



# Museum Matters

The Newsletter for the Museums Association of Namibia

Issue 31 & 32 | Jan - Dec 2017



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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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#### BULLETIN BOARD

Page 3: From the Editor  
Page 5: About Us  
Page 7: Internships  
Page 9: Congrats Jeremy!

#### FEATURES

Page 11: European Union Signs Agreement with the MAN  
Page 13: My Museum Experience  
Page 15: Namibians School Wins a Trip to Robben Island!  
Page 19: Who are we? United in diversity?  
Page 20: 2017 Bank Windhoek Triennial  
Page 21: Oshipe Festival  
Page 23: 30 Years of The Old Wheelers Club  
Page 25: Launch of New Displays at the National Earth Science Museum  
Page 27: Namibian Heritage Week 2017  
Page 33: Das Alte Fort Museum – Grootfontein  
Page 35: “Together for cultural diversity”  
Page 37: Another successful Heritage Week in the Swakopmund Museum  
Page 39: SCAMX Celebrates its 10th Edition  
Page 41: My experience in Art, Culture & Heritage  
Page 43: Back to the Future  
Page 45: Kalahari Encounters Makes Waves  
Page 49: Usakos Winter School  
Page 51: ICTOP Conference 2017  
Page 53: Exhibition Development for Namibian Museums  
Page 56: Call for Submissions – Namibian Museum of Music

#### REGULARS

Page 57: Youth Review – Thanushiyah Tharmadevan  
Page 59: Youth Review – Hileni Ndina Shigwedha  
Page 61: Youth Review - Anne-Marie IssaBrown Garises

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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.



“ Once again, we’ve reached the end of the year and as usual, the MAN team has spent the year doing what we do best; Making Museums Matter! ”

## From the Editor

NDAPEWOSHALI NDAHAFASHIPALA

Dear Museum family

Once again, we’ve reached the end of the year and as usual, the MAN team has spent the year 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, 2016/17 and 2017/18).

This has resulted in MAN having to suspend many of its core activities over the last few years. We did however, still continue to providing support to our member museums in every avenue possible and we continued to approach a number of external donors to try to revive our programmes.

This resulted in MAN receiving its biggest grant in the history of its existence for a project entitled ‘Museum Development as a Tool for Strengthening Cultural Rights in Namibia’ funded by the European Union. The grant of 237,025.00 Euros over a two-year period to support activities being carried out by MAN to support regional museum development (page 11).

The project will have four components namely, a mobile exhibition and catalogue on San History and Culture, a mobile exhibition and catalogue of Ondonga History and Culture, the development of a Museum in the Zambezi region and the first Museum of Namibian Music (see the call for submissions on page 56).

As you’ll see from the articles in this edition, MAN has had an extremely busy year, even with our smaller number of staff. From the 11th to the 13th October 2017, the Museums Association of Namibia hosted the International Committee for Training of Personnel (ICTOP) Conference which brought together colleagues from all over the world who are training museum workers. The conference was preceded by a Museum Education Training Workshop at the National Archives of Namibia, Tuesday 10th October 2017 (page 51).

On the 12 -15 September 2017, all SCAMX participants met at Out Of Africa Town Lodge in Otjiwarongo, to present their exhibitions for the SCAMX 10th edition (page 39). The Museums Association of Namibia worked in partnership with Usakos Town Council, UNAM, the District Six Museum and the University of Basel on a one-week International winter school on exhibition making as knowledge-transfer from 23rd-31st August 2017 (page 49).

This issue has quite a few submissions from our member museums highlighting their activities over the past year. It’s always exciting to see what the museum community has been up to. Perhaps you’ll even find something that relates to you or you’d like to get involved in.

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. Have a great festive season. Until next time, keep Making Museums Matter!





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

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

The Executive Committee (EC) is the decision-making body of the Museums Association of Namibia. The Committee provides leadership and overall strategy for the organisation

as well as assuring everyone that the organisations finances are sound, its operations are legal and that its procedures work. The EC represents the membership of the organisation and oversees the long-term development of MAN. The Organisation is led and managed in line with its governing documents. The role of an Executive Committee of the Museums Association of Namibia is a voluntary one.

The current EC consists of Ms Hertha Ndahambeela Ipinge (Chairperson), Dr Martha Akawa-Shikufa (Vice-Chairperson), Mr Werner Hillebrecht, Ms Helke Mocke, Mr Goodman Gwasira and Ms Stella Imalwa. The secretariat consists of Dr Jeremy Silvester (Director), Ms Nehoa Hilma Kautondokwa (Museum Development Manager) and Ms Ndapewoshali Ndahafa Ashipala (Office Manager). Ms Bertha Ndalelwa Indongo held the position of Finance Officer from since April 2014. She left MAN at the end of April 2017. The entire MAN team wishes Bertha success in her new job and in all her future endeavours. The duties of the finance officer have now been absorbed in to the job description of the Office Manager; bringing the number of MAN's staff complement to only three.

- Editor



Name: Anne-Marie IssaBrown  
Garises  
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17th January – 02nd February 2017



Name: Thanushiyah Tharmadevan  
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11th – 29th September 2017



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Institution: Namibia University of  
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01 September 2017 – 31 January 2018



Name: Hileni Ndinelago Shigwedha  
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01 July – 30 September 2017



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Course: Bachelor of Tourism  
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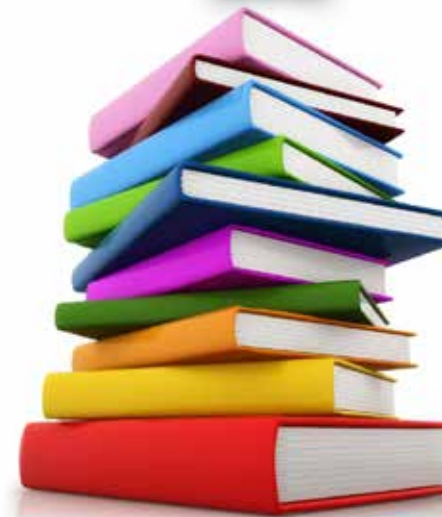
01 August 2017 – 31 January 2018



Name: Paige Linner  
Course: Master of Arts in Public  
History  
Institution: Western University,  
Canada

30 October 2017 – 31 March 2018

# Internships



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

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

Applications for internships can be submitted to the Museums Association of Namibia together with an updated CV to [museums@iway.na](mailto:museums@iway.na) for the attention of Ms Ndapewoshali Ashipala, Office Manager.

- Editor





# Congrats Jeremy!

We're pleased to announce that, during the Tri-annual Conference of the Commonwealth Association of Museums (CAM) held in June 2017 in Canada, our very own Dr Jeremy Silvester, Director of the Museums Association of Namibia, was elected to serve a three year term on the CAM Board.

The Board also includes representatives from Canada, Guyana, India, Kenya, Pakistan, New Zealand and the UK. We believe that this marks a recognition of the innovative work that Dr Silvester has been doing in the museum sector in Namibia.

Congratulations on your appointment Jeremy!

- Editor







Her Excellency, Jana Hybaskova, Ambassador of the European Union to Namibia officially launched a project entitled 'Museum Development as a Tool for Strengthening Cultural Rights in Namibia' at 10am on Monday, 27th November, 2017. The launch took place at Jo Jo's Music and Art Café in the central courtyard of the Namibian Crafts Centre in Windhoek.

The launch included performances by the Namibian Marimba Band and Ms H and Chantel and representatives of the Museums Association of Namibia (MAN) and the Ministry of Education, Arts and Culture will also speak. Light refreshments will be provided.

The European Union will provide 237,025.00 Euros over a two-year period to support activities being carried out by MAN to support regional museum development. The Museums Association of Namibia will work in collaboration with the Ministry of Education, Arts and Culture to develop two new museums.

