning of an organisation that started with a handful of enthusiasts during the year of Namibia's independence in 1990 and grew into a highly respected organisation of today. The very first press release read as follows:

## **Inaugural meeting to establish a Museums Association of Namibia:**

It has been proposed that a Museums Association of Namibia be established to create a forum which can address national museological issues, such as collaboration between museums, funding, development, collecting, curation, research and education. Such an Association should do a great deal to bring together people interested in museums in Namibia.

On May 18<sup>th</sup>, 1990, International Museums Day, at 08h00 a.m., an inaugural meeting for a Museums Association of Namibia was called for at the "Alte Feste" Museum. In total 81 delegates from throughout Namibia and representing all museums and the National Art Gallery as well as a wide range of interested laymen in the field of museology arrived at the National Museum venue. Even Chief Justice Hans Berker assisted in carrying chairs from all corners of the building to have everybody comfortably seated.

Proceedings at the meeting were divided into three sections: -

### **Section 1:**

- A) Dr. John Mendelsohn sketched the views of the Government of Namibia on museums, whilst Mr. J. Madisia elaborated on art and culture in the country.
- B) Mr. Willi Metzler, curator Rehoboth Museum described the role that a Museums' Association could play in promoting Museums in Namibia, and
- C) Dr. Peter Katjavivi, Chairman of the National Heritage Council, commented on the perceptions, which especially black Namibians held towards museums in general.

**Section 2:** Dr. Beatrice Sandelowsky gave a review of what had been done in museums in Namibia with special references to the role played by local communities in starting and supporting their local museums. This was followed by short presentations given by curators of existing museums at: Oranjemund, Lüderitz, Kolmannskop, Bethanien, Rehoboth, Swakopmund, Walvis Bay, Grootfontein, Tsumeb and by cultural officers from Rundu and Katima Mulilo.

Since all speakers agreed that a Museums Association should be established, an advisory Committee was elected. It was agreed that initially a larger inaugural advisory committee for that particular year should be voted into office in order to include a larger regional representation. The following members were elected onto the Advisory Committee: Ms A. Bayer; Dr. Kuno Budack, Dr. Herbert Diaz, Ms Annaline Eins, Ms T. Emvula, Dr. Peter Katjavivi, Mr. J.P. Katangolo, Dr. John Kinahan, Dr. John Mendelsohn, Mr. Willi Metzler, Ms Antje Otto-Reiner, Dr. Beatrice Sandelowsky, Ms Ilse Schatz, Mr. J. van Ewyck, Mr. Gunter von Schumann and Mr. Michael Weber.

**Section 3:** Chief Justice Hans Berker delivered his closing speech by stressing that the new Advisory committee initially had to look into the role and policy of Government to involve all cultural groups in Museology in Namibia and to co-operate with arts and culture amongst all schools, organisations and the National Arts Association.

During the first Advisory Committee meeting on May 29<sup>th</sup> the following members were elected for the day to day business onto a MAN Steering Committee: Chairman Dr. J. Mendelsohn; Secretary/Treasurer: Dr. B. Sandelowsky and Anna Bayer; Additional members: Mrs. Antje Otto-Reiner and G. von Schumann. The funds generated by payment of registration fees amounting to close to N\$ 8,000 were, upon recommendation by Dr. Sandelowsky, transferred to MAN and an account was opened at Standard Bank by Mr. G. von Schumann. For strategic reasons on the 11<sup>th</sup> of October 1990 Mr. G. von Schumann was unanimously appointed treasurer and Mrs. Antje Otto-Reiner Secretary of MAN.

### **Founding Meeting of the Museums Association of Namibia on the 9<sup>th</sup> of February 1991 at the Swakopmund Museum**

Between June and December 1990 the steering committee worked on various issues in preparation for the founding meeting in early 1991. Besides formulating a constitution meetings were held with Government officials at the Ministry of Higher Education and Culture and also with various Town Councils in Namibia to explain the purposes of a Museums Association for Namibia.

In total 55 delegates representing various museums and museum-related institutions in Namibia, Zambia and the Republic of South Africa attended the meeting at Swakopmund. Amongst the delegates was the Chairman of SADCCAM (Southern African Development Coordinating Conference Association of Museums) Mr. Manyando Mukela from Zambia, and the President of SAMA (Southern African Museums Association), Mr. Christopher Till from the Republic of South Africa. The keynote address was delivered by the Major of Swakopmund, Mr. E. Henrichsen. Mr. André Strauss represented the Ministry of H.E. & C.

