

# Museum Matters

The Newsletter for the Museums Association of Namibia

Issue 29 | Jan - June 2016



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### Membership Form

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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

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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 061-302236 as proof of payment. Alternatively you can email it to [museums@iway.na](mailto:museums@iway.na)

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#### Disclaimer

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

## From the Editor



Dear Museum family... We're half way through a new year and as usual, the MAN team has been keeping busy doing what we do best... making museums matter!

Unfortunately, we've seen a massive cut in funding from the Ministry of Education, Arts and Culture over the past few years with our grant-in aid going from N\$4.6mil (2013/14) to N\$3mil (2014/15), to N\$1mil (2015/16 and 2016/17).

This has resulted in MAN having to suspend many of its core activities such the Regional Museum Development Grant, Training Workshops, Youth Internships, Heritage Week and the annual School Clubs competition (SCAMX) (see page 8). We are however, still trying to continue providing support to our member museums in every avenue possible so we are approaching a number of external donors to try to revive our programmes.

With funding provided by the Embassy of Finland, we are producing seven exhibitions this year. We have already launched three namely the "Omukwa: Africa's Tree of Life" mobile exhibition (see page 23), The Nama Culture Exhibition in Keetmanshoop (see page 13) and the "Black and White" exhibition at Nakambale Museum. On the 3rd June, we will launch the "Resistance on the Banks of the Kavango River" manuscript and the photographic exhibition at the Kavango Museum (see page 33). Four more exhibitions will be launched this year.

We have also recently signed an agreement with the Embassy of Germany, with the Embassy providing funding for the Changing History exhibition to travel to high schools around the country (see page 12).

As usual, this is a jam-packed issue so we hope you enjoy the read. Keep an eye out for the regular features such as the Youth Reviews and for the exciting submissions from our members. Until next time, keep Making Museums Matter.

## Bulletin Board



### Internships at MAN

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

For the first part of the year, MAN has had interns who started their internships in 2015 (they were individually profiled in the previous edition of Museum Matters) and two who started their internships in January and May 2016. You can see their profiles below.



**Name:** Winnie Kanyimba  
**Course:** BA History,  
Philosophy & Applied Ethics  
(Graduated April, 2016)  
**Institution:** University of  
Namibia



**Name:** Bradford Morbeck  
**Course:** History and  
Anthropology (2nd Year)  
**Institution:** Haverford  
College, USA

Applications for internships can be hand delivered to the Museums Association of Namibia together with an updated CV or emailed to [museums@iway.na](mailto:museums@iway.na) for the attention of Ms Ndapewoshali Ashipala, Human Resource and Administrative Officer.



# Printmaking in Namibia

## 26 Years in the Making

By Elize van Huyssteen Curator of the AAHT, co-curator of the exhibition

On the occasion of the celebration of Namibia's 26th Independence anniversary, a selection of graphic prints from the period 1990 – 2016, were showcased at the National Art Gallery and Franco Namibian Cultural Centre. Printmaking in Namibia was introduced and furthered by individuals, organisations and institutions over the years to the level where it is recognised as a unique and truly Namibian art form. Works from the collections of the National Art Gallery, the Arts Association Heritage Trust, the John Muafangejo Art Centre and private collections were sourced. The show displayed the different techniques of printmaking as it developed from woodcuts and etchings to linocuts and cardboard prints, resultant of both traditional and informal teaching approaches. The exhibition also paid tribute to eminent printmakers such as the late John Muafangejo (1943-1987), Dimitrios Spirou (1949-1985), Susan Mitchinson (1953 – 2013) and Samuel Mbingilo (1976-2001).

The contribution of John Muafangejo, as key catalyst for the political consciousness amongst African artists in Namibia cannot be underestimated. Muafangejo, through his largely black and white linocut prints during the 1970s and 80s, entrenched printmaking as the dominant medium of artistic expression amongst the young aspiring artists after him. In response to Muafangejo's desire to become an art teacher the John Muafangejo Art Centre was established in 1994 from where artists like David Amukoto, Samuel Mbingilo, Herman Mbamba, Shiya Karuseb, Ziggy Martin, Alpheus Mvula, Phillipus Sheehama, Rudolf Seibeb, Kaleb Haipinge, Aili Mvula, Josia Shilongo, Elia Shiwoohamba, Lok Kandjengo, Salinde Willems and Petrus Amuthenu emerged.



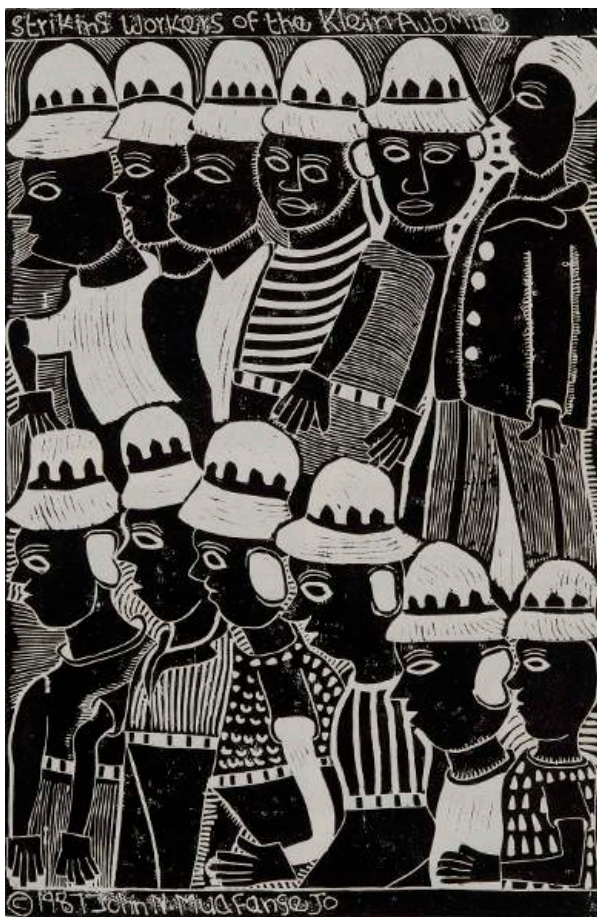
Dimitrios Spirou, an artist from Greece, specialising in inscreen-

printing played a pivotal role in the development of printmaking in Namibia when he introduced cardboard printing to the students at the Academy, today the University of Namibia, in 1984. One of the students, Joseph Madisia, became one of Namibia's foremost printmakers and advocate for the medium of cardboard printing and a true Namibian identity. Under his tutelage at the Franco Namibia Cultural Centre during the 1990s, Ndasuunje Shikongeni, Andrew van Wyk and Peter Mwahalukange emerged as key exponents of the medium. Shikongeni and van Wyk became avid teachers and together with Shiya Karuseb significant explorers of other printmaking techniques such as monoprint, stencil/brush print, Perspex etching and drypoint on plastic sheeting.