The project will have four components. One will be the first Museum of Namibian Music and the project launch will also be used to invite musicians and members of the public to assist by identifying musical instruments, recordings, photographs or stories that might be included in the museum.

## European Union Signs Agreement with the Museums Association of Namibia

A workshop is already planned for February next year where key stakeholders will meet to start planning the museum. The second museum will be developed in Katima Mulilo and will focus on the links between the environmental resources of the region and the cultural rights of local communities.

The project will also work on two new mobile exhibitions. One will be developed in collaboration with the Namibian San Council and will provide insight into the history and culture of Namibia's San communities. A second mobile exhibition will be produced in collaboration with Nakambale Museum at Olukonda. Catalogues will be produced to accompany both of these exhibitions and will provide information about historical cultural artefacts, heritage sites and contemporary concerns.

If you should require further information please contact Ms Ndapewoshali Ndahafa Ashipala, Museums Association of Namibia, Tel: +264 61-302230; Email: [museums@iway.na](mailto:museums@iway.na)

- Dr Jeremy Silvester, Director, Museums Association of Namibia





“ The aesthetics of museums have always fascinated me, the buildings and architectural genius, the artefacts or collections, and usually the employees who always seem to smile weirdly like they are automated in a way. ”

The aesthetics of museums have always fascinated me, the buildings and architectural genius, the artefacts or collections, and usually the employees who always seem to smile weirdly like they are automated in a way. The working mechanics are strange and complex, museums almost became any collector's little sanctuary. I have had the privilege to see some of the most amazing museums in Namibia which is most of them, and in Cape Town.

However, what gets me interested is the wonder in a child's eyes when they step into a museum for the first time and, you can always tell when it's the first time for a child in a museum. (How you can tell is simple, the child walks in all casually and uninterested and then they see something that interest's them and you can almost see the child's body drift away from the group tour and to what gets their attention the most, and in that moment, you know you have captured the heart and imagination of the visitor). For me, that is one of the most important functions of a museum, even though the functions can vary.

I always contemplate explicit knowledge against tacit knowledge to ascertain which best defines a museum and for the first time in a long-time I realised that they are both important in a museum setting. Knowledge is transferable therefore, I think of museums as the leaders in explicit and tacit knowledge diffusion. Museums serve to inspire and encourage school learners and scholars in areas such as problem solving critical thinking, communication and essential understanding of certain subject matter.

There seems to be criteria that defines the type of people interested in museums and heritage, and here you will find them engaged in conversation on the discourse of museums and heritage. Should you like to think of Heritage as ever changing, then I like to believe that the museums world in Namibia is not too far for this concept.

In almost every typical museum setting here in Namibia you will have the per colonialism, colonialism and post colonialism period depicted in an ever changing or permanent exhibition on these three periods. Museums should contribute to influence the political landscape, social, moral values and ethical morals in Namibia. Therefore, museums should organise discussions and social events to encourage more people to use the museum space and get people talking about museums and not just as collecting, cataloguing and exhibition of objects institutions, but rather also as social living heritage institution.

# My Museum Experience

Rebecca China Haufiku, Museum Enthusiast







# Namibians School Wins a Trip to Robben Island!

Tsau //Khaeb Secondary School from Ross Pinah in //Karas Region have won the 10th annual edition of the School Clubs and Museums Exhibition (SCAMX) Competition organized by the Museums Association of Namibia (MAN). The team will be travelling to Robben Island Museum off the coast of Cape Town to represent Namibia at their annual Spring School.

Ms Jabu Sibeni, the teacher who worked with the winning History Club said: “Since it was our learners first time to participate in such a national event, nervousness could be spotted. But, when the overall winner was announced, they were overwhelmed with joy and endless pride. They realized that hard work can really pay off. We would like to thank the Museums Association of Namibia and the sponsors for organizing this wonderful event. We are now impatiently waiting for our trip to represent the Land of the Brave in South Africa. My learners have learnt the truth of something once said by Branch Rickey, an American civil rights activist - ‘You don’t stumble upon your heritage. It is there, just waiting to be explored and shared with those around it’”. The school also walked away with the special prize for the best oral history research (a set of new Namibian history books donated by UNAM Press).

Ms Hilma Kautotondokwa, MAN’s Museum Development Manager and SCAMX Co-ordinator, explained the concept behind the competition “SCAMX is about making museums and heritage matter to young Namibians. We believe that the best way to do this is to engage the hands, minds and hearts of learners. It is about creating a dialogue between the young and older generation. But most importantly, it is about creating an echo of the voice of our youth in our museums and ensuring that the communities that they serve have a sense of involvement and ownership. We have encouraged all the participating schools to mount their displays in their region during heritage week.

The theme of ‘Namibian Heritage Week’ is ‘we are in it together’ and SCAMX is a great chance for young people to get involved in discovering and celebrating our cultural heritage”. The theme for this year’s SCAMX competition was ‘Traditional Music and Dance’ as MAN felt it was important that we are aware of our diverse musical heritage. Mr Goodman Gwasira, a lecturer at UNAM and Chairperson of the panel of judges, said “The quality of exhibitions has improved tremendously over the years, such that this year’s competition was very difficult to judge. The future of Namibian heritage is in good hands indeed”. Since the competition started it is estimated that over 6,000 learners have been involved and many have gone on to study or work in the museums and heritage sector.





Learners at Cheetah Conservation Fund



SCAMX 2017 Winners

Delta Secondary School from Khomas Region were the runners-up in the competition and won an educational weekend in Swakopmund. The defending champions, Fridrich Awaseb, came third and won a weekend at the Cheetah Conservation Institute (to learn more about the world's fastest animals). Leevi Hakusembe Secondary School (Kavango West) won a digital camera for their History Club and Matumbo Angelina Ribebe Secondary School (Kavango West) won a bumper hamper of stationary.

The 10th edition of the SCAMX competition was only made possible thanks to the support of a number of important sponsors. The main sponsorship came from UNESCO (facilitated by the National Commission for Namibia). Out of Africa Town Lodge in Otjiwarongo gave a generous discount on meals and accommodation. Robben Island Museum sponsored the first prize, the Cheetah Conservation Fund hosted a visit by all the participants and also sponsored a prize. The Namibian Newspaper sponsored advertising for the competition. Prizes for the winners and 'book boxes' for all the schools that participated in the finals were provided by Joel Vision Production, Mamokobo Video and Research, UNAM Press, Basler Africa Bibliographien. Ms Kautondokwa said "We really appreciated the support from all our local and international sponsors. We believe that this competition is helping to build unity in the Namibian House". - Editor



The Museums Association of Namibia Team





# Who are we? United in diversity?

What unity do we refer to when we are still divided?

I mean, we hold on to colonial mindsets that were set by the narrow-minded. Occasionally united but to increasing racism and tribalism we grow blinded. To the illusion that we living in harmony but a state that can cease to exist if not reprimanded.

Yes, nothing wrong in being proud in ones particular heritage.

What is wrong, is racial or tribal debate underlined by clear rage.

Due to a post-independent Namibia not having gone through a healing stage. So just like a carbon duplicate, visible wounds from the past remain, even if we have turned the page.

Heritage week started off exclusively for museums and making them matter more.

However the potential of museums celebrating heritage unconventionally was brought to the floor.

With a nation-wide acceptance, the annually expected positive impact of it was better than before.

We were all in it together for that second week in September but who are we at the core?

Unfortunately at times we identify ourselves with many misleading perceptions of society.

Such as wealth being determined by the fairness of your skin or the last name on your ID.

There is a thin line between heritage pride and selfish use of inherited resources of the country.

If we can just set aside our pride and share in Namibia's abundance, there will be unity in diversity.

So that we can aspire to settle in areas where our ancestors did not claim.