At the time (1990) the following 15 museums existed in Namibia, all of whom indicated their intentions to join MAN immediately: Altes Fort Museum, Helmeringhausen Industrial Museum, Kavango Museum, Keetmanshoop Museum, Kolmanskop Museum, Lüderitz Museum, Military Museum, Namibian Arts Association, Rehoboth Museum, Schmelenhaus Museum, Sperrgebiet Museum, State Museum, Swakopmund Museum, Tsumeb Museum and Walvis Bay Museum.

Furthermore, written information was received that the following towns were planning or were busy developing a museum in their respective towns: Gobabis Museum, Katima Mulilo Museum, Nakambale Mission Museum, Outjo Museum, Otjiwarongo Museum and Rhenish Mission House Museum. In addition the following libraries indicated that they would also join MAN as founding members: The National Library Windhoek, Municipality Library Windhoek, Namibia Scientific Society Library Windhoek; Sam Cohen Library Swakopmund and Frans Irlich Private Reference Library

It is interesting to note that the total expenditure budget for MAN covering the period from 18 October 1990 until March 31<sup>st</sup>, 1992 amounted to an income of N\$8,715 (registration fees) against an expenditure of N\$3, 882, 57. No Government subsidy was available at that time.

**Article Courtesy of: By Gunter von Schumann: Treasurer of 1990 - 2010)**

## Kai//Ganaxab: The Secret POW

A group of UNAM history graduates have been working with the Museums Association of Namibia to develop a small mobile exhibition that will tell the story of one of the forgotten episodes of the Namibian liberation struggle. Whilst most Namibians know of the attack on Cassinga that took place on 4th May, 1978. Many do not realise that a second major attack on another SWAPO base (known as 'Vietnam') took part during the same SADF operation.

After the attack almost 200 prisoners were transported from Angola to Oshakati for interrogation. A total of 63 were released, but 118 were transported to Kai//Ganachab, a desolate site near Mariental in the Hardap Region. The prisoner-of-war (POW) camp was kept secret for years and it was only in 1984 that the prisoners were released. The number of prisoners held at the base was increased when a number of Angolan soldiers were also detained there and the prisoners included a number of women combatants.

The research team has been seeking to obtain photographs to help tell the untold story of the POW camp as well as researching media coverage from the period and to conduct interviews with ex-prisoners, although they would also like to contact former guards at the camp. The team is aiming to launch the exhibition in Keetmanshoop at the end of August this year.

Anyone having any suggestions, material or information that might be useful for the exhibition should contact Ms Albertina Nekongo, at the MAN office on +26461302230.

**Article Courtesy of:** Ms Albertina Nekongo, Intern, Museums Association of Namibia

## MUSEUM COLLECTIONS MAKE CONNECTIONS:

# Nakambale Museum



Namibia and Finland are connected through the histories and acts of missionary services dating back to the 1800s. The first group of Finnish Missionaries entered Namibia, by 1870. Since then hundreds of employees of the Finnish Evangelical Lutheran Mission have worked in mission fields in Namibia. Consequently, these historical contact led to significant presence of Namibian artefacts and photographs in various collections in Finland. Equally missionaries worked long periods in Namibia, with some even making their whole career in mission fields, and thus, creating a "Finnish heritage" in Namibia. One of the first missionaries to enter northern Namibia, in 1870, was Martin Rautanen, popularly known as Nakambale.

He is commemorated as the "Apostle of the ovaWambo". This prominence could most be attributed to his success in teaching, and translating, and help publishing the bible and hymnal into Oshindonga. Apart from his missionary work, Rautanen also dedicated his time to learning about ethnographic and scientific knowledge of 'Owamboland'. Rautanen, together with other prominent Finnish personnel such as August Pettinnen, Hannu Haahti, Emil Liljeblad and Selma Rainio, therefore collected a great deal of ethnographic materials and photographs.

Today, this legacy is echoed in museums galleries in both Namibia and Finland, and thus continuing the connection between the two countries. These relations are further strengthened by the need for deeper interpretation of both ethnographic and photographs, and exchanges for exhibition development.

It is against this background that the Finnish Missionary Museum donated a set of 'Black and White' photographs to the Nakambale Museum. A team from the Museum Association of Namibia, the Embassy of Finland, and UNAM History Society reworked the exhibition to create new texts and captions and thus providing a Namibian interpretation and greater explanation of the images. The exhibition was already displayed at the National Art Gallery and Swakopmund Woermanhaus Gallery in May and September 2014 respectively. Plans are underway to install this exhibition at the Nakambale Museums. Visitors to the exhibition will see the ways in which the exhibition not only documents the memories of Finnish missionaries, but also provides a unique insight into life in northern Namibia during a period of immense change. The photographs are significant as they currently stand as the earliest visual representation in studies of history of northern Namibia. The value of the exhibition further exist in extensions of relations that the exhibition has established between Namibian and Finnish Museums.