Concurrently classical trained artists like Pierre van der Westhuizen, Helena Brandt and Susan Mitchinson produced works in linocut, etching and woodcut. Trudi Dicks contributed more towards the combination of techniques – etching and linocut, and socio-political expression, elevating printmaking to the level of more serious art forms, that of painting and sculpture.

During the late 1980s and 1990s the Rössing Foundation, the Franco Namibian Cultural Centre and the John Muafangejo Art Centre offered studio spaces, materials, bursaries and residencies for artists to expand their knowledge and experience. Under the directorship and instruction of Jo Rogge, the John Muafangejo Art Centre continued to support artists with classes in drawing and various printmaking techniques through exchange with international artists, while encouraging experimentation and originality. It was also during this period that most of the more socio-political themes would feature.





In recent years a new group of young Namibian cardboard printmakers like Lok Kandjengo, Petrus Amuthenu and Actofel Ilovu came to the fore, producing work with technical dexterity in a cultural idiom. Kim Modise on the other hand has rendered linocuts of exceptional technical virtuoso and conceptual value.



#### Reference:

Rogge, Jo. 2013. 'The History of Teaching Graphic Art in Namibia'. Annual Visual Museum programme: Graphic Art – 2013. Exhibition catalogue. Arts Association Heritage Trust & National Art Gallery of Namibia: Windhoek, p.12 -25.

## Notice

### Regional Museum Development, Heritage Week and School Clubs & Museum Exhibition

Worldwide, museums are facing increasing operating costs, such as costs of conservation, documentation, exhibition, maintenance, education, and employees' salaries. At the same time, as countries face economic recession, there is a cutback in public funds for the museum sector. The Namibian museum sector is affected in the same way.

Therefore, the Museum Association of Namibia, sadly announces that there will be no funds for its core projects such as the Regional Museum Development Grants, Heritage Week, and School Club and Museum Exhibition, for the 2016/2016 financial year. It is perhaps a wake up call to revisit our financial policies and fundraising to explore opportunities to increase revenue.

We therefore encourage our members to attend the Annual General Meeting to explore possible fundraising opportunities. Finally, we encourage members to organize and participate in Heritage Week activities due to take place from 19 - 23 September 2016. This way we hope to attract sponsors for the year 2017.



## The National Earth Science Museum Hosts

# Debates on Climate Change

By Helke Mocke, National Earth Science Museum



It has become an annual custom for all museums and heritage institutions in Namibia to celebrate Heritage Week, by providing various activities and special events in order to remind the public of their cultural and natural heritage. In 2015 the Heritage Week was celebrated from the 21-25 September under the theme; “Preserving today for tomorrow” and the sub-theme; Embracing our heritage through dialogue”. As part of these celebrations the National Earth Science Museum at the Ministry of Mines & Energy organised a debating competition for grade 7 pupils on the topic: “Climate change, is it real or not & possible innovative solutions to reduce our impact on climate

change (our youth’s perspective)”. The reason for choosing this particular topic was that Namibia has been experiencing adverse effects, such as food scarcity, vast livestock die-offs, wildlife die-offs and extreme water shortages, due to drought periods for the last two years and a need was identified to educate Namibians by starting with awareness creation through the youth.

During the debate the museum had the privilege of hosting the following schools from the Khomas Region; Moses Garoeb Primary School, Mandume Primary School, Van Rhyn Primary School, Michelle McLean Primary School, Suiderhof Primary School, People’s Primary

School, Orban Primary School and Dr Rita Johnson Elementary. Other schools which had been invited were not able to attend.



On each day of the week two school teams, consisting of six to seven pupils, came head to head for about forty minutes to debate on climate change, its effects on the world, how mankind has contributed to it and finally how we as Namibians can make a difference in combating climate change, especially at home and in schools. The pupils surprised the judges by coming up with the most interesting solutions, like having exhibits in malls in town and how they can influence their own families to recycle, use renewable energy sources, and not waste our valuable water resources.

All debates were judged by a panel of judges, consisting of three employees from the Ministry of Mines & Energy. The following criteria were used to judge the debates; organization and clarity of responses, use of arguments to support viewpoint, use of examples and facts to support reasons given, presentation style (tone of voice, use of gestures, and level of enthusiasm), and strength of answer.

A prize giving ceremony was held a few weeks later. The first winners, Suiderhof Primary School received a fully sponsored weekend with educational tours at the Gobabeb Research Station, where they experienced firsthand what it takes to live in an arid environment. Van Rhyn Primary School and Dr Rita Johnson Elementary were the second and third winners respectively. All schools, which participated in the debate, received hampers with educational books and DVDs for their library. In addition to the main prizes and educational books for the schools’ libraries, three top pupils each received a prize for being the most enthusiastic and knowledgeable debaters during the event.



Finally, the National Earth Science Museum would like to thank the following sponsors, whose generous donations made this event a huge success; Gobabeb Research Station, for sponsoring a weekend at Gobabeb next to the Kuiseb River and in the Namib Sand Sea World Heritage Site, Scientific Society of Namibia, which sponsored educational books and Dvds, National Commission on Research, Science and Technology, for sponsoring educational books and drinks during the event, Museum's Association of Namibia for providing a N\$ 10 000 grant to buy educational books and promotional items, the African Women in Geosciences Conference Committee for sponsoring the meals for the pupils travelling to Gobabeb and finally the Ministry of Mines & Energy itself, for sponsoring promotional items, catering during the prize giving ceremony and transport for the winning group to Gobabeb.

Some of the feedback received included, all pupils had lots of fun and learned a lot about how to articulate themselves more clearly, since for most it was their first time debating. They were also happy to learn as much about climate change as possible, as the topic forms part of the school syllabus. In conclusion, the principals and teachers of the participating schools applauded our ministry for holding such an event and emphasized that it was a wonderful opportunity to learn outside the classroom.



## Agreement with the Embassy of the Federal Republic of Germany



The Museums Association of Namibia has signed a new agreement with the Embassy of the Federal Republic of Germany. The Embassy will provide funds that will enable two students from the History Society at the University of Namibia to travel with MAN's 'Changing History: Namibia and World War One' exhibition to four venues in the regions. Bookings will be made to enable school groups at each place to visit the exhibition and be given a guided tour by the students. Small prizes will be given to the learners who can find the answers most quickly to a short quiz about the material in the exhibition.