Fuse all traditional recipes and create national dishes worthy of international fame.

Realize that traditional attires are dynamic and can also be worn.

Informally or formally without shame.

Communicate in our maternal or paternal tongue and alongside English regarded officially the same.

**By Asser Ndeutapo Manyá**

## 2017 Bank Windhoek Triennial

Ndeenda Shivute

For the National Art Gallery of Namibia (NAGN) and Bank Windhoek, this year brings with it the much anticipated 2017 Bank Windhoek Triennial. Now the largest nationwide art exhibition and competition, the Bank Windhoek Triennial as we know it has undergone many significant changes over the years. The first Standard Bank South West Africa Art Exhibition was initiated by a Mr Hendrik Venter in cooperation with Standard Bank in 1981 at the College of the Arts (known at that time as the 'Conservatoire'). At this event, painter Koos van Ellinckhuijzen won the first prize with an artwork titled Zebras running into dawn at Etosha.

The aim of the 1981 iteration of the competition "was to expand the art market ... and to facilitate contact with artists from all walks and disciplines of the visual arts" (National Art Gallery of Namibia, 2006). However, it is noted that artists "from all walks and disciplines" were in fact not represented and instead only painters from the Windhoek-based arts community participated (Moll, 1999). In an effort to remedy this, the Arts Association proposed the idea of a Biennial structure to Standard Bank as continued sponsors in order to extend the reach of the competition into a truly nationwide project (ibid). In 1985, this exhibition was named the "Standard Bank Biennale" for the first time, and was open to entries of sculpture, photography, painting and craft (National Art Gallery of Namibia, 1999), and in 1991 the exhibition was hosted for the first time at the NAGN (ibid).

In 2006, the NAGN approached Bank Windhoek with a renewed proposal for a nationwide exhibition, the Bank Windhoek Triennial, after Standard Bank decided to prioritise its sponsorship budget for other projects in 2005 (ibid). In 2008, Bank Windhoek and the NAGN hosted the first ever Bank Windhoek Triennial (Bank Windhoek, 2008). Instead of happening every two years as with the Standard Bank Biennial, the Bank Windhoek Triennial has occurred every three years, arriving at its fourth iteration in 2017.

In 2014 the Triennial included the work of three 'life-time achievers' who were invited to exhibit by the NAGN. In 2017 the NAGN will expand this into a 'curated section' with the purpose of not only showing the works of life-time achievement award winners but also in order to gather selected works from past Triennials in one space. This historical section alongside the contemporary artwork submissions will create a much needed space for reflection and introspection into the current social, ideological and epistemological environment that visual arts in Namibia finds itself in. The Bank Windhoek Triennial deadline for submissions of artworks was 30 June 2017. The exhibition opened 1 September 2017 at 18h00.

The Sub-division of National Heritage and Culture Programmes, Oshikoto Region conducted a study on Oshipe Festival. The research study mainly focused on rituals. The study of ritual practices and morality are fundamentally, rooted in religious practices and beliefs. Rituals are universal features of human existence. Rituals are in fact an inevitable component of culture. Yet within this universality, the inherent multiplicity of rituals practices, both between and within culture also reflects the full diversity of the human experience.

Oshipe Festival is a thanks-giving ceremony that is celebrated annually in the northern part of Namibia, specifically by Aawambo Communities (Aandonga, Aakwanyama, Aakwambi, Aangandjera, Aakwaluudhi, Aambalantu, Aakolonkadhi and Aambandja). These communities celebrate diverse “traditional” ceremonies and festivals of similar kind such as naming ceremonies, rites of passage, traditional marriage and rainmaking. Oshipe festival is a cultural based occasion that tying communities together, essentially agrarian that depicting the significance of the crops in the social-cultural life of Aawambo communities.

Elina Hamunyela, Culture Officer, Oshikoto Region



The festival is part of their aboriginal cultural heritage that symbolizes the end of the crop's harvest and is celebrated between May and August depending to the rainfall of that specific year. The event is also practiced by other diverse countries in the world (India – Pongal festival, Korea- Choosuk festival, Cameroon-Nguon festival, Israel-Sukkoto Ceremony, Japan- Neename-sai, Zambia-Nc'wala traditional ceremony and Nigeria-Festival of Yam) which varies according to climate, various time and crops. During these social practices, various rituals are observed.

The Oshipe festival typically features activities such as feasting, totemic poem, prayers, traditional dances and songs, worship rites, chants and recites to the ancestors. The rituals are performed at the living area (palisade) in front of the wife-sleeping hut (oshinyanga shondjugo). The head of the house officiating the event and thank the ancestors and God, for a bountiful harvest by reciting the following prayer; Iiyaloo aathithi na Kalunga ka Nangombe! “Shekupe muthithi taamba, shekupe Kalunga ka Nangombe shambekela nomaako gaali.” He/she then offers the prepared food to the ancestors and God by throwing (ta yamba koombinga ne (4) dhevi) them to all four directions of the earth (East, West, South and North) inside the house. These actions are rituals. He/she took a lump “onkanko” of porridge (oshifima), dips it in the spinach (ombidi) and beans sauce (oshingali) and narrate that “take thou the spirit of the east” (aathithi yokuuzilo tambeni) “take thou the spirit of the west”, (aathithi yokuningininio

# Oshipe Festival

tambeni) “take thou spirit of the North” (uumbangalantu) and “take thou the spirit of the South” (uumbugantu).

The Aawambo also celebrate their festival by serving beverages pouring the traditional sorghum beer (omalovu giilya) in the wooden goblets (iitenga) until spilled on the ground to give back to the earth to express thankfulness and respect to supernatural beings. During this ritual, the women keep on ululating while men are chanting.

The climax of the ceremony is the offering food to the four directions and the spilling of the traditional beverages on the ground. These are the act of offering to the ancestral spirit.



In June 1986 twenty six old-car enthusiasts met to form a club with the aim of encouraging the interest, ownership, use, restoration and preservation of motor vehicles older than twenty-five years, as well as to promote competitions, exhibitions and other activities in the furtherance of these aims. Of the original founders 10 are still members, along with a further 500 members and their families.

The Club is recognised by 'Fédération Internationale des Véhicules Anciens' (FIVA) as an international motoring club and officially recognised by the Government of Namibia (NATIS) as the authority on older motor vehicles. Whether it was a carnival procession or a Miss Universe pageant, the Old Wheelers are always there. During the Queen's Independence celebration visit the Old Wheelers Club was called upon to provide cars. Supporting the 1999 London to Cape Town 'Hero Classic Rally' the Club provided cars and marshals for the route through Namibia. The official feedback received was that we gave the most efficient support during the entire rally between London and Cape Town.

In 1991 vacant ground was purchased from City of Windhoek for the building of a clubhouse and motoring museum. On the 26th of January 2013 the ground breaking ceremony was held and in December 2013 the doors to the new clubhouse in Rugby Street were opened. Our next phase of development has commenced with the building of our museum, which will be a national attraction open to both visitors and the public.

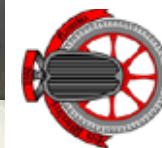
Those interested in joining the Old Wheelers Club need not own an old vehicle, by attending the Club as social members they can enjoy the history of bygone days of motoring, excellent food and facilities. Membership applications may be down loaded from our website. Enjoy the atmosphere and harmony amongst a diverse group of people, all with a common interest in motoring. Constituting an additional 300 members, the BMW Motorcycle Club, the Harley Owners Group of Namibia and the Land Rover Owners Namibia are all affiliate clubs. Networking and procurement of vehicles and spares is an important aspect of our Club activities.

Members are invited to participate and enjoy several sponsored motoring events each year. Events vary; fun events, competitive (regularity trials), around town outings and week end excursions. Every few years we undertake a week-long rally to more distant destinations.