Therefore the 'Black and White' exhibition stands as a true testimony to the International Museum Day 2014 theme, 'museum collections makes connections'. The interchanging existence of collections in Finnish and Namibian museums extend collective histories and create new connections between the two countries. It is also such connections that make museums living institutions, and thus strengthening bonds between the two countries' generations. Thus, museums, and their collections narrates our collective histories and act as a direct touchstone in the present, and to future generations.

The mounting of the exhibition at the National Art Gallery, Swakopmund Woermanhaus Gallery and the Nakambale Museum was made possible with funding from the Embassy of Finland.



*The Meaning of Hairstyles. Three Ovambo girls and two married women sitting in the traditional way. In the background are bundles of Mahangu (millet) stalks which were used for building homestead. The girls have a hairstyle known as Oshimbongola in Oshimbalantu but omulende in Kwaluudhi and Ngandjera. The hair was tied with sinew and seeds from the fruit (oombe) of the bird plum Omuye tree. Married women wore long braids with fibre strands made from fat, tree bark and sinew (Emil Liljeblad).*

**Vegetables. Missionaries established gardens and introduced new crops. This early photograph was labelled -1) cauliflower; 2) Cabbage; 3) Swedes 4) Potatoes 5) Tomatoes**



**Article and Photographs Courtesy of: Ms Hilma Kapuka, Project Officer: Museum Development, Museums Association of Namibia**

# ONANDJOKWE MEDICINAL GARDEN: Exhibiting Outside Museum Galleries

We live in a world, where experience takes precedence over sight. Museums, being traditionally institutions of gaze, are greatly affected by this shift. It is a transition that discourages the 'please do not touch' signs, by permitting museum visitors to touch, smell and taste. The transformation of museums urges museum personnel to think beyond exhibitions designed as knowledge taxonomies and transcend their roles as caretakers to create problem-solving exhibitions that promote interactivity with museum audiences.

Though such transitions are exciting, museums, should still deliver on their core function, that of preservation. In the quest to find such a balance between granting freedom to the museum visitors and safeguarding artefacts to ensure longevity, it is now that perhaps physical spaces outside the museums are becoming increasingly important.

At the Onandjokwe Medical Museum, the area outside the museum has been recently turned into a medicinal garden. The Onandjokwe Medicinal Garden that is near completion, is a symbolic celebration that brings to life a history of a unique partnership in the practice of medicine in northern Namibia, between a 'traditional' healer and a modern doctor.

The two health personnel came from distinct worlds, but were united by their passion for healing people. Thus Dr Selma Rainio, the Finnish doctor who established the Onandjokwe Hospital in 1911, learned about how to turn plants growing in northern Namibia into medicine, from a traditional healer who is affectionately known as 'Namunganga'.

*The Onandjokwe Medicinal Garden is part of MAN's 'Exhibitions Development' project funded by the Embassy*

The landscaped medicinal garden is an extension of the Traditional Medicinal Plants exhibition in the museum. It is an educational tool primarily aimed at pharmacy or medicine students in general, with hopes of fuelling research in botanical medicine.

It consists of about ten herbaceous plants. The garden further allows the museum to engage with their visitors and it is such conversations between museums and the public that help fill the gaps in our stories and make a museum visit an educational encounter. At the Onandjokwe Medicinal Museum, visitors could look forward to learn how to make medicine from plants.



Omuti gwomayoka, Snake repellent. This bush has a strong smell that keeps snakes away.

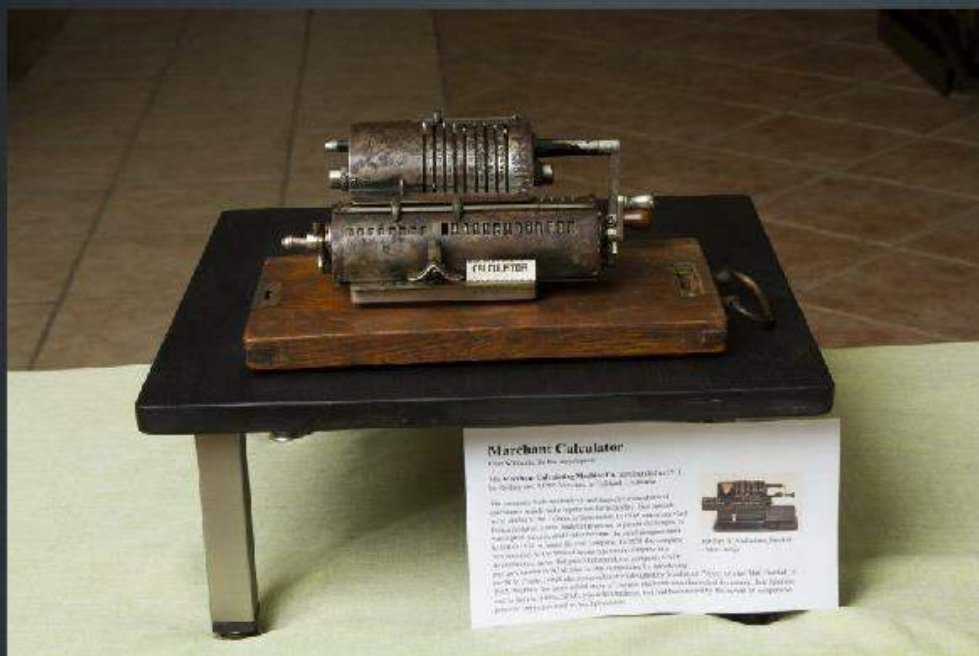
Endombo or Aloe Esculenta bed. Leaf sap can heal abdominal pain. Dried roots mixed with water are massaged into painful swollen body parts. It can also be used for weaning by applying bitter leaf sap to the mother's nipples.