The funding will also enable the printing of more Teachers' Handbooks which will be given to each teacher who brings a group of learners to the mobile exhibition. The Handbook will help teachers to continue discussions about the topic in the classroom. The exhibition is due to travel to Swakopmund Museum and Gobabis in June. The exhibition in Gobabis will be the first exhibition by MAN to be hosted by the Library Service. In September the exhibition is due to travel to venues in Tsumeb and Ondangwa.



# A Celebration of Nama Culture in Keetmanshoop

By Dr Jeremy Silvester, Museums Association of Namibia



The Hon. Katrina Hanse-Himarwa, Minister of Education, Arts and Culture officially opened a new exhibition at Keetmanshoop Museum on Thursday, 19th May called Nama Khoen #NĪsasib. The exhibition gives an introduction to Nama history and culture. The exhibition was produced by the Museums Association of Namibia (MAN) with funding from the Embassy of Finland. The occasion was also used by MAN to celebrate International Museum Day (which is 18th May every year) in Namibia.

Hon. Hanse-Himarwa urged young people to visit the museum to learn about their history and culture. She said "There is more to Nama identity than the traditional dress". She argued that it was important not only for Namibians to show equal respect to each other's cultures and to see their identity as Namibians as the most important.



Hon. Hanse-Himarwa

//Karas Regional Governor, Lucia Basson, used the opportunity to speak of the importance of preserving language as the heart of culture. She warned that the numbers of Khoekhoegowab speakers in the region was falling as families were using Afrikaans or English in their homes.

Mr Aaron Nambadi, Chairperson of MAN, used the occasion to argue the importance of involving local communities in museum development. Nambadi praised the Keetmanshoop Museum Advisory Committee that has worked with MAN on the exhibition and collecting new artifacts for the museum. He said that it was crucial that the community has a sense of 'ownership' of their local museum. The wealth of knowledge and expertise on the Committee will ensure that the museum continues to grow and gives residents pride in the cultural and natural resources of their region. He read a message from Her Excellency Anne Saloranta, Ambassador of the Embassy of Finland who also praised the creativity and enthusiasm of the members of the Committee that she had met. Nambadi stressed that museums in Namibia should be viewed as important educational resources.



The exhibition covers topics such as the use of plants for traditional medicine, traditional dress and the experience of Nama communities during the 1903-1908 war of anti-colonial resistance against German colonial rule. The exhibition includes a model of a Nama hut and a doll that is used to explain the names of the different parts of a traditional dress. One additional feature of the exhibition is a mound of stones to represent those that were a feature of the Pre-Christian belief system of the Nama (known in some areas as Heitsi Eibeb).

One of the unexpected outcomes of the development of the exhibition was that the local culture office identified and documented two mounds in the region. Information about these important Nama heritage sites will be added to the exhibition and communicated to the National Heritage Council. The launch of the exhibition was combined with the unveiling of a statue of 'Tseib' of the Khara-!Oan who is remembered as the founder of the town. The statue was made by well known Namibian artist Papa Shikongeni.



If you have any objects, photographs or information that you think will help the museum to display the history of the town and the people of //Karas Region then you can contact Ms Sharon Oarum on 0812351705.





# Harambee for African Heritage

By Asser Ndeutapo Many, Historian

When I saw the application form for the first ever African World Heritage Youth Forum (AWHYF) to be held in South Africa on Robben Island, I immediately started filling in my name. However there was one element to the application that almost kept me from completing the application process and that was the video aspect. Including the application form, motivational letter, reference letter, curriculum vita and copy of passport we also had to produce a 2 minute video highlighting youth involvement in the heritage sector in our respective countries. Despite my initial worries, producing the video was tremendous fun and a few weeks later I was notified that my application was successful and I was among the chosen 28 youth out of more than 400 applicants from across Anglophone African countries.

Upon arrival on the 28th April 2016, we were all picked up from the Cape Town International Airport and transferred to the Nelson Mandela Gateway at the V&A Waterfront. We were then ferried across to Robben Island and very excited we were, because the Island is synonymous with the triumph of the human spirit and the emancipation of the mind. The Robben Island Museum (RIM) staff made sure that we were well catered for. The following day, we had the official opening by the South African Minister of Tourism, Honourable Derek Hanekom. After which we saw presentations on the world heritage convention; implementation challenges; the world heritage committee; African world heritage sites; African youth and the African World Heritage Fund (AWHF). Later on that day we each had to present on the state of conservation of a world heritage site from our respective countries. Through my work with the Namibian Association of Community Based Natural Resource

Management (CBNRM) Support Organisations (NACSO), I was exposed to various issues at the Twyfelfontain world heritage site, because it is also found within a CBNRM area known as the Uibasen – Twyfelfontain Conservancy. On Saturday, we were sub-divided into teams of 5 and my team looked at interpretation and presentation techniques and/or educational programs for a world heritage site like Robben Island. We finalised our findings and presented on Sunday. On Monday, May the 2nd we simulated an African youth model, which assisted in showing us the type of deliberations of a world heritage committee. The following day, we spent the

morning hours compiling a youth declaration that was read at the 10th Anniversary ceremony of the AWHF. On May the 3rd, we had an extraordinary tour of Cape Town and we went through the city centre, Table Mountain (newest natural wonder of the world) and Camps Bay. The next day we had the closing ceremony with the South African Deputy Minister of Arts and Culture, Honourable Rejoice Mabudafhasi.

We all departed on May the 5th and in all, I must say that it was a very enriching experience and it certainly strengthened my spirit and further emancipated my mind from biased views of African Heritage.





# Exhibitions on the Move

By Dr Jeremy Silvester, Museums Association of Namibia

The International Committee for Exhibition Exchange is one of the 31 International Committees of the International Council of Museums (ICOM). I was fortunate to win a bursary (sponsored by IziTravel) to attend a three day Conference and one day Workshop at District Six Museum organized by ICEE and ICOM South Africa in Cape Town.

The workshop provided a great opportunity to discuss the particular challenges of creating mobile exhibitions in southern Africa. A colleague from District Six Museum argued that our central principle should be co-authorship with source communities and that we should make 'No Exhibitions About Them, Without Them'.

The Conference provided an opportunity to network and present the challenge faced in Africa to circulate exhibitions. It was also possible to learn about the way in which museums create travelling exhibitions and meet South African museum exhibition designers. Ms Carina Jaatinen, the current Chair of ICEE, from the Espoo City Museum (the second largest city in Finland) argued that temporary exhibitions are the most important reason that people visit a museum.