The Clubhouse is open Monday to Thursday from 16h00 for lunches and evening meals. Friday from midday and Saturday's from 11h00. A comprehensive menu is available, so we are a popular venue for both lunches and sundowners with Windhoek's business community. Venue hire is available utilising our main hall which seats 80 people. Contact our Clubhouse Manager Detlev Hovemann 081 435 5247 for reservations. Contact [info@oldwheelers.com](mailto:info@oldwheelers.com) for admin and membership queries or at the clubhouse from 16h00. Visit our website [www.oldwheelers.com](http://www.oldwheelers.com) or find us on Facebook



Old Wheelers Club of Namibia  
PO Box 3683 - WINDHOEK - NAMIBIA  
Tel: +264 61 231356  
web: [www.oldwheelers.com](http://www.oldwheelers.com)  
email: [info@oldwheelers.com](mailto:info@oldwheelers.com)



30 Years of The Old Wheelers Club



In 2001, the cultural policy Unity in Diversity was published. Following this, the Museums Association of Namibia (MAN), was given responsibility by the Ministry of Basic Education and Culture for regional museum development. MAN then started to receive an annual grant-in-aid from the Namibian Government to issue Regional Museum Development Grants to help museums across the country to obtain equipment, such as cameras and computers, or to acquire new displays or the services of experts. Initially the maximum size of a grant was N\$20,000, but then the grants were increased to N\$100,000. The increase in the grant money resulted in fewer grants being issued, but since the monetary benefit became larger the grants had a greater impact for museums that received grants after successful application. Since 2005 a total of 84 RMD grants have been provided by MAN.

In 2016 the National Earth Science Museum, which forms part of the Geological Survey of Namibia within the Ministry of Mines and Energy was one of only three institutions, which successfully applied for a Regional Museum Development Grant of N\$100,000. The museum applied for this grant after a visitor's survey, which was conducted over the last three years, showed that there was a general need for more interactive displays for younger visitors to the museum. Since the museum is the only geosciences museum in the country, it was felt that a dinosaur digging pit and electronic earthquake would attract more youthful visitors to the museum, which is located at the Ministry of Mines and Energy in Aviation Road no. 6.

“

**Both displays were launched on the 28th of April in the museum, with an actual demonstration of the new displays to those present. Various stakeholders came to the event, including the Acting Deputy Permanent Secretary of the Geological Survey, Mrs. Gloria Simubali, staff from the Museums Association of Namibia, staff from the Ministry of Mines and Energy, teachers from various local schools, and some kids, who had huge fun digging up their first dinosaur bones.**

”

Various artists and experts from both South Africa and Namibia worked meticulously over the last 13 months to design and produce the state of the art interactive displays. The bones of the dinosaur in the dinosaur digging pit look like the real thing and are based on those of a dinosaur, named Massospondylus, which once walked in Namibia 200 million years ago.

The earthquake shows a beautiful landscape with a river passing through, which can resemble any part of our beautiful country, and consists of two plates, which move past each other to show how earthquakes are produced. There are also flashing lights, which change from green, to yellow, to red to show an increase in the intensity of the earthquake as the two plates rub against another ever faster. It is known that earthquakes can change a landscape completely and many have had devastating effects on cities and towns.



## Launch of New Displays at the National Earth Science Museum

Helke Mocke, Chief Geoscientist, National Earth Science Museum





#### **WHAT IS HERITAGE?**

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

#### **WHAT IS NAMIBIAN HERITAGE WEEK AND ITS HISTORY?**

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

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

#### **WHAT IS THE SIGNIFICANCE OF HERITAGE WEEK?**

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

#### **WHAT ARE THE THEME AND DATES FOR HERITAGE WEEK 2017?**

The theme for Namibian Heritage Week this year is "We're in it together."

The aim is for there to be a week dedicated to Namibian heritage each year which includes participation from government, organisations and individuals from all fourteen regions so that the week can successfully become an annual and national event.

The Heritage Week team's role is to facilitate the success of the week through providing support to organisations and individuals who host or participate in events during the week through logistical support and marketing.

However, as the theme states, we're all in this together. This is a week for every single Namibian to get involved in celebrating and learning about Namibia's rich and diverse heritage. Namibian Heritage Week 2017 will be from the 18th-24th September 2017



### WHAT ARE THE KEY OBJECTIVES OF THE WEEK?

- To celebrate Namibia's rich and diverse heritage
- To promote the safeguarding and protection of all cultural heritage in Namibia irrespective of their religious or ethnic identity
- To recognize that all forms of cultural heritage in Namibia are valued as equal in importance
- To promote understanding across diverse communities of the communal value of heritage
- To recognize that the holdings of cultural repositories are also locations of the tangible expressions of human history
- To preserve knowledge of the indigenous communities of Namibia
- To develop, maintain and support a wide network of contacts and partners dedicated to the preservation of cultural heritage through effective practices

### WHAT ACTIVITIES WILL TAKE PLACE THIS YEAR DURING HERITAGE WEEK?

There were over 45 activities across the country during the week. There was also at least one activity each day of the week in Windhoek.

### WHO CAN PARTICIPATE IN NAMIBIAN HERITAGE WEEK AND HOW?

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



## A collage of 15 photographs showing various activities from the 'A Day in the Life of a Village' project. The images depict people in traditional and modern clothing, markets, performances, and community gatherings. The photos are arranged in a grid-like fashion, with some images rotated 90 degrees clockwise. The subjects include individuals, groups, and scenes of daily life and cultural events.

A large flat-screen television is shown, displaying a vibrant scene of a group of approximately ten people, likely of African descent, celebrating. They are dressed in a mix of traditional African clothing, such as patterned dresses and headwraps, and modern casual wear like jeans and t-shirts. Many are holding small flags with green, white, and blue stripes. The background of the TV screen shows a building with large windows. The TV itself has a silver bezel and a stand with two long, angled legs.

- Editor



# DAS ALTE FORT MUSEUM - GROOTFONTEIN



MAGDA KLITZKE (MRS), CURATOR

Many visitors complimented us on our beautiful and clean Museum of which we are very proud of and they also said to go through the Museum is a trip through time.

The youth of today do not know what it is like to live without television, a telephone or cellphones – we have a communication corner in our museum and school groups find it very interesting. Remember that you had to ring the manual telephone exchange in your town to put you through to local numbers and when you wanted to speak to someone in Windhoek – your telephone exchange had to contact Windhoek and put the call through. A call to South Africa or elsewhere took much longer (3 to 5 hours) as your telephone exchange had to contact Walvis Bay (then South African Territory) who then contacted the exchange in S A who then phoned the number you asked for. Life has become much easier today and therefore a trip through the past is well worth the time taken and helps to appreciate what we have today.

I also found that the school children do not really comprehend what independence means to them. Therefore we are busy collecting more information about the period 1989 to 1991 of the deployment and evacuation of both the Cuban and South African troops from Angola and Namibia (then South West Africa). The main purpose is to let the youth appreciate the freedom and opportunities they have today.

We were very fortunate to receive donations of artefacts from a number of people who retired to old age homes – just to mention a few :

From a shoemaker (cobbler) a complete set of wooden shoe forms in all sizes from number 3 – 13.

For our ethnical room – 76 artefacts of San, Ovahimba, Owambo, southern Angola and East African origin.

We would like to THANK the Museum Association, the Scientific Society, the public, schools and visitors for their constant support, backing and patronage.





# “Together for cultural diversity”

At independence, one of the goals set by the Government was to develop the country's cultural identity by promoting its openness in new areas. The challenge is embodied in the motto defined with the establishment of the FNCC in July 1991: “Together for cultural diversity”. This shared will of France and Namibia was never forsaken, and the Centre has become an essential forum bringing together the mosaic of cultural communities that makes up the wealth of Namibia.

