

# ***MUSEUM MATTERS***

The Newsletter of the Museums Association of Namibia

December  
2012  
No. 22



# ***Membership Form***

I would like to apply for MAN membership for the calendar year 2013

Individual N\$120.00

Associate N\$200.00

Museum/Institution N\$400.00

Name: \_\_\_\_\_

Institution: \_\_\_\_\_

Postal Address: \_\_\_\_\_

Res. Address: \_\_\_\_\_

Tel: \_\_\_\_\_ Fax: \_\_\_\_\_

Email Address: \_\_\_\_\_

Occupation: \_\_\_\_\_

Payments can be made to:

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

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

Museum Matters is published biannually by the Museums Association of Namibia and is intended to inform members 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

Cover Photograph : A member of the Damara Living Museum near  
Twyfelfontein wearing the Heritage Week Tshirt. Photo by Naitsikile  
Iizyenda

Back Cover: Museum Poster Series

Layout and Design: Naitsikile Iizyenda

# From the Chairpersons Desk

The heritage sector in Namibia should be viewed within the context of the emphasis now placed by UNESCO on the central role of 'culture' in development. Museums should not be the victims of prejudice that views them as irrelevant to Namibia's economic priorities. Museums are the guardians of culture and, as the 'fingerprint' logo for this years' Namibian Heritage Week emphasises – culture provides us with identity. As Namibia strives to position itself in an increasingly competitive global economy it is our heritage that will inspire our designs, our creativity and our unique identity as a country.

MAN contributed a proposal to the latest National Development Plan (NDP4), (the proposal is reproduced in full in this newsletter) and we are confident that museums will gain greater recognition over the next five

years as educational resources and economic assets.

During the Annual Planning Workshop, held in Swakopmund in July, many deliberations took place revolving around how heritage workers, partners and stakeholders can take our National heritage agenda ahead. Past and present activities were critically reviewed with reappraisal of the core objectives of the Association. During the workshop the Association welcomed new members to the Advisory Committee (new yet not so new members), Ms. Antoinette Mostert (Walvis Bay Museum) and Mr. Goodman Gwasira (University of Namibia), whilst Mr. Ignatius Davids (Cheetah Conservation Fund) and Ms. Brigitte Woxholt (Swakopmund Museum) were voted onto the Executive Committee.

The Munyondo gwaKapande Cultural Village (MKCV) project continues to develop towards its goal of being one of the leading cultural heritage institutions in Namibia. The major hiccups are acknowledged, but it is the progress made this far that should make us all proud. MAN has gained considerable experience in Project Management from the MKCV project.

Our continuous work and collaboration with the envisaged Onandjokwe Medical Museum is also one of the highlights of the year so far. We hope that the museum will document the history of medicine and healthcare in Namibia, celebrate the contribution of health workers, promote healthy lifestyles and inspire learners to be our future doctors and nurses. It is our hope that the deliberations held during the Planning Workshop in August

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Mr. Aaron Nambadi holds a Master of Arts in Visual and Public History from the University of the Western Cape and a Bachelor of Education, Honours Bachelors Degree with Majors in English and History. He has extensive research and project management experience. He is currently responsible for the development of the proposed City of Windhoek Museum, leading the team in Exhibition Research, Planning and Development. He is currently Chairperson of the Museums Association of Namibia, having initially served as the Vice-Chairperson for three years (2009-2012). He is an eloquent public speaker,

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experience he has gained from his years as a senior secondary school teacher. As Project Coordinator for the Archives of Anti-Colonial Resistance and the Liberation Struggle Project at the National Archives of Namibia, he coordinated social and history related research on Namibia, Cuba, Russia, Germany and South Africa. This mainly involved research and the successful repatriation of liberation archives from Russia, Germany and South Africa. Some of his recent projects include organising the Old Location Re-Union for former Old Location Residents, as part of a collection process for artefacts, photographs and items for the

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development of the new City of Windhoek Museum.



will bear fruits, when the Medical Museum opens its door soon.

The recent Annual Conference for the International Committee for Museums of Ethnography (ICME) took place at the Safari Court Hotel and Conference Centre on September 12-14, 2012, under the theme 'Commercialising Culture: Cultural Villages and Living Museums'. The conference was an eye opener on the recent debate in the public sphere about the ownership of artefacts in museums. Questions were asked as to whether artefacts should be displayed as 'art'. Should these objects not be contextualised within the framework of the intangible cultural heritage that provides them with meaning? In Namibia and other countries there has been much debate about the best way to 'preserve' and 'display' culture since it is such a fundamental aspect of a community's identity. How should museums reflect cultural diversity in a way that preserves tradition, but also recognizes the dynamism of living cultures? The planning and hosting of such an intellectual event took a lot of sweat, but in the end we would like to thank all that made it possible, partners, fellow heritage workers and sponsors and participants.