Some presentations dealt with expensive 'blockbuster' exhibitions containing priceless artifacts and incredible audio-visual effects that toured the world. However, I and colleagues from South Africa agreed that we need to find a mechanism to help us to design and circulate smaller, less expensive, two dimensional exhibitions within southern Africa. It was pointed out, for example, that both Namibia and South Africa have Cultural Agreements with Botswana which could be used to facilitate exhibition exchange. The SADC Heritage Association (SADCHA) could provide a platform to facilitate exhibition exchange in our region.

One presentation that gave particular food for thought was provided by Mr Pijbes, the Director of the Rijksmuseum in Amsterdam. The equivalent of the entire population of Namibia visits this museum every year (around 2.4 million visitors, of which half are local). The marketing strategy of the museum has been to use the internet in a radical way to engage with new (young) audiences. The internet is a preferred tool as it is 'open access' which the Director commented is 'like a museum should be'. The museum has provided free access to over 250,000 high quality images of its art collection with no copyright restrictions. The idea is to encourage creativity, whilst the 'likes' and many uses of the artwork have boosted visitor numbers.

The Director predicts that, due to the ease of mechanical reproduction of images, copyright as a business model will collapse and not be a viable means to generate income. He suggested that perhaps the internet (with its ability to measure the number of 'likes') will provide a new way of identifying 'masterworks' based on audience preference, rather than the views of specialist art critics! The argument does make me think. Could it be an alternative marketing strategy for Namibian artists to make some of their artworks available for reproduction. If these images start appearing on t-shirts and other items it will raise the profile of the artist and thus create a greater demand for their work.

A full report on the Workshop and Conference containing nineteen recommendations was submitted to MAN's Executive Committee and is available for consultation at the MAN Office & Resource Centre or on MAN's Web Site



# Namibian Heritage Week

19-23 September 2016

Intangible Cultural Heritage is the term used for the stories and knowledge inherited from our ancestors and passed on to our descendants. This includes oral traditions, performing arts, social practices, rituals and festivals, local knowledge about nature and the universe and the skills needed to make traditional crafts.

An understanding of the intangible cultural heritage of different communities to understand each other better and encourages mutual respect for Namibia's cultural diversity.

## INTANGIBLE CULTURAL HERITAGE

**"Keeping Culture Alive"**



Contact: Ndepeuwahali  
Museums Association of Namibia  
Tel: +264 61 302230  
Email: museums@iway.na  
or visit the Facebook page:  
Namibia Heritage Week



Even though MAN cannot assist in funding Heritage Week activities for 2016, we would like to encourage organisations and individuals to participate in Heritage Week this year and contribute to making the week bigger and better than ever.

### 1. What is Namibian Heritage Week?

Heritage Week is an opportunity for Namibians to showcase our heritage. The week encourages all Namibians to celebrate and commit themselves to protect our wonderful natural and cultural resources. Namibia's major heritage institutions have joined together as a team to organize Namibian Heritage Week. As an umbrella organisation for museums country wide, the Museums Association of Namibia (MAN) facilitates regional activities through its members during this week.

### 2. What activities can you get involved in?

- Wearing traditional wear to the office, school, campus etc.
- Traditional Skills Demonstrations
- Promotional Material (Restaurants, Hotels, Lodges etc.)
- Temporary Exhibitions
- Activities and Educational Materials for schools
- Storytelling and Presentations





# Omukwa

## Africa's Tree of Life

By Tuuda Haitula, Museums Association of Namibia

With funding from the Embassy of Finland, the Museums Association of Namibia (MAN) launched a mobile exhibition titled “Omukwa: Africa’s Tree of Life” at the University of Namibia (UNAM) on the 26th of February, 2016. The mobile exhibition focused on the unique Ombalantu Baobab tree which served as a fortress and a church at different times during the colonial era. The exhibition also highlights the many Baobab trees that are found in the area of Ombalantu in Northern Namibia. The trees all have different names and uses to the community as identified by research done by Mr Gebhart Shiimbi from the Ombalantu Heritage Centre in his endeavour to document the Baobab Trees in the area. The exhibition also focuses on the different products that can be made from the Baobab fruit, such as Baobab powder that is sold in South Africa. In Namibia, we even have Baobab flavoured ice cream.

There are however, endless uses for the Baobab tree, including wood.



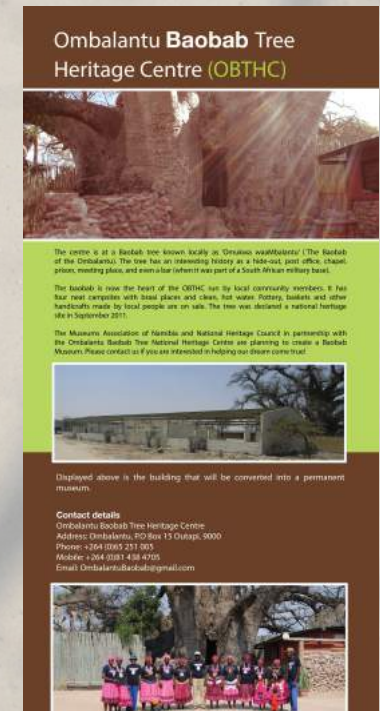
Speaking at the launch, Hon. Anna N. Shiweda, Deputy Minister of Agriculture, Water and Forestry stated that “deforestation is taking place at 0.83% per annum. If we continue to use practices that lead to deforestation, the benefits associated and derived from forests, may be totally lost.” One of the focuses of this exhibition is to raise awareness on the dangers of deforestation and to encourage people to plant more trees, which was also done at the launch. Five trees were planted on UNAM’s main campus and the Museums Association of Namibia hopes that the students will carry this initiative forward and will continue to plant more trees. The other interactive element of the exhibition is the signing of the “Save Our Forests” banner, where individuals sign the banner and write a motivational message in agreement to actively participate in activities to curb deforestation.



The main focus of this “Omukwa: Africa’s Tree of Life” mobile exhibition is to raise awareness on a national level and is therefore a mobile exhibition which is intended to travel to different schools around the country. The exhibition is currently on display in UNAM’s library foyer where it will be until the 5th of March. From UNAM, The exhibition is expected to travel to Otjomuise Secondary School, once the school has been officially opened.



The “Omukwa: Africa’s Tree of Life” mobile exhibition is just one of the many projects planned to be launched this year, with funding from the Finnish Embassy. In her speech, H.E. Ambassador Anne Saloranta stated that “the project supports research and development of new permanent and mobile exhibitions, including strengthening the cooperation between Finnish and Namibian experts in order to develop new displays.” MAN recently signed a memorandum of understanding with the Museums Association of Finland to strengthen ties with Namibian Museums.