With its remarkable architecture, FNCC is located in a central and attractive location, and on a 4,000-m<sup>2</sup> plot donated by Namibia. As a vector of French and universal values, FNCC is contributing to the promotion of the Francophonie and culture as well as French and Namibian arts, in all their dimensions. The Centre is a true forum for expression and debate for all civil society actors on key national and international contemporary issues.

As a local-law entity with binational status, the FNCC is proudly part of the Namibian cultural network. It is also a partner of the National Arts Council of Namibia, through a historic agreement that will fund and support arts projects to benefit artists, their beneficiaries, communities and the economy of the country. The FNCC is also proud to participate in different activities aimed at promoting Namibian culture as well as decentralizing these ventures, such as Heritage Week, or being part of the recent National Readathon initiative in the Oshana region, or putting together free concerts in various towns throughout the country during World Music Day celebrated annually in June.



## SUBSTANTIAL, MODERN AND POPULAR CULTURAL SUPPLY

The FNCC conducts over 200 cultural events yearly through exhibitions, cinema, concerts, theatre, dance, fashion, debates, library animations, and conferences, trying to guarantee access to different kinds of arts to as many people as possible. The FNCC conducts classes in the French language and more recently the English language, as well as photography.

## IMPACT

Driving the development of evidence and research in understanding the impact arts and culture plays on the wider society will be critical to shaping and developing arguments in favour of sustained public investment in arts and culture. Never has there been a more important time to stimulate the debate, share intelligence, and work in partnership with the sector and beyond, so that the benefits of arts and culture are discussed as a mainstream issue rather than remain at the margins.

The value of arts and culture to society has long been debated. We know that arts and culture play an important role in promoting social and economic goals through local regeneration, attracting tourists, developing talent and innovation, and improving health and wellbeing.

These benefits are ‘instrumental’ because art and culture can be a means to achieve ends beyond the immediate intrinsic experience and value of the art itself.

FNCC firmly believes in the illuminating of arts and culture in Namibia, and the wider world. The impact of arts and culture are grand: touching on economy, health and wellbeing, society and education. It is vital to recognise the strength of this natural resource.

- Alexandrine Guinot, Communication Officer, Franco-Namibian Cultural Centre





“We are in it together” was the slogan of the Namibian National Heritage Week 2017. While we focussed on Namibian intangible heritage last year, in 2017 we took the slogan literally: We are all together on this spaceship earth and like Hangula Werner noted “We are all crew, not passengers! We all have to do our part to keep the impact of climate change as low as possible and to adapt to climate variability.” Charismatic Hangula, the graphic designer and now kind of ambassador of the “Changing Climate – Changing Namibia” exhibition noted we have 4,4 million hands in Namibia to take action (2,2 million people with two hands).

The students at the coast also had to take action. The Scientific Society Swakopmund (of which the Museum is part) together with EduVentures, NaDEET (Namib Desert Environmental Education Trust) and the National Aquarium of the Ministry of Fisheries and Marine Resources organised a rally for students covering different stations, where different posters, educators and activities gave them a once-in-a-lifetime opportunity to learn about Climate Change in an entertaining way. “This is so much fun!” and “Who wants to go to the prize giving, when we can be here?!” were comments overheard from the enthusiastic students, who got a spaceship earth passport filled with stamps from the different locations visited.

The last station was the sick planet earth as played by the comedian Fernando Ta Fish. The children helped him become healthy again by choosing responsible actions and pledged to take real action to combat climate change, thus receiving a sticker to remind themselves and their family.

EduVentures is funded by Germany, thus the exhibition and program was both marketed as part of the Namibian Heritage Week and the German Weeks activities. The activities for the youth at the

Swakopmund Museum caught the attention of the Ambassador of the Federal Republic of Germany, H.E. Christian Schlaga, as well as the Swakopmund Mayoress, H.W. Pauline Nashilundo and they graced us with their presence and handed over educational books to scholars of Festus !Gonteb and Tamariskia Primary School.

We thus had a very special Heritage Week in the Swakopmund Museum. A special thanks goes to all the people that participated, including Hangula Werner, Korris Kaapehi, Holger Vollbrecht, Baster Katupose, Klara Leithauser, Fernando Filipe and all the others! Another focus of the Heritage Week in Swakopmund, concentrating on local heritage, was the new exhibition in the Swakopmund Museum: “125 years Swakopmund”. This exhibition tells the history of this unusual town, which was built out of nothing 125 years ago. The Swakopmund exhibition is still to be seen in the Swakopmund Museum and as always everyone is welcome!

Nadine Kohlstaedt, Swakopmund Museum  
Photos credit: Xenia Ivanoff-Erb

## Another successful Heritage Week in the Swakopmund Museum







# Celebrates its 10th Edition!

On the 12 -15 September 2017, all SCAMX participants met at Out Of Africa Town Lodge in Otjiwarongo, to present their exhibitions for the SCAMX 10th edition. Since the competition started, it is estimated that over 6,000 learners have been involved in the programme.

The School Clubs and Museum Exhibition competition is a bridge that takes the youth into the Heritage sector. In a country where heritage and museums are on the fringe of socio-economic development, such a bridge is indispensable. The competition is about making museums and heritage matter to young Namibians. It is about creating an echo of the voice of our youth in our museums and ensuring that the communities that they serve have a sense of involvement and ownership. The best way to do this is to engage the hands, minds and hearts of learners. SCAMX is a great chance for young people to get involved in discovering and celebrating our cultural heritage.

The competition is especially vital to the heritage sector in two ways. Firstly, the competition introduces museums to both participants and the public, who could be potential regular museum visitors,

museum developers or sponsors. Secondly, the competition encourages the youth to take-up careers in the fields of heritage and museology.

Preparation for the competition is indeed a vital learning space. The exhibition-making practise enriches participants with research, decision-making and exhibition design skills, a very rare opportunity for young people in Namibia. The research process ensures a dialogue between the young and older generation and / or knowledge bearers in the community that would have not been possible in everyday life. Therefore, keeping the competition running encourages the youth to be active citizens by engaging with debates on in museology and heritage conservation systems.

This year's theme, traditional music and dance enabled participants to explore all Intangible Cultural Heritage's domains. Exhibitions explained origins and educational value of music and dance, beyond entertainment. Therefore, the theme enabled participants to trace dance and music performed in their region to their origins such ritual performance, festivals and sites associated with a dance or songs.

Exhibitions' narratives encompassed dance and song lyrics' meanings, materials as well as skills required to make and play traditional musical instruments.

The conference was held over two days. On the first day, participants mounted their exhibitions in one venue, after which the competition was officially opened by Mr Boyson Ngondo, Deputy Director, of the Directorate of Heritage Culture Programmes. The exhibitions were then open for public view and judging.

On the second day of the conference, participants were taken to the Cheetah Conservation Fund for a half day visit. Participants, not only learn saw live cheetahs, but also learned about cheetah in Namibia and the work of the Fund in reducing the human-wildlife conflict.

Tsau IlKheb Secondary School, from Rosh Pinah won first prize, with their exhibition titled Nama Stap, let us move and grove. The first prize is a trip to South Africa Cape Town, to participate in the Robben Island Museum's Spring School, held on the historic Robben Island. The spring school brings together young people from South Africa, Botswana, Namibia, and Zimbabwe. The Spring School is an integrated heritage programme through which basic knowledge on heritage values and conservation is taught, and provide a platform to develop mutual understanding and networks among students and teachers. The school also walked away with the special prize for the best oral history research (a set of new Namibian history books donated by UNAM Press).

Delta Secondary School from Khomas Region were the runners-up in the competition and won an educational weekend in Swakopmund.