**Article and Photographs Courtesy of:** Ms Hilma Kapuka, Project Officer:  
Museum Development, Museums Association of Namibia

# Museum Money Matters

A Handbook on Financial Management for Namibian Museums



Ms Ndapewoshali Ashipala and Ms Bertha lindongo



The “Museum Money Matters” Handbook was developed following a workshop on Financial Management for Namibian Museums attended by members of the Museums Association of Namibia.

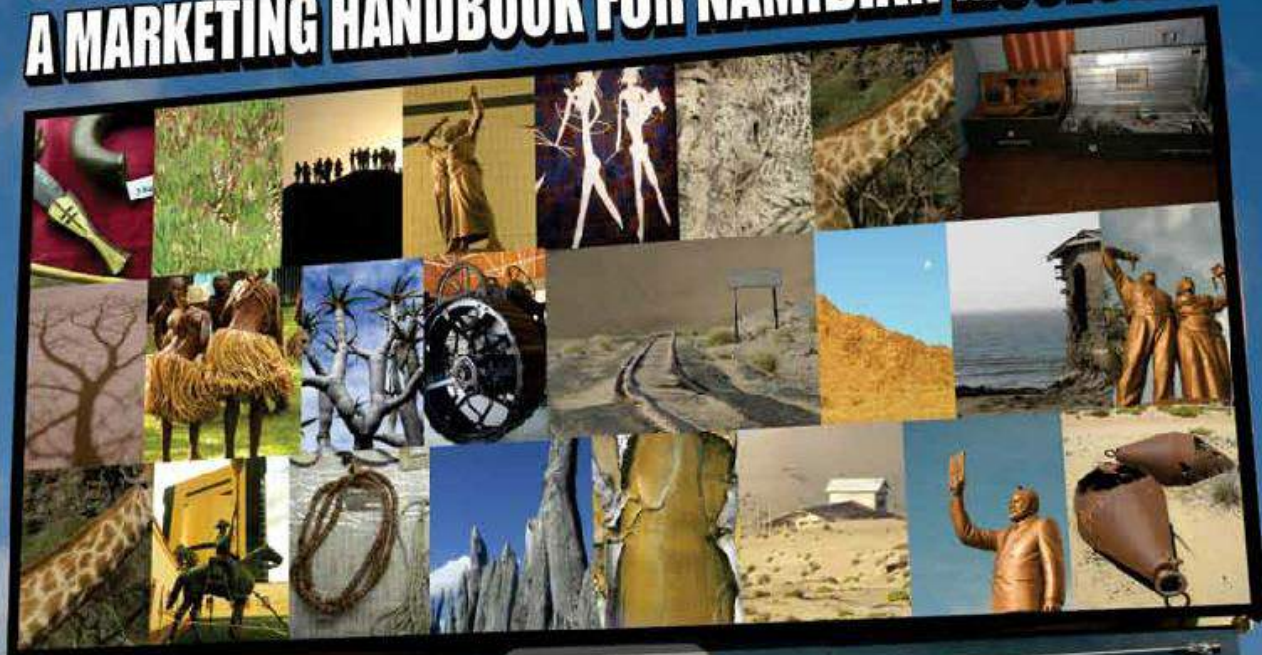
The Handbook is intended to be a practical guide and includes a model Finance Policy that can be adapted to your museum's needs, checklists to help you review your current financial management system and review your annual audit and a set of model forms (at the end of the Handbook) for the main tasks in your Museum.

The Museums Association of Namibia is able to provide you with soft copies of any of the forms that you might require and would recommend that you customise them by adding your individual logo and, where necessary, the contact details of your Museum.