If you would like to have more information about this exhibition or MAN in general, you can contact us on the following details.

Tel: +264 61 302230, Email: [museums@iway.na](mailto:museums@iway.na)

Website: [www.museums.com.na](http://www.museums.com.na)

Facebook: Museums Association of Namibia.



# My Internship at MAN

## The Experience

By Tuuda Haitula, Historian

Having worked with MAN's senior staff in June 2015 at the Tourism Expo while I was in my final year at the University of Namibia (UNAM), all that I wanted to do was work with them as soon as I completed my studies, which is what I did until May 2016.

After my exams in November 2015, I applied to be an intern at MAN and my application was successful. By December, things were already getting exciting. I attended the UNESCO's Intangible Cultural Heritage conference at the Country Club where I saw people from countries all over the world presenting their intangible heritage. Their hope was for them to be inscribed onto UNESCO's endangered list of intangible heritage that needs preservation. This was a good experience for me, because at school level, these things only appear in theory. It was an honour for me to have attended this conference.



The MAN office is a very good environment to work in. There is a great atmosphere in the office, the office was like home away from home and the staff are great. As an intern, you're not only limited to one role. You assist almost everyone in the office and as a result, you really gain experience. This is really good, especially when it comes to the development of exhibitions. I gained experience with methods of data collection from archival sources, how to caption photos, writing official letters to ministers, and wrapping fragile materials and artefacts in protective packaging, just to mention a few. I was also given the responsibilities of administrating and updating MAN's Facebook page as well the website, something I had not done before.

When April came, the budget was announced, and there was a cut in MAN's annual budget (only the people responsible for that will know why). From what I observed in the office, MAN is understaffed, I did not understand why their budget was reduced. As for me, that meant that I would have to continue as a volunteer intern.



I came to MAN for the experience, and possible employment in the near future, but it was clear from the budget cut that was not going to happen anytime soon. It pains me that I had to terminate my relationship with MAN as an intern and go back to the drawing board of job hunting. I was happy with what I was doing both in and outside the office for this organization. I had to leave because it was costly for me to be coming in every day without payment. I do not blame MAN for this because when I applied for my internship, they openly informed me that they would not be able to reimburse me financially because of their financial situation.

I really think that the government should increase the money allocated to the heritage sector because if it continues going like this, not only MAN but a lot of organisations in the heritage sector will be losing out on skilful people with potential and enthusiasm who could be contributing to the heritage sector, because the organisations in the sector are not able to offer competitive salaries to graduates.

# Usakos Exhibition

A collaborative project between Namibian and Swiss partners has enabled two mobile versions of the Usakos Exhibition to be created. The exhibition tells the history of the town, but with the main focus on life in the 'Old Location' before residents were forced to move. The exhibition is based on the photograph collections of four women



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# Travels the Globe

The exhibition opened at the District Six Museum in Cape Town on 24th February, 2016. The event was attended by Ms Sara Iilovu, the Local Economic Development Officer for Usakos Municipality. A meeting was held with Ms Bonita Bennett, the Director to discuss the possibility of future collaboration with District Six Museum to support the development of the new Usakos Museum. One mobile version of the exhibition is travelling around a number of small towns in South Africa. After the tour it will be donated to the Museums Association of Namibia who will work with Usakos Municipality so that it can travel to venues in Namibia. The second copy of the travelling exhibition has already been shown in France, Germany, Switzerland and the USA.



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## The 10th Session of the Intergovernmental Committee for the Safe-guarding of the

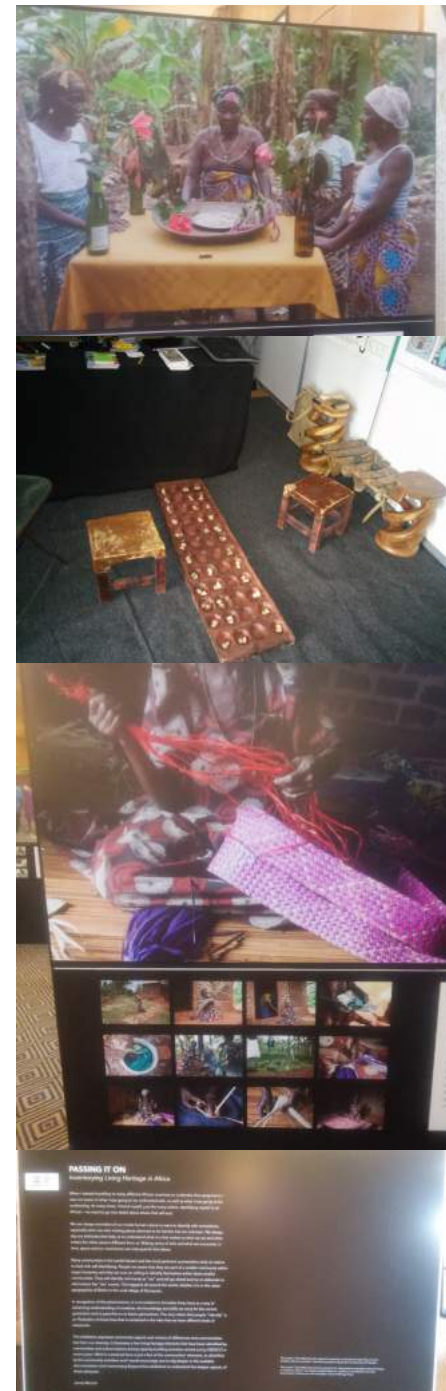
# Intangible Cultural Heritage of Humanity

By Bertha Iindongo, Museums Association of Namibia

The Tenth session of the Intergovernmental Committee for the safe guarding of the Intangible Cultural Heritage took place at the Windhoek Country Club, Resort and Casino, from the 29th – 4th December 2015. The week-long session was kick started with a vibrant official opening ceremony on Sunday, 29th December 2015 allowing delegates from the different member states to enjoy an evening of performances from local cultural groups, musicians and performers displaying their creativity through different genres. Speeches delivered by dignitaries all emphasized the importance of safe guarding Intangible Cultural Heritage despite the challenges and positive advancements taking place every day.

Among the distinguished guest speakers were the Minister of Education, Arts and Culture – Hon. Katrina-Hanse-Himarwa, The President of UNSECO's General Conference -Mr. Stanley Simataa, Governor of the Khomas region - Honorable Laura McLeod-Katjipura and the Secretary of UNESCO Convention for Safeguarding of the intangible Cultural Heritage- Ms. Cecile Duvelle.