The defending champions, Fridrich Awaseb, came third and won a weekend at the Cheetah Conservation Institute (to learn more about the world's fastest animals). The third prize will be a weekend trip sponsored by a local lodge or institution, such as the Cheetah Conservation Fund. MAN believes strongly in giving local businesses the opportunity to sponsor prizes and to supply educational packs with books for every participating school.

Leevi Hakusembe Secondary School (Kavango West) won fourth prize and received a digital camera for their History Club. Matumbo Angelina Ribebe Secondary School (Kavango West) won fifth prize and received a bumper hamper of stationary.

The 10th edition of the SCAMX competition was only made possible thanks to the support of a number of important sponsors. The main sponsorship came from UNESCO Participation Programme, facilitated by the Namibia National Commission for UNESCO. Out of Africa Town Lodge in Otjiwarongo gave a generous discount on meals and accommodation. Robben Island Museum sponsored the first prize. Cheetah Conservation Fund hosted a visit by all the participants and also sponsored the third prize. The Namibian Newspaper sponsored advertising for the competition. Prizes for the winners and 'book boxes' for all the schools that participated in the finals were provided by Namibia Scientific Society, Joel Vision Production, Mamokobo Video and Research, UNAM Press, Basler Africa Bibliographien. The Ministry of Education, Arts and Culture sponsored transport for all participants.

- Nehoa Hilma Kautondokwa, Museum Development Manager, Museums Association of Namibia

# My experience in Art, Culture & Heritage



I'm Kleopas Nghikefelwa, young Namibian citizen with passion to promote Namibian arts, culture and heritage. My desire for choosing and following a career in this sector is; because I want to work with natural subjects that are touching and comforting living-humans' hearts, emotions and minds at same time. Growing up in Okongo village, Ohangwena region, which once declared as a "War Zone" or "Operational areas", during the war (of Namibia independence 1966-1989), in which thousands of Namibians recorded to have lost their lives, including our dear mother (Beatha Nepembe) and her precious little daughter (Martha), who died in landmine explosion on 9 April 1987.

This provoked my desire to learn and gain more knowledge about the history of the war for Namibia Independence. In 2001, I completed grade 12 at Hamibili Haufiku secondary school at Eenhana, and enrolled for a Diploma in Theology and pastoral training in Windhoek. But later (With financial support from Maria Fishing Company and Standard Bank scholarship) I furthered my study at the University of Namibia, where I've obtained a Diploma in Visual arts in 2007 (Majoring in Visual culture that focuses on cultural domains such as gallery art, tourism, education and heritage). In 2008, I have been awarded a 3 x months art and cultural residence, by Windhoek -Berlin Partnership organisation, to stay in Berlin, in Germany, where I spent time, experiencing and exploring German arts, and culture and heritage activities.

In 2009, I returned back home in Namibia, where I got a temporary job at

(DRFN) Desert Research Foundation of Namibia, to work as a San Community Arts consultant in the project for improving the livelihood of the San people. From 2010 till 2014, I worked as a site curator at Eenhana shrine Liberation heritage site. At the same time, I've served as a board of trustee member of (NAGN) National Art Gallery of Namibia, till 2013. Currently, I work as a museum technician in the division for Namibia liberation heritage, at veteran Affairs, under (OVP) the Office of the Vice President of Namibia. While still volunteering to serve as a board of director at Namibia Art Craft Centre.

Above all, I also do volunteer works; such as, raising funds for non-profitable community art projects (like Amazing Namibia Women-Projects) that are empowering the local unemployed Namibian young artists, to use their art talents to celebrate positive changes happening in our society.

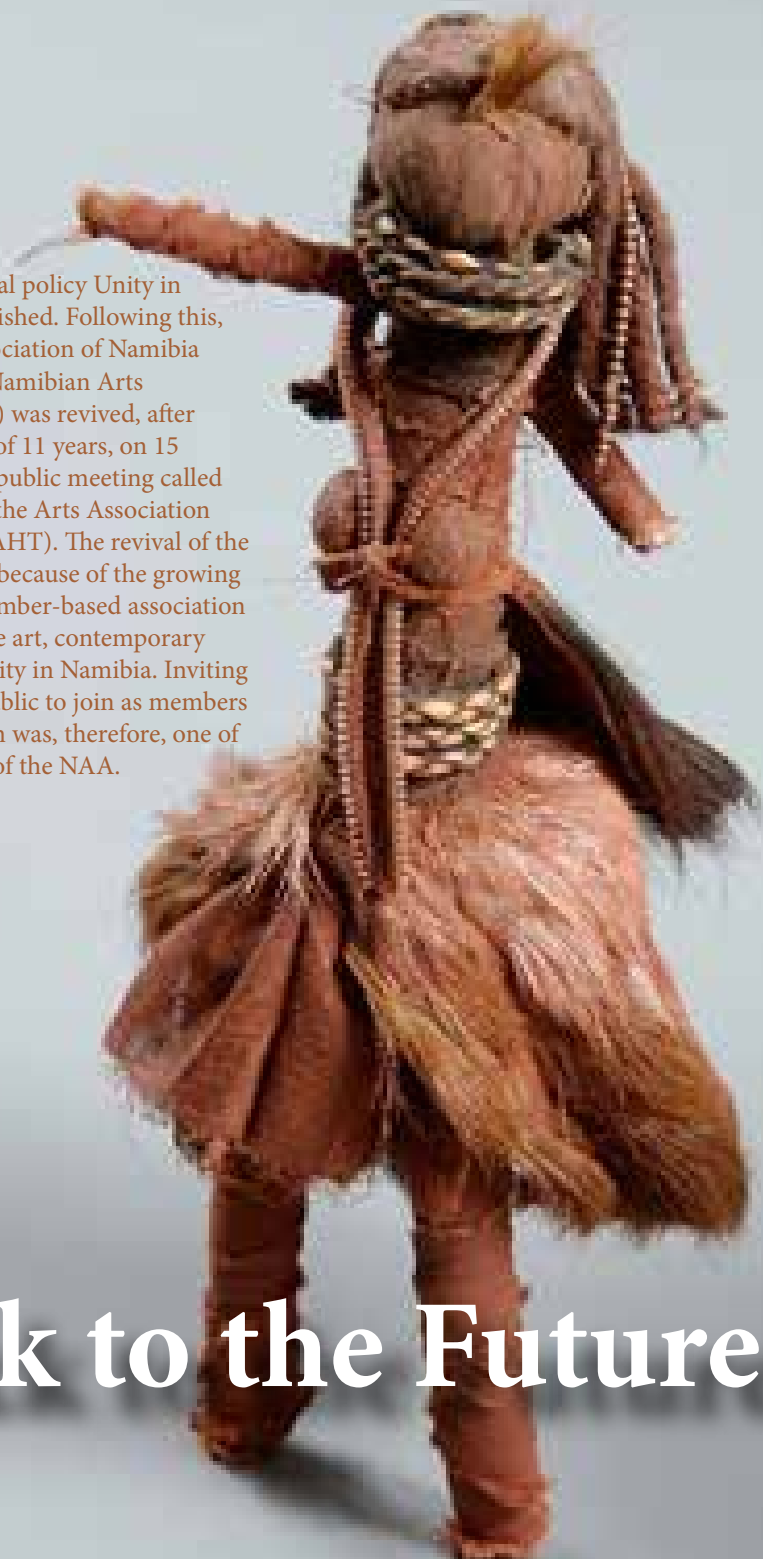
Lastly, I believe that Namibia art, culture and heritage sector is capable to contribute more to Namibia social and economic development. But for this sector to develop at high peak, it need more supports and investment from local individuals, privates and public sectors. At the same time, there is a high need for National workshops, training and seminars, to motivate local Namibian youth to be at the fore front in the struggle to learn, promote, preserve and market the value of Namibia history, arts, culture and heritage above all.