Hard copies of the handbook are available at the offices of the Museums Association of Namibia.

# MAKING MUSEUMS MATTER

## A MARKETING HANDBOOK FOR NAMIBIAN MUSEUMS



**By Jeremy Silvester & Grace Pujatura**

Research conducted by the Museums Association of Namibia over the last two years has shown that one of the greatest complaints of both the Namibian public and the tourism industry is that the museum sector has failed to effectively market itself.

The aim of this Handbook is to provide museum workers with the 'Powers of Persuasion' needed to attract more visitors and to build new audiences. The Handbook will provide Namibian museum curators and heritage workers with the tools that they require to effectively market their Museum. It is aimed, particularly, at our small community and regional museums that have limited staffing resources.

The Handbook contains information and exercises that are designed to help an individual to develop a marketing plan and marketing materials for their museum. However, we would urge curators not to work in isolation. Even if you are the only worker at your museum you can invite local people or businesses to a meeting to help you plan. If possible you could establish a small 'Marketing Working Group' for your museum.

Hard copies of the handbook are available at the offices of the Museums Association of Namibia.

# Namibia's First CAM Graduates

A group of 12 students have successfully completed the online Certificate in Museum Studies (CAM) offered by the Commonwealth Association of Museums. The course took a year during which the students completed seven modules, covering subjects such as Conservation, Museum Education, Exhibition Design and Museum Management. The students had to write two assignments and a research project as well as six unit tests and a final exam. The Museums Association of Namibia worked with the students to produce an evaluation report on the course which has been submitted to CAM.



One of the most useful aspects of the course was the opportunity for students to develop research projects. The topics covered by the students included: a proposal for the circulation of a mobile exhibition to tackle prejudice and discrimination in society; a plan for an exhibition about the Dragon's Breath underground lake in Oshikoto Region; an exhibition plan for a mobile exhibition about the history of the student organization, NANSO; a plan to revise the displays at the Keetmanshoop Museum; a review of the collections policy of the National Art Gallery of Namibia and a exhibition skeleton for a new display about traditional leaders in the Kavango East Region.

The projects provided impressive proof of the imagination and creativity of young museum workers. MAN believes that several of the projects will be translated into effective interventions in the museum sector as students apply their newly achieved knowledge.

The twelve students (with the institutions where they were based at the time they took the course) were: Ms. Golda !Ha-Eiros (National Art Gallery of Namibia), Ms. Luness Mpumwa (National Art Gallery of Namibia), Mr. Gebhard Shiimbi (Ombalantu Baobab Tree Heritage Centre), Ms. Inga Nyau (Teacher), Ms. Revekka Haufiku (former MAN Intern), Mr. Edward Mukoya (Tumahuke Cultural Village), Ms. Naiti Izyenda (Museums Association of Namibia), Ms. Magdalena Kanaante (Nakambale Museum), Ms. Olivia Nakale (former MAN Intern), Ms. Valerie Kleintjie Keetmanshoop Museum), Ms. Helvi (Kavango Museum), Ms. Lucia Hafeni (Onandjokwe Medical Museum).

We would also like to specially congratulate Ms Haufiku, who upon the successful completion of the CAM course obtained a bursary to travel to Cape Town to study the one year Postgraduate Diploma in Museum and Heritage Studies at the University of the Western Cape.

Mr Gebhardt Shimbi of Ombalantu Baobab Heritage Tree Centre (with the help of a MAN intern, Ms Lavinia Nelulu) documented 42 Baobab trees of historical significance as a documentation project for the CAM course'.



**Article and Photographs courtesy of:** Dr Jeremy Silvester, Project development Manager, Museums Association of Namibia

# MAN Regional Museum Development Grants Signing Ceremony

The Museums Association of Namibia (MAN) is responsible for allocating Regional Museum Development (RMD) Grants. The grants of up to N\$100,000.00 per application are used to provide a meaningful contribution to the creation of new museums (with an emphasis on community-based projects) or the transformation of existing museums through the development of new displays or programmes of activities.

The deadline for applications for regional museum development grants will be the end of September every year to ensure that successful applicants are awarded grants by the beginning of the calendar year.



The RMD grants are made annually to assist museums develop projects that will benefit the museum and the surrounding community. The grants should provide an enjoyable learning experience for all visitors, encourage increased visitation through quality interpretation of collections and ensure the preservation of heritage objects according to the National Heritage Act.