In her speech Hon. Hanse-Himarwa emphasized that safeguarding our Intangible Cultural Heritage requires the transferring of knowledge and skills. This means talking about, sharing and actively focusing on protecting the processes involved in making sure that Intangible Cultural Heritage remains an active part of life for today's generations. For it to be kept alive, it must remain relevant in the context of the current generation, who must in turn, maintain its relevance going forward.



The committee members are: Afghanistan, Algeria, Belgium, Brazil, Bulgaria, Congo, Côte d'Ivoire, Egypt, Ethiopia, Greece, Hungary, India, Kyrgyzstan, Latvia, Mongolia, Namibia, Nigeria, Peru, Republic of Korea, Saint Lucia, Tunisia, Turkey, Uganda and Uruguay.

Uganda's nomination of the Koongere oral tradition of the Basongora, Banyabindi and Batooto people was inscribed. The most exciting item on the session's agenda was the inscription of elements onto the Representative list of the Intangible Cultural Heritage of humanity.

The Namibian nominated element Oshituthi Shomagongo was inscribed and traditional chanting could heard all over the hall from the Namibian representatives .

**For more information of  
the ICOM of Convention  
for the safeguarding of  
the intangible cultural  
heritage visit  
[www.unesco.org](http://www.unesco.org)**

# Showing Kavango History

By Jeremy Silvester, Museums Association of Namibia

Whilst the Kavango Regions contain much history and culture, neither region yet has a museum in which visitors can learn about this rich heritage. The Kavango Museum at the Maria Mwengere Culture and Environmental Centre has the potential to become a major tourist attraction and educational resource. The Ministry of Education, Arts and Culture is currently working on renovating the museum so that it can, finally, open to the public. In support of this important initiative the Museums Association of Namibia has on a photographic exhibition. The exhibition, which focuses mainly on the liberation struggle in Kavango is, therefore, more than an exhibition.

The exhibition will be linked to an appeal to the community to also review their own private photograph collections. Any photographs that might be of historical importance can be brought to the Kavango Museum and scanned by the curator, Ms Helvi Mbualala. She will also record key information, such as the names (when remembered) of people in the photographs. The scanned photographs will help build a visual archive of the Kavango Region and some, might even be added to the exhibitions on display in the museum.

Funding from the Embassy of Finland helped MAN to make the exhibition and purchase a hanging system for the single large gallery that constitutes the museum. The hanging system was installed on three walls of the gallery. The fourth wall consists of twelve display cabinets where artifacts will be shown. MAN was also able to install a lighting system with spotlights that can be used to highlight framed photographs or art work.

The exhibition was launched at the Kavango Museum on 3rd June by Hon John Mutorwa, the Minister of Agriculture, Water and Forestry. MAN hopes that the exhibition will mark the birth of the Kavango Museum and encourage further development of the Maria Mwengere Culture and Environment Centre. The Kavango Museum is situated within a large complex that includes a lake, classrooms, an open air auditorium, a park and many other resources. The Centre has deteriorated physically over time, but we believe that it has tremendous potential.

If you have a photograph that you think might be of historical interest to Kavango East and Kavango West then you can contact Ms Mbualala on 0816407095 or be email on [Helvi1@yahoo.co.uk](mailto:Helvi1@yahoo.co.uk)

# Writing Kavango History

By Jeremy Silvester, Museums Association of Namibia

The book 'Resistance on the Banks of the Kavango River' compliments the new exhibition that has been mounted at the Kavango Museum. Both tell the history of the liberation struggle in the Kavango Regions. However, the exhibition contains more photographs than could be included in the book, whilst the book contains far more information than could be included in the exhibition!

The book is divided into ten chapters and this reflects the ten themes covered in the photographic exhibition at the museum. The book starts with an introduction that briefly discusses the concept of 'the Kavango' and gives an overview of its content. The first chapter, by Shampapi Shiremo, describes the early colonial experience with German colonial authorities. A chapter by Dr Kletus Likuwa then provides an overview of the distinct experience of the region in the contract labour system.

Two chapters by Mr Sebastian Kantema describe the, often linked, protests made by students and workers in the Kavango. The exhibition features images of some of the leaders and actions taken by students, particularly those organised by NANSO and NANTU. These chapters are complimented by two by Mr Aaron Nambadi that provide alternative perspectives of the liberation struggle. One covers the experiences of women in rural households, who supplied food to guerrilla fighters, whilst the other considers the position of the church in the Kavango in speaking out against human rights' abuses and the illegal detention of civilians.

Each region of Namibia had a different experience of forced removals. A chapter by Dr Kletus Likuwa and, the late, Mandhavela Khasera describes the forced removals that took place in Rundu in the early 1970s. A chapter by Herbert Kandjimi Karapo explores the role played by some traditional leaders in criticising South African policy, and advocated for a single unitary state at a time when efforts were being made to obtain their support for the 'Homeland'system. The location of the Kavango at the border meant that it also experienced an intensive period of armed struggle. A chapter by Mr Karapo and Dr Jeremy Silvester gives a detailed description of the armed struggle from a regional perspective. Finally Dr Silvester considers the contested nature of elections in Kavango. He explains the way in which the electoral system changed over time and the region shifted from being perceived as a DTA stronghold to providing SWAPO with an important victory in 1989.

The book was produced with funding from the Embassy of Finland and is, therefore, available for sale at an economical price of N\$120. Copies can be obtained from the MAN office, the Kavango Museum or select bookshops. Proceeds from the sale of the book will be used for museum development in Kavango East and Kavango West.





# Happy Art Hour

@ the National Art Gallery Of Namibia (NAGN)

By Tuuda Haitula

“Happy Art Hour is an informal gathering” explains the gallery’s Collections Curator, Ndeenda Shivute. In this article, I am going to share with you about

why I think this event is a spectacular one, and how our museums can learn from it. The first thing that caught my attention was how low the entry fee was. Just N\$20.00 and that includes two free drinks. Now, who wouldn’t want to be looking at some art and sipping on some red wine? What is really fascinating about this event is, the music is live, the art is live, the people are lively, and the drinks are cold. I don’t know if this is being done elsewhere, but big ups to the National Arts Gallery of Namibia [NAGN].