For more information, contact:  
[Kleopasn@gmail.com](mailto:Kleopasn@gmail.com).



In 2001, the cultural policy Unity in Diversity was published. Following this, the Museums Association of Namibia (MAN), was The Namibian Arts Association (NAA) was revived, after a dormant period of 11 years, on 15 October 2016 at a public meeting called by the Trustees of the Arts Association Heritage Trust (AAHT). The revival of the NAA was effected because of the growing need to form a member-based association promoting heritage art, contemporary culture and creativity in Namibia. Inviting members of the public to join as members of this organisation was, therefore, one of the first priorities of the NAA.

# Back to the Future



**Elize van Huyssteen**  
Manager/Curator  
Namibia Arts Association

This private art association aims to create a community of artists, creatives, students, and art lovers to continue to develop and promote art and contemporary culture in Namibia. The association hopes to represent the interests of artists, raise funds for art projects, host exhibitions, offer scholarships as well as empower members by offering workshops on how to market, price and sell their art.

For this purpose the Back to the Future exhibition was presented on 13 – 28 February 2017 at 38 Metje Street in Windhoek – the former residence of the Behnsen family, who have had a longstanding relationship with the promotion of arts in Namibia. The title of the exhibition, consisting of 100 artworks and artefacts from the NAA Collection, is taken from the 1985 science-fiction film with the same title. In the film a teenager is sent back in time 30 years earlier, to discover the era during which his future parents lived. In the exhibition the visitors are also taken back on a journey through time from 1923 – 2013. The works on display include Namibian Masters, Adolph Jentsch (1888 -1977), Johannes Blatt (1905 -1972), Otto Schroeder (1913 – 1975), Fritz Krampe (1913 - 1966), Heinz Pulon (1930 – 1994), and contemporaries such as John Muafangejo (1943 – 1987), Trudi Dicks (b. 1940-), Barbara Pirron (b. 1942 ), Susan Mitchinson (1953 – 2013), Nangombe Kapanda (b.1962) Ndasuunje Shikongeni (b.1971), Herman Mbamba (b.1980) and Kyle Weeks (b.1992 ). Three art films, Frida – a film on the life of the Mexican artist Frida Kahlo; Waste land – a documentary on making art from waste in Brazil; and BRICKS! – about the controversial installation by Carl André at the Tate museum in 1976, were shown.

Owing to public demand the show was extended until end of May 2017, for viewing by appointment. Artists and architects, pupils, students of art, collectors, art directors and curators came to view the exhibition. On 10 May 2017, the Namibian Arts Association then held its first Annual General meeting at this same venue, celebrating its [come] Back to the Future with 50 signed-up members.

# Kalahari Encounters Makes Waves



Namibian Tales just won “Best World Music Production in the Netherlands 2017” for their latest album “Kalahari Encounters” with Namibian Tales! This was decided by organization MixedWorldMusic, based in the Netherlands. The album ranked 3rd in their list World Music Productions Worldwide.

## Developments of Namibian Tales

In 2016, Namibian Tales quartet released “Itaala” their first album, which also won “Best World Music Production from the Netherlands.” Since then they have been touring around the world, visiting the following countries this year: Switzerland (January), Jordan (April), Germany (May),

Namibia (June) and China (October) and performed a showcase at “Visa For Music” this year in Rabat, Morocco (November). October 25-28th,) Namibian Tales traveled to WOMEX (World Music Expo) in Katowice, Poland to promote the new album.

## Lectures

Shishani Vranckx (Project Coordinator Namibian Tales) gave a lecture on “Kalahari Encounters” during the symposium “Performing Research & Researching Performance” which took place at Muziekgebouw t ij in Amsterdam on 29th October 2017. She also gave a guest lecture at the University of Amsterdam on this topic at the Musicology department 8th November 2017.





### Collaboration with San singers

In June this year, Namibian Tales – the Amsterdam-based quartet- traveled to //Xao / Oba village (close to Tsumkwe) where they collaborated with four ladies from the Ju’/Hoansi San community. They have been working with them since November 2016, when they first visited and proposed a musical collaboration. Together they rehearsed ten days, made music videos and gave a concert together in Tsumkwe on June 13th. After that they traveled to Windhoek all together where they gave two concerts at the Warehouse Theatre on 16th + 17th June. These concerts were recorded into the live CD “Kalahari Encounters.” This album is a homage to this rich and beautiful musical culture of the San, which just won the award. Currently the group is planning a CD release tour in Europe (July 2018) together with the San ladies.

### Thank You!

Special thanks to all the hard work of the team who made it all possible:

Sjahin Doring, Debby Korfmacher, Bence Huszar, Afon Nyambali, Lienneke Termont, Michael Ott, Conny Pimenta, Jeremy Silvester & Ndapewoshali Ndahafa Ashipala. Another special thanks to Ineke Smits, Ton Maas & Endemic Productions.

This album would not been possible without the support of the Museums Association of Namibia, Goethe-Institut Namibia, UNESCO Windhoek Office, UNESCO, (IFCD) , KLM Royal Dutch Airlines, National Arts Council of Namibia, and the Dutch Embassy, Pretoria.

- Shishani Vranckx

## Find Us! Hear the Music!

Website: [www.namibiantales.com](http://www.namibiantales.com)

Namibian Tales & Ju’/Hoansi singers - “Aga Who”  
[https://www.youtube.com/watch?v=f\\_15bkd87kM](https://www.youtube.com/watch?v=f_15bkd87kM)

Namibian Tales & Ju’/Hoansi singers - “Namibia O”  
[https://www.youtube.com/watch?v=Pt43\\_Dm1h7M](https://www.youtube.com/watch?v=Pt43_Dm1h7M)

New album (digital links): Namibian Tales - Kalahari Encounters <https://fanlink.to/namibiantales>

Compilation & interview in China (1-8 Oct 2017)  
<http://mp.weixin.qq.com/s/5XJJZXWQUE-CjGqxqRkgqw>

Visa for music (Rabat, Morocco): 24 nov 2017  
[https://www.facebook.com/visaformusic/videos/1356024171190172/?hc\\_ref=ARSMbAErTDcFe\\_T8GBkhpLup9YDTWLNH3F8tBFSHsfuQV0nI8ap62T-4s6DJ4F-38g&pnref=story](https://www.facebook.com/visaformusic/videos/1356024171190172/?hc_ref=ARSMbAErTDcFe_T8GBkhpLup9YDTWLNH3F8tBFSHsfuQV0nI8ap62T-4s6DJ4F-38g&pnref=story)





# Usakos Winter School

The Museums Association of Namibia worked in partnership with Usakos Town Council, UNAM, the District Six Museum and the University of Basel on a one-week International winter school on exhibition making as knowledge-transfer from 23rd-31st August 2017.

The school involved 42 museum curators and heritage students. It started with the launch of a mobile exhibition (Usakos: Photographs beyond Ruins: The Old Location Albums, 1920s-1960s) at UNAM library (where it remained on display until the middle of October).

The school was very participatory with group discussions followed by museum and site visits in Windhoek, Usakos, Swakopmund and Walvis Bay; with the objective of creating critical curators and an emphasis on engaging communities in museum making. The Museums Association of Namibia would like to encourage everyone to visit Usakos and the Usakos Museum in particular.

- Editor









# Exhibition Development for Namibian Museums

The Exhibition Development for Namibian Museum Project 2014 -2017, was funded by the Finnish Embassy in Namibia, through its Fund for Local Cooperation. The project changed the Namibia museum landscape with its initiative of taking museums to the people, both in terms of creating museums with communities and bringing communities as visitors into museums. The project strengthen exhibition development skills for Namibian museum workers, developed exhibitions as educational tools and initiated community-based techniques for exhibition development. The project also increased capacity-building for Namibian museum workers as MAN staff and curators from different museums in Namibia gained new and competitive skills in exhibition design and development. Overall, the project enabled designs of five mobile exhibitions, three permanent exhibitions and an opening of one museum.