Celebrations of the Namibian Heritage week, 24-28 September, saw many of our Museums opening (for free) their doors to the visitors (tourists, scholars and most importantly pupils). We are happy to see increasing numbers of stakeholders supporting Namibian Heritage Week and believe that it is an important platform for encouraging greater appreciation of our heritage and promoting cultural tourism. MAN's contribution to the

Heritage Week was the launch of the first four posters (Keetmanshoop Museum, Nakambale Museum, Ombalantu Baobab Tree Heritage Centre and Swakopmund Museum) in a series that aims to promote Namibian Museums. It is our hope that these will help to market our Museums not only in all corners of Namibia but on all seven continents of the world.

As we continue to make positive strides and work towards a society that plays an important role in the areas of Natural and Cultural heritage, particularly through involving our communities in the work of our individual Museums. Let us all remember that the work that we do in this industry has dual benefits; it facilitates the process of authentically passing culture over to the next generation, while at the same time providing opportunities for local communities to make economic gains.

I therefore urge you to make use of this edition to the benefit of our industry.



Representatives from Museums and Heritage Institutions who attended the Heritage Awareness Workshop in Windhoek

## Annual General Meeting 2012

The Annual General Meeting of the Museums Association of Namibia took place in Windhoek on Saturday, 19<sup>th</sup> May, the day after the Heritage Awareness for Namibian Museums Workshop. The meeting enabled members to make proposals regarding the work that they would like MAN to do over the next twelve months and also the appointment of the Advisory Committee that develops MAN's rolling Three Year Development Plan. Three new members were elected to serve a three year term on the Advisory Committee, these were Mr Aaron Nambadi of the City of Windhoek Museum, Ms Antoinette Mostert of the Walvis Bay Museum and Mr Goodman Gwasira of from the University of Namibia who will be able to contribute his particular expertise as an archaeologist.

## Spreading Heritage Awareness

The Museums Association of Namibia organised two workshops (in Windhoek on 18<sup>th</sup> May, 2012 and Tsumeb on 28<sup>th</sup>-29<sup>th</sup> June, 2012) under the sponsorship of the MDG-F Programme for Sustainable Cultural Tourism in Namibia to introduce the Heritage Handbook that has been produced by MAN for the United Nations Environment

Programme and the Ministry of Environment and Tourism. The workshops were particularly aimed at colleagues in the heritage sector and regional councils. The Heritage Handbook has been widely distributed to museums, regional councils, traditional authorities, educational institutes, culture offices, community libraries and other stakeholders.

The workshops provided an opportunity to explain Government legislation relating to heritage, the significance of international agreements, provide contact information to encourage the inclusion of heritage development in regional economic planning (to support the integration of culture into development) and to encourage co-operation between different stakeholders. The workshops provided an opportunity to emphasise the fact that Namibia's heritage covers both cultural heritage and the protection of our natural environment with the Handbook providing useful contact details for institutions that would be able to give further advice and assistance to participants.

## **Marketing Namibia's Cultural Tourism Products**

A report entitled 'Consuming Culture: Marketing Namibia's Cultural Tourism Products' was launched at Studio 77 on 18<sup>th</sup> May. The report is a product of the MDG-F Programme for Sustainable Cultural Tourism in Namibia, an initiative funded by the Spanish and Namibian Governments.

In the Foreword to the report the Hon. Kazenambo Kazenambo of the lead ministry for the programme argues that the

Ministry would like to see the current emphasis of the tourism industry on Namibia's beautiful wildlife and landscapes changed so that tourists are also given the opportunity to experience and value Namibia's rich and diverse history and cultural heritage.

Hon. Kazenambo pointed out that cultural tourism can create new tourist markets – "Tourists are not always people that fly to Namibia from overseas, as we also have local tourists. Namibia is big and beautiful and we, as Namibians, should also take the opportunity to travel and know our own country better. By doing so we will all learn to respect and value our history and cultural traditions more and to become cultural consumers". However, the Minister also warns that the title of the report, 'Consuming Culture', reminds us that whilst culture can be packaged to attract tourists it is also a core element of our identity and so 'cultural tourism' must always be sensitive and respectful to the communities who are the guardians of culture.

The report was produced by consultants from the International Labour Organisation and the Museums Association of Namibia who consulted a wide range of businesses working in the Tourism Sector. The report is particularly aimed at assisting cultural entrepreneurs to obtain a clear understanding of the best ways to market their products.