Grants may be given for the:

- Research and development of exhibitions and displays;
- Improvement of collection management and conservation;
- Marketing the museum
- Educational programming
- Provision of Equipment



Each grant application is assessed on its own merits and in the context of other applications. The grant applications are assessed by the Regional Museums Development Committee. The RMDG Committee is made of national institutions representing museum and heritage development. The institutions are; National Museum of Namibia, National Art Gallery of Namibia, National Archives of Namibia, National Heritage Council and the Museums Association of Namibia. The RMDG committee makes recommendations that are submitted to the Executive Committee of the Museums Association of Namibia for final approval.

This year, the grants were awarded to Cape Cross Museum, Cheetah Conservation, Grootfontein Museum, Ju'Hoansi Living Museum, King Mandume Museum, Living Cultures Foundation, Mafwe Living Museum, Nakambale Museum, Namibia Scientific Society, Onandjokwe Medical Museum, Tumahuke Cultural Village and Uukwaluudhi Royal Homestead at an official signing ceremony which was held on Monday 19th January 2014 at NICE Restaurant and bar.



Article and Photographs: Ms Ndapewoshali Ashipala, Human Resource and Administrative Officer, Museums Association



MAN 25th Anniversary shirts available for purchase at the MAN AGM and 25th Anniversary Conference from 19-20 May

Over the years, MAN has published numerous handbooks and bi-annual newsletters. These include handbooks that serve to guide museum curators in both their daily activities and long-term planning. On average, MAN publishes two handbooks and two newsletters annually.

Copies of these are available for free for museum members at the Museums Association of Namibia. 112 Robert Mugabe Avenue, Windhoek Namibia.





## REGIONAL MUSEUM DEVELOPMENT GRANT APPLICATION GUIDELINE

### 1. Aims of the Regional Museum Development Grant Programme

The Museums Association of Namibia is responsible for allocating Regional Museum Development Grants from funds provided by the Ministry of Education, Arts and Culture. The RMD grants are made annually to assist museums develop projects that will benefit the museum and the surrounding community. The grants should provide an enjoyable learning experience for all visitors, encourage increased visitation through quality interpretation of collections and ensure the preservation of heritage according to the National Heritage Act. Grants may be given for the: Research development of exhibitions and displays; Improvement of collection management practices; Marketing the museum, Educational programming and Provision of Equipment

### 2. Is our museum eligible for a RMD grant?

Associate members applying for grants should have been positively evaluated by MAN before they can be considered for

a grant. Applicants must be fully paid up members of the Museums Association of Namibia for the calendar year for which the application is made.

### 3. Grants are not provided for?

Regional Museum Development Grants will not cover the everyday running costs of museums e.g, phone bills, electricity and staff salaries

### 4. What are the grant conditions?

- 4.1 All grant applications must be typed. No handwritten applications will be accepted.
- 4.2 A museum/organisation should not have any outstanding reports pertaining to previous MAN grants received.
- 4.3 An organisation may submit multiple Grant Applications, and/or include separate projects within one Grant Application.
- 4.4 Priority will be given to museums that can demonstrate good museum practice in their day to day activities.
- 4.5 Successful grant applicants (and their administering organisations) will be asked to sign the Regional Museum Development Grant Agreement outlining the conditions relating to the grant. Should these conditions not be met MAN reserves the right to withhold the grant. MAN also reserves the right to vary, cancel or waive any of the grant conditions or requirements.
- 4.6 Funds must only be spent for the purposes outlined in the RMDG Agreement.
- 4.7 The grant will be paid over to the recipient in instalments. Quarterly reports must be submitted before the next instalment can be released.
- 4.8 The MAN logo should appear on all promotional material for the project.
- 4.9 The MAN and the Regional Museum Development Grant Programme should be acknowledged in all promotional material, annual reports (pertaining to the funded project) etc. published by the organisation receiving the Grant. MAN will not be held responsible if the applicant has underestimated the costs of the project and incurs a loss.
- 4.10 Applicants cannot be guaranteed funding to the full amount requested.
- 4.11 Successful grant projects should be completed within the specified period (usually 12 months) as outlined in the RMDG Agreement as ongoing funding is not guaranteed.
- 4.12 Availability of Grants is not automatic and should not be anticipated. Competition for grant funding is extremely competitive, and it is not always possible to fund every project.
- 4.13 Requests for extensions of time or any other variations must be applied for in writing to the Project Development Manager.
- 4.14 If a funded project does not proceed, the Grant Applicant must advise the Operations Manager immediately and return any unspent funds.
- 4.15 Unsuccessful grant applications can be resubmitted in following years, if they meet the criteria for that year.

4.16 When a project requires the procurement of equipment the Museums Association will make a direct payment to the supplier. The grantee is responsible for providing insurance cover for the equipment but must return this equipment to the association should the museums cease to operate.