## Highlights of the Project



Exhibition Planning and Design Workshop took place in Tsumeb on 9th-10th February 2015, co-facilitated by Dr Jeremy Silvester and Ms Tina Smith of Museums Association of Namibia and the District Six Museum, whom also co-authored a handbook on Exhibition Planning and Design Handbook for Namibian museums.

The 'Black and White' Exhibition was mounted as a new permanent exhibition with additional photographs from the Finnish Board of Antiquities and captions in Oshiwambo and English. The exhibition was officially opened on 8th October 2015 by, H.E Hifikepunye Pohamba and the Ambassador of Finland, H.E. Anne Saloranta.



The Onandjokwe Medicinal Garden was developed to celebrate commemorate and honour collaboration between the Finnish and Namibian pioneers of the hospital. The garden showcase plants from northern Namibia used for medicinal purposes.

A permanent exhibition on the role of Kavango region in the Liberation struggle was mounted at the Kavango Museum. A book extending on the subject was also published. The 271 page book was edited by Dr Marius Kudumo and Dr Jeremy Silvester and a total of 500 copies were printed with half the copies being provided to the Kavango Museum.



The permanent exhibition was launched on the 19th May 2016 with the title Nama Khoen ǀNǀsasib ('Nama Pride'). The Minister of Education, Arts and Culture, Hon. Katrina Hanse-Himarwa officially opened the exhibition.



Four mobile exhibitions were designed and printed covering the topics of: Traditional Medicine, Migrant Labour, Baobab tree and Climate Change. The mobile exhibitions were circulated to most parts of the country.



A MAN team travelled to Finland to view Namibian objects in Finnish museums. The team established contacts and signed a Memorandum of Understanding with the Finnish Museums Association. A joint training workshop on Museum Education has already taken place as one of the outcomes.

- Nehoa Hilma Kautondokwa, Museum Development Manager, Museums Association of Namibia





The Museums Association of Namibia would like to thank the Embassy of Finland in Namibia for funding the 'Exhibition Development for Namibian Museums' project over the last two years. Some of the achievements of the project are listed here.

Our mobile exhibitions are available for loan. Contact the Museums Association of Namibia.

 Museums Association of Namibia  [www.museums.com.na](http://www.museums.com.na)  
 +264 61 302230  [museums@iway.na](mailto:museums@iway.na)

## HELP US CREATE A MUSEUM OF NAMIBIAN MUSIC

CALL FOR SUBMISSIONS!

### MUSEUM MATERIAL

DO YOU HAVE  
- STORIES  
- INFORMATION  
- OBJECTS  
- PHOTOGRAPHS OR  
- RECORDINGS  
THAT MIGHT BE USED IN THE MUSEUM ?

### LOGO DESIGN COMPETITION

CAN YOU DESIGN A VIBRANT, UNIQUE LOGO WHICH SPEAKS TO THE UNIQUENESS AND RICH HERITAGE OF NAMIBIAN MUSIC? IF YES, SUBMIT A HIGH RESOLUTION DESIGN WITH A WATERMARK IN BOTH JPEG AND PNG FORMAT VIA EMAIL.  
**WINNING PRIZE: N\$2.200.00**  
**DEADLINE: 31ST JANUARY, 2018**

### CONTACT

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WEB: [www.museums.com.na](http://www.museums.com.na)  
FACEBOOK: Museums Association of Namibia



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# Y outh R eview



Not only was it my first time in Namibia, but also my first internship in the field of culture and heritage.

My expectations toward my internship at the Museums Association of Namibia were by far met and I am very satisfied with my choice. Despite of the short period of three weeks, I got to assist two projects of great significance.

The first week comprised the organization of SCAMX 2017, the school history club exhibition competition on the topic traditional dance and music. This was a great opportunity for me to learn about the different cultures of Namibia and a great platform to socialize with my team mates, the learners, the teachers, and the judges. Also, I got an educative look behind the scenes and gained practical skills in organization and conflict resolution processes.

The learning process continued in the second week, where I could participate in Heritage week by visiting various events and exhibitions. Again, this was a great opportunity to get to know more about Namibian heritage and the institutions that are dedicated to the preservation of culture and heritage, such as the Museums Association of Namibia itself.

The team at MAN is ambitious, lively, and dedicated to the cause of Namibian history and culture, which creates a great working environment. I was impressed by the team work, passion, and hard work that the MAN members showed every day and am thankful for the interesting, insightful, and inspiring internship.

Thanushiyah  
Tharmadevan

# Y outh R eview



My internship at Museums Association of Namibia took place from the 3rd of July to 29 September 2017. The main purpose of the internship was to gain exposure to administrative duties. The company provided all the support I needed when I started, there was a good atmosphere in the office and people were very friendly.

At the beginning of my internship, I perceive the internship program to be just another requirement which needs to be tackled and completed in order to complete my qualification. However, my experience with MAN proves to be more interesting, fulfilling, and exciting, than I expected it to be.

M.A.N helped me define my goals and path for the future, it also gave me a better idea what to expect in a work environment and how to go about applying the theoretical knowledge gained at school. The most valuable thing I learned was, I appreciated the seriousness of the prestigious working and professionally acknowledged environment. Indeed, the internship was worthwhile experience which helped me gain considerable professional knowledge by carrying out different tasks.

M.A.N employees were welcoming, helpful and offered me on-going support throughout my internship. They helped me realize that the environment and the people that I work with are just as important as the work I am doing by witnessing the way they execute their duties and the way they treat people.

The experience I gained from M.A.N went far beyond my expectation it corresponds both to my interest and my career. The internship overall was a very positive learning experience for me and helped me to reinforce my career choice, I had an ample opportunities to develop my skills and learn new ones.

Hileni Ndina  
Shigwedha



# Y outh R eview



My name is Anne-Marie IssaBrown Garises, and I am a 4th year student at the University of Namibia (UNAM), Katima Mulilo campus undertaking a honours degree in Wildlife Management and Ecotourism. Internship is mandatory for all undergraduates at Unam and students are required to integrate their knowledge into an institution by participating in planned and supervised work. I chose the Museum's Association of Namibia (MAN) because the organisation is immensely involved in the preservation of the Namibia's historical, natural and cultural heritage.

According to Dusenbery (2012) Namibia is world renowned for its conservation efforts, 42% of the country's total land mass (825 615 km<sup>2</sup>) is enshrined as protected areas. This has led to the improvement of ecosystems, thriving wildlife and consequently the increase in the number of tourists. The tourist statistical report compiled by the Ministry of Environment and Tourism (2012) for the years 2012/2013 estimates that there was a 21% increase of tourists from 1 078 937 to 1 372 602 and, given that the tourism sector is the country's second largest gross domestic product contributor it is therefore paramount that efforts are directed to maintain the steady increase of tourist. Recognising this the Founding father of Namibia, Sam Nujoma has called for the promotion of cultural tourism in the country.

My memorable activity at MAN was updating the database of registered museums of which the Cheetah Conservation Fund's museum was enlisted. This goes to show the importance of scientific research and dissemination of findings to the audience in a well thought out presentation of panels. MAN exposed me to a bourgeois working environment, I attended a meeting with the deputy director of Arts Promotion and Creative Industry Development, Ms. M'Kariko Amagulu along with my co-workers where we deliberated on the musical collaboration between Shishani and the San community in a bid to promote indigenous instrumentals. My experience at MAN was enriching and I make contacts which I hope will serve in well in my future career.

Anne-Marie  
IssaBrown  
Garises