Ms Carmen Sendino from the Spanish Agency for International Development Cooperation, speaking at the event highlighted the importance of implementing the twenty recommendations contained in the report. The report was commissioned by the Ministry of Trade and Industry and Ms Sendino hoped that the

report would play an important role in highlighting the potential importance of 'cultural industries' in economic development.

Professor Alpha Wright, the Director of the UNESCO Office in Windhoek, the lead UN agency for the Programme also highlighted the significance of cultural tourism as an economic driver. He pointed out that the programme is supporting eleven different 'pilot projects' which are intended to show the ways in which different forms of cultural tourism, such as cultural villages, craft production or heritage sites could help diversify Namibia's tourism product and provide a sustainable source of income to previously disadvantaged communities. It is hoped that the success of these projects will inspire other cultural entrepreneurs to develop commercially viable cultural tourism businesses.

Ms Stella Imalwa, the Chairperson of the Museums Association of Namibia, thanked the tourism industry for its co-operation on the project and promised that the report will be distributed to all the major stakeholders in the tourism industry. She noted that cultural tourism provides the opportunity to create new 'destinations' for tour operators in regions that have previously been neglected by the tourism industry. However she warned that the sustainability of the new products will be dependent upon effective co-operation and a successful marketing campaign to encourage tour operators to create new routes that will include the new projects.

## Managing Cultural Organisations

From January to April, 2012, MANs Operations Manager, Ms Naitikile Iizyenda took part in the 'Managing Cultural Organisations' course offered through the Cultural Resource Management Programme at the University of Victoria, Canada. The course is an online course aimed at professionals who are involved in the management of cultural organisations, including museums, art galleries and NGO's and focused on applying management theory and practice within the organisation of the student's choice. The course focused on, among other issues related to management, governance and leadership, financial management, strategic and operational planning, marketing and information management. The course may be taken to enhance professional development at the end of which you get a certificate or build academic credits towards a diploma/degree.

## Annual Planning Workshop

The elected members of the Advisory Committee of the Museums Association of Namibia met briefly after the Annual General Meeting in Windhoek on Saturday, 19<sup>th</sup> May, 2012. The meeting agreed on the additional members who would be invited to serve on the Advisory Committee as 'co-opted members' for a one year term.

The 15 member committee would also attend the Annual Planning Workshop and participate in the election of the new four person

Executive Committee. The following people were co-opted to serve on the Advisory Committee: Mr Barnabas Nauyoma, Ms Edelgartha Cito-Simana, Rev. Julius Mtuleni, Ms Brigitte Woxholt, Ms Helvi Mbwalala, Mr Ignatius Davids.

The Annual Planning Workshop took place on the 6<sup>th</sup> July at the Bundun See Hotel in

Swakopmund. The meeting was attended by the following members; Dr Martha Akawa, Mr Timo Mashuna, Ms Stella Imalwa, Ms Antoinette Mostert, Mr Goodman Gwasira, Mr Aaron Nambadi, Mr Barnabas Nauyoma, Ms Edelgartha Cito-Simana, Ms Brigitte Woxholt, Ms Helvi Mbwalala and Mr Ignatius Davids and was facilitated by the Project Planning and Training Officer. The meeting raised several issues



Some members of the Advisory Committee during the Annual Planning Workshop

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### Election Procedures

At the Annual Planning Workshop attended by MAN's Advisory Committee, it was agreed that the secretariat should draw up a clear set of election guidelines and draft constitutional amendments. The guidelines were tabled and approved by the new Executive Committee. The procedure is as follows:

### The Nomination Process

#### 1. Eligibility

##### 1.1 Who can nominate?

All members of the Museums Association of Namibia who are paid up members for the calendar

year in which nominations are taking place may nominate up to six (6) other members.

##### 1.2 Who can be nominated?

Any member of the Museums Association of Namibia may be nominated to serve on the Executive Committee. Nominated members must be paid up members for the calendar year in which the election is taking place. An individual must be nominated by at least three other members in order for the nomination to be valid.