**5. How do I apply for a grant?** Grant applicants should:

5.1 Check that their organisation is eligible for a grant, that the envisaged project meets the aims of the Grant, and can be completed within the grant conditions, including being able to be completed in one year;

5.2 show detailed planning for the project, including sketches and/or drawings or plans where appropriate;

5.3 explain how the project relates to the organisation's aims and current priorities.

**6. Where do I send our grant application?**

Please send your grant application and supporting material to:

The Regional Museums Development Grant Committee. P.O. Box 147, Windhoek or [museums@iway.na](mailto:museums@iway.na) or fax:

+26461302236

*\*Remember to keep a copy for your own records.*

**7. What is the assessment process?**

The grant applications are assessed by the Regional Museums Development Committee. The RMDG Committee is made of national institutions representing museum and heritage development. The institutions are; National Museum of Namibia, National Art Gallery of Namibia, National Archives of Namibia, National Heritage Council and the Museums Association of Namibia. The RMDG committee makes recommendations that are submitted to the Executive Committee of the Museums Association of Namibia for final approval.

**8. When will we know if we are successful?**

All applicants will be advised in writing of the outcome within six to twelve weeks after the close of submissions. All successful grant applicants will receive a letter of offer, and a RMDG Agreement setting out the grant conditions for signature.

**9. Project Conclusion**

At the end of the grant project, the grant applicant must submit a financial and project report as part of the concluding process.

**REGIONAL MUSEUM DEVELOPMENT GRANT APPLICATION TEMPLATE (Please follow this template when completing your application)**

**1. Organisational Details**

This section should include the following information, the Name of organization, the Physical Address (including the region), and the contact details and the name of the person responsible for reporting on the grant.

**2. Organization Description and History**

The Organization Description and History section should include the history of the organization, its structure, information about office locations that will be involved in carrying out the activities that will be funded by the requested grant, major accomplishments of the organization, relevant experience and accomplishments of the organization, established partnerships and relationships that will be important to carrying out the activities funded by the grant, information about prior grants received from MAN and an explanation of how the description you provide makes your organization an appropriate grantee

**3. Proposal Summary (Executive Summary)**

The Proposal Summary should include the project name and the amount of funding requested and give a general description of the use that will be made of the funds.

**4. Motivation**

Briefly explain why your museum/organisation is requesting this grant, what outcomes you hope to achieve, and how you will spend the funds if the grant is approved.

**5. Budget**

The budget should include detailed costing of the project providing details of each item of expenditure.

**6. Timeframe**

A short Action Plan should be provided indicating the activities that will take place and a deadline by which time each individual activity will be completed.

## YOUTH REVIEWS

### OUTAPI WAR MUSEUM and OMBALANTU BAOBAB TREE & HERITAGE SITE



I carried out my internship at Outapi War Museum and Ombalantu Baobab Tree Heritage Centre in Outapi, Namibia from the 13th October 2014 until the 9th January 2015. Prior the commencement of my internship, I was provided with list of tasks to be completed which served as a guideline for my internship. The main objective of my internship was to assist with the implementation of various activities at Outapi War Museum and Ombalantu Baobab Tree Heritage Centre (OBTHC) which are both institutional members of MAN.

The development of infrastructure is of fundamental value to the OBTHC. The OBTHC needs more staff as they are open 24 hours a day, seven days a week. The prices for entry or camping, the kiosk and t-shirts are too low. An increase in prices is highly encouraged in order to cover at the basic expenses. A different price range can be set for local tourists and for international tourists. Outapi War Museums needs a professional curator who is very passionate about the artefacts. This particular individual will then be able to manage the museum and ensure that everything is functional. The illumination in the museum is also poor. The fee for entry which is inclusive of one video is reasonable, provided that a visitor will only spend about 10 minutes in the museum.

The whole experience of working with Museum Association of Namibia was great. The organization has as culture of celebrating and protecting the rich natural and cultural heritage by means of supporting museums in terms of marketing, branding and mainly development. I have learned a lot about hospitality – “tourism and catering” and receptionist. Although not all the tasks have been completed, the progress was satisfactory. I have established some grounds on which the next person- “intern” can work on. I hope my work with Museum Association of Namibia helps it meet its goals.

Article courtesy of: Ms Loide N N Shipingana

## KEETMANSHOOP MUSEUM



I carried out my internship within the organization Museum Association of Namibia (Keetmanshoop Museum) from 1 December 2014 to 31 January 2015 alongside Ms V. Klienbies. At the beginning of my internship tasks were assigned to me by the Museum Association of Namibia. The overall experience was new to me, exciting and very frightening, yet I entered this journey with an open mind. Open to challenges, critics, learning, and growth. I got the chance to put theory into practise, did what I had to do to the best of my ability. It has been a life changing experience for me, once again Thank You M.A.N.