The most recent edition was held on the 13th of May. The NANG sold 114 tickets in one night. As with the times before, it was a success. We got to see a weaving demonstration

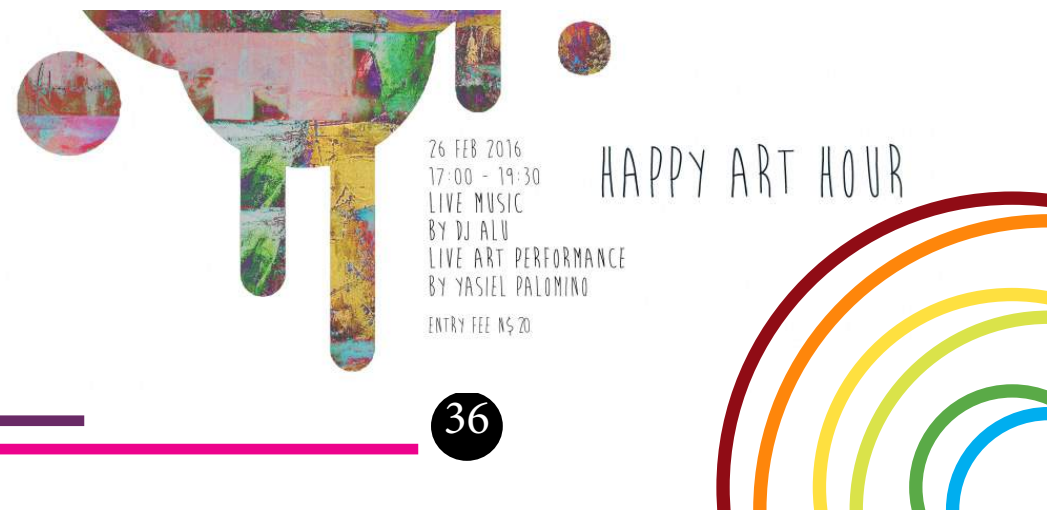
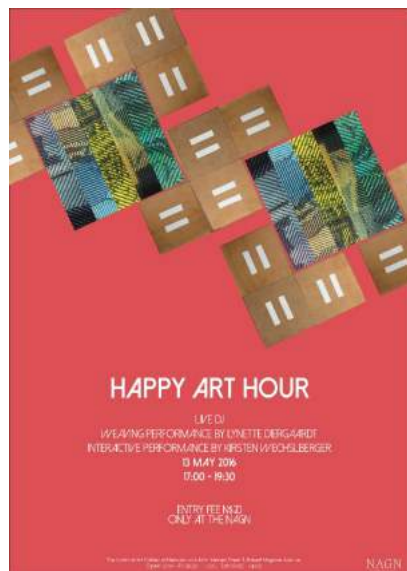
by fibre artist Lynette Diergaardt, as well as an interactive artwork by visual and performance artist Kirsten Wechsberger which was interesting.

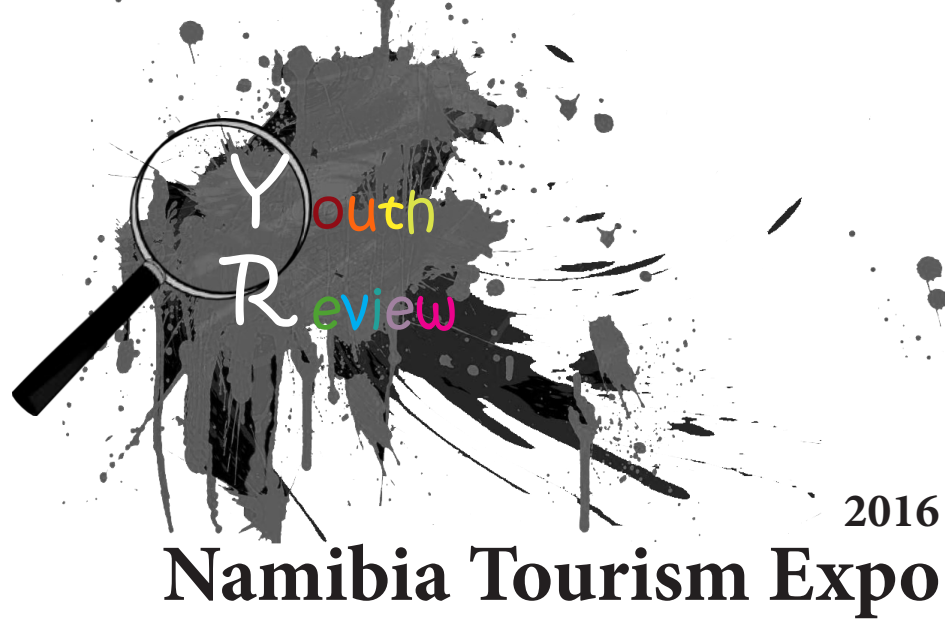
I believe this event brings people together, instead of having to go to a different place just to socialize, art lovers can actually go to the NAGN and socialize there, while enjoying the art. I believe the free two drinks are there to serve as an attraction, but Ndeenda disagrees, saying, the art is the motivator, and the drinks are just a plus.

What can our museums learn from Happy Art Hour? Statistics collected by the NAGN indicate that there has been an increase in the number of visitors to their gallery in the months that Happy Art Hour has taken place, as compared to the months before its launch.

Our museums need to look at such initiatives, something that will increase the number of visitors to our museums, the NAGN has artists making art in front of the audiences during Happy Art Hour. Our museums can invite senior citizens to bring in the intangible heritage to the many objects that are in the museum, instead of letting the visitors only get a little information that is found on captions.

We can learn a lot from the NAGN on how to make our museums engagement hubs, people should feel like they are part of the museum when visiting. The NAGN also has a ‘walk about’ event which happens on a Saturday morning. Basically, this involves curators taking visitors around the gallery, showing them the different items on display and explaining them.





# Youth Review

## 2016 Namibia Tourism Expo

By Bradford Morbeck



The 17th Annual Namibian Tourism Expo kicked off at the Windhoek Show Grounds on May 18th, 2016. The opening ceremonies were directed by Digu // Naobeb, the CEO of the Namibian Tourism Board, who emphasized tourism's growing role in creating jobs and economic prosperity in Namibia. There were also performances from the Etosha Safari Choir, the Nkasa Lupala Choir, and the Wolwedans Choir, as well as further remarks from the Honorable Pohamba Shifeta, Minister of Environment and Tourism. With a water crisis in central Namibia in full force, the Expo's theme was fittingly "Embracing Eco-Tourism".

The Expo showed off a vibrant mix of hospitality services, cultural groups, and popular tourism destinations. Stalls advertised guided tours, lodgings, and tourist attractions in Swakopmund, Luderitz, and Rehoboth, as well as for Etosha National Park. Community Conservation Namibia showed off the achievements produced by their network of local wildlife and sustainable land initiatives from across Namibia. Stalls from neighboring countries Zimbabwe, Zambia, Botswana, and even Indonesia were also present. In one room, students from Namibia University of Science and Technology's Hotel School decorated, set up, and worked a fully functioning restaurant.