#### 2. Nomination Notification Notice

##### 2.1 Opening of Process.

All members will receive mail notification of the opening of the nomination process 3 months before the next Annual General Meeting

## **2.2 Deadline for Nominations.**

The closing date for all nominations will be 8 weeks (2months) before the date of the next Annual General Meeting. The nomination deadline will be announced at least seven days prior to the determined date

## **2.3 Duration.**

Members will have four weeks in which they can submit their nominations

## **3. Nomination Form**

All nominations must be submitted on the official form that is provided to members

### **Guidelines for Nominated Candidates**

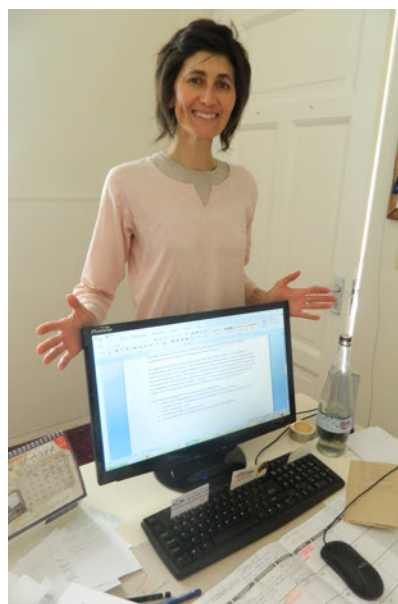
1. All eligible candidates will be notified of their nominations following the closing date for nominations.
2. You will be provided with copies of all election rules and guidelines and you will have the opportunity to clarify any questions with the Election Official. The Operations Official will act as the Election Official
3. All notified candidates must submit a written form accepting or declining the nomination
4. All candidates may submit a one page biography and manifesto to the Museums Association of Namibia. The manifesto will be distributed to all MAN members 4 weeks

before the Annual General Meeting

5. Candidates will also be required to make a 5 minute speech to the AGM prior to the election
6. Candidates must declare any plans, confirmed or otherwise of extended leave (e.g. Relocation outside Namibia due to studies) prior to the elections
7. Candidates may withdraw from the elections at any time prior to, but not after, the ballot opening by submitting a letter of withdrawal to the Election Official

It was also recommended that amendments should be made to the constitution to abolish the Advisory Committee and create a new larger Executive committee. In order to achieve this, amend-

### **AAHT receives MAN GRANT**



The Arts Association Heritage Trust (AAHT) received a grant of N\$ 3,080 from the Museums Association of Namibia for the

purchase of a new flat screen monitor and external hard drive. This generous grant aided the AAHT in storing valuable digital images recorded of artworks and artefacts from the Heritage Collection, onto an external hard drive where this information can be kept safely. The new flat screen has simplified and eased the use of spreadsheets, field entries of the Museum – D programme and viewing of digital images, besides availing more desk space! The Arts Association Heritage Trust would like to thank the Museums Association of Namibia sincerely for its support and service in making this grant available. In August 2012 we also moved into a new office with sufficient space at the Namibia Scientific Society, where both Elize van Huyssteen, curator of the AAHT and the secretary, Mbapeua Mata are now fully operational.

It is our mission to render a service to our community in safeguarding and preserving the Heritage Collection of the Arts Association of Namibia founded in 1947; promote and develop art and artists and collaborate with organisations with similar values. Thanks to partners like MAN we are strengthened and encouraged to follow our vision.

*Author: Ms Elize van Huyssteen, Curator AAHT*

### **RMDG Reminder**

**Please note that the deadline for submission of applications for the Regional Museum Development Grants is 31<sup>st</sup> January 2013. Members applying for an RMDG must be paid up members of MAN.**

## Teaching Intangible Cultural Heritage

The 2003 UNESCO Convention on the Safeguarding of Intangible Cultural Heritage (ICH) was signed by Namibia in 2007. Many will remember the Workshop about the Convention that we organised for MAN members in Okahandja in 2011. ICH is defined as covering five 'domains': i) Oral traditions; ii) Performing Arts; iii) Festivals and rituals; iv) Traditional knowledge about nature and v) Traditional craftsmanship.

As a signatory to the Convention Namibia is committed to creating an inventory that lists and documents 'elements' within these domains that are representative of Namibia's cultural diversity and also highlighting those that might be at risk of disappearing. The initiative challenges museums. For example, rather than just displaying a basket museums should also consider documenting the knowledge and process used to make the basket and the meanings that might be given to its design.

UNESCO has, therefore, decided that it is important to encourage teachers and trainers to include ICH in heritage courses.

At the start of 2012 MAN's Project and Training Officer, Dr Jeremy Silvester, was employed at UNAM to revise the final year Museum and Heritage Studies course so that it now also includes ICH. UNESCO

therefore invited Dr Silvester and two colleagues from the History Department at UNAM, Dr Martha Akawa and Mr Goodman Gwasira, to attend a week's training course at the Centre for Heritage Development in Africa in Mombasa, Kenya (18<sup>th</sup>-22<sup>nd</sup> June, 2012).



*Above: Dr Silvester