It has been a bit of a challenge to get things off the ground here at the museum, mainly because every decision regarding the museum must be approved by the municipality and I believe it is one of the greatest weaknesses of the museum. Getting approval from the municipality takes time, longer than expected. My request for the Facebook page and installation of the print at the museum (which is already available) has not up until now been approved nor has it been rejected. Not only does this cause work delay, but I have noticed that you begin to lose hope in the project at hand; employees eventually get the 'whatever' attitude. Great ideas and plans simply go to waste because of lack or limited support from the municipality.

The museum has a lot of potential, I recommend more and more proper marketing, new exhibitions, captioning of artefacts and looking after this unique masterpiece, the artefacts that are located outside the museum building are rusting. They too need to be preserved.

Article courtesy of: Ms Roulina N David

## CURATOR'S TOOLKIT: Object ID

One of the most important duties of any museum is to create a comprehensive catalogue of all the items in its collection. In a previous edition of Museum Matters we described the process of accessioning (entering a new object into a museum's collection). When an object is obtained it is important to gather as much detail about it from the owner/donor as possible and MAN can provide a detailed questionnaire that can be used for this purpose.

INTERPOL, the organisation that fights illicit trade in guns, drugs and cultural artifacts argues that many prosecutions involving the theft of art works or precious museum artifacts fail because the museum is unable to provide sufficient information to help identify the stolen object and prove that it came from their collection. INTERPOL, therefore, suggest that a simple set of the MINIMUM information that should be recorded about every item in a museum's collection. All you need is a GOOD camera, paper, pen and a tape measure.

Whilst different computer software have been developed to store information MAN would recommend that every museum should keep a hard copy of record sheets with the core information about each object (an example is provided in this newsletter, but we can also provide you with a soft copy on request). The system is called Object ID as it provides a clear 'identity' for each artefact. It has nine fields of information

- 1) **Type of Object.** Use a few clear words eg. Basket – Grain storage container.
- 2) **Materials and Techniques.** What is the object made from and how was it made eg. Mopane wood. Carved by hand.
- 3) **Measurements.** Provide width and height and make sure you give the measurement used eg. Centimetres, metres etc. Measure the diameter of circular objects. Weigh objects such as geological specimens.
- 4) **Inscriptions and Markings.** Make a record of any signatures, marks or writing on the object. Decorations can also be described.
- 5) **Distinguishing features.** An object might have a unique scratch or dent. The location on the object can be indicated with a small sketch.
- 6) **Title.** Some objects, particularly, artworks might have a title. This should be given in the original language and in translation.
- 7) **Subject.** An artwork might be described as a landscape, portrait etc
- 8) **Date or Period.** When the date that an object was created is known it should be given, otherwise a period should be indicated eg. Late nineteenth century.
- 9) **Maker.** If the individual artist/maker is known s/he should be named. Otherwise the community or company that made the object should be Indicated.
- 10) **Photographic Record.** Each object should be photographed to capture all the relevant details. A scale and colour reference card should be placed next to the object to help indicate its colour and size. Objects should be photographed individually against a contrasting background (a white sheet will work for most objects).

# Object ID Record Sheet

1. Type of Object: \_\_\_\_\_

2. Materials and techniques: \_\_\_\_\_

3. Measurements:

Height/Length: \_\_\_\_\_ by Width: \_\_\_\_\_ by Depth: \_\_\_\_\_

Diameter: \_\_\_\_\_ Weight: \_\_\_\_\_ Additional notes: \_\_\_\_\_

4. Inscriptions and Markings: \_\_\_\_\_

5. Distinguishing Features: \_\_\_\_\_

6. Title: \_\_\_\_\_

7. Subject: \_\_\_\_\_

8. Date or Period: \_\_\_\_\_

9. Maker: \_\_\_\_\_

10. Short description: \_\_\_\_\_

11. Items Attached (Indicate the number of each item)

Photographs \_\_\_\_\_ Sketches \_\_\_\_\_

Others (specify) \_\_\_\_\_

UNESCO, ICOM and the J.Paul Getty Foundation recommend that additional fields can be added to the record for each object if the museum has sufficient resources and time to make the record more complete. These consist of: a) Inventory number; b) Relevant written materials; c) Place of origin/discovery; d) Cross-references to related objects; e) Date of documentation; f) Present condition of the object; g)

Name of institution storing/displaying the object; h) Date of accession; i) Date of inventory entry; j) Date of most recent update to inventory and k) Loan history of the object.

**Compiled by:** Dr Jeremy Silvester, Project Development Manager, Museums Association of Namibia



**The oldest clock at Swakopmund Museum**