One hall was dedicated to luxury food and drink brands. Purchasing tokens and a wine glass gave patrons access to wine samples from several of Namibia and South Africa's top wineries, and also to a glass of fine craft beer from Namibia Breweries Limited. Gourmet coffee companies brewed freshly-ground coffee for passersby, and other stalls featured foreign companies peddling Italian pizza and Belgian chocolate. The Expo also featured a variety of cultural heritage organizations. The Namibian Film Commission showed off its achievements in funding local filmmakers and promoting Namibia to the world as a destination for film. The Namibia Arts Performance Center put on musical drum renditions and affirmed their mission of offering African dances and performances (as well as classical music) for lodges, weddings, and festivals. The National Heritage Council of Namibia put on a lively, hybridized song and dance performance, blending and combining aspects of song and dance from many of Namibia's ethnic groups and peoples. They also featured four spoken word poets, who powerfully expressed themes of personal identity and feelings on their own struggles against racial, ethnic, and gendered oppression in Namibia today.

Namibia's 2016 Tourism Expo was focused on showing off a diversity in ethno-cultural makeup, locations, and institutions in order to market the country's accomplishments to the world and grow the country's tourism industry. Creating a sense of national pride was a very important part of this project. By bringing together many of Namibia's achievements and traditions, the Expo looked to present a unified and vibrant portrait of Namibia to the world.





## Owela Museum

By Winnie Kanyimba



As an intern at the Museums Association of Namibia, I was tasked to write a review. My review is on the 'Owela Museum', and is based on my observations and brief discussion with Mrs. Liina Itamalo, who works at the Museum.

The museum was officially opened in 1958 by the Administrator for South West Africa, but was only named 'owela' in 1996, after the pebble game.

When I visited the Museum, I found a group of men sitting on benches, playing the game together. Mrs. Itamalo noted that the game is a symbol of national unity and has been around for a long time.

Mrs. Itamalo informed me that the Owela is a museum of culture, as it reflects the natural and cultural heritage of Namibia. The collections displayed in the museum are divided into different parts beginning in the right wing, and continue in the left wing. The two wings collectively display the flora and fauna of Namibia, as well as dioramas of the different communities in the country, such as the San, Kavango, Herero and Tswana. The displays are accompanied by photos and text.

I was impressed with the dioramas of the different ethnic groups, in particular the replicas of traditional huts, reflecting the pristine nature of tradition. However, I felt that the space in the left wing was overcrowded, which gives visitors little space to move around freely. Furthermore, I felt that the text was overwhelming to the viewer, and would be easier on the eye if it was reduced.

Culture is an important aspect of life, and it's important to always bear in mind that it's not static. I would recommend introducing more activity in the museum, for example featuring short local films that relate to the dynamic nature of Namibian culture. Such an activity can take place in the unoccupied space in the left wing.



When I asked Mrs. Itamalo how she would improve the museum, she informed me that the museum building is old and in need of renovation, as it sometimes does not have adequate lighting, which interrupts the flow of visitors to the museum. She also mentioned that some visitors are not fluent in English, therefore it would be useful if staff members were enrolled in language courses.

The collections featured in the Owela Museum reflect the supreme value that Namibians place on culture, and I would recommend a visit to both locals and foreigners alike. I hope that the information provided in this review will be useful in developing and improving its features.

# Curator's Toolkit

## How to Make Your Museum into a Tourist Trap

By Jeremy Silvester, Museums Association of Namibia

Museums are important for many reasons – as custodians of the heritage of a community, as celebrations of local culture and resources, as educational institutions and as sites which can attract visitors to a particular place. The sustainability of every museum can be assisted if they can increase the income they obtain from visitors. The majority of visitors to our museums are tourists, either foreign or domestic (Namibian). Museums, therefore, need to find ways to attract more tourists.

Over two years MAN conducted research with tourists and tour operators at the Tourism Expo to establish what actions museums might take to attract more visitors. We have summarized the praise and criticism that we received into a checklist of ten points. You can use these ten points to review the extent to which you are succeeding in turning your museum into a tourism trap.

**1. Warm Welcome.** The entrance to your museum creates the first impression. Often a smile or a message that makes a visitor smile can create the right atmosphere. In Namibia visitors will often be thirsty when they arrive. Do you have the means for them to buy a cool drink or to be offered a glass of cold water?

**2. Clean Toilets.** We have received many comments from tour operators who avoid certain museums because they have had bad experiences with the toilets! Does your museum have an effective system to regularly inspect the toilets to make sure they are clean and stocked with toilet paper?

**3. Contacts with Tour Operators.** Do you know which tour operators operate in your region? Do you have contact details for them and individual tour guides? Most large group tours have set routes. If you have a good relationship with tour operators you might be able to co-ordinate their visit so that the museum can organise a meal or cultural performance for the group and package this as an activity that can be booked.

**4. Road Signs.** MAN has made it a priority to use Regional Museum Development Grants to ensure that there are official, brown, road signs giving clear directions to all our museums. How easy is it for visitors to find your museum from the main road? Can your signage be improved?

**5. Information in Different Languages.** We live in a multilingual society and have visitors from many different countries. Does your museum have a way of making information available to visitors in other languages? Some museums put captions in more than one language, whilst others have brochures in different languages. MAN is also looking at new technology which might make it possible for visitors to hear a guided tour in their mother tongue on headphones as they walk around the museum.

**6. Internet Presence.** The majority of international tourists plan their whole holiday and 'things to do and see' list on the internet. How visible is your museum on the internet (try 'googling' your name)? MAN has a web site which can be used to promote your museum – just send us photographs and information that you would like us to host. We also have a Facebook Page and work with student interns to help regional museums who want to set up their own Facebook Page.

**7. Customer Service.** Colleagues in the tourist sector always stress the importance of efficient and friendly staff. For example, Nakambale Museums was often praised for the quality of the interaction between the Curator and Visitors. Of course this also applied to the way in which enquiries by phone or email are dealt with.

**8. Souvenirs.** It was remarked that many museums do not have distinctive souvenirs, such as crafts or items of clothing, branded with their name and logo. If tourists have a pleasant experience they would often like to buy an item as a souvenir – and to help support your museum if they think you are doing a good job!

**9. Relationship with Local Accommodation.** What accommodation is available within an hour's drive of your museum? Do you have a poster or brochures available at all of these establishments? Have you invited the owners to a tour of your museum? If they have visited and enjoyed the experience they are more likely to recommend a visit to their guests.

**10. Co-operative Marketing.** Are there any tourism forums in your region? Does your museum feature in promotional material produced by your Regional Council or Local Authority, or could you approach them to develop such material? If not, could you combine with other local attractions to produce a brochure that promotes your town/region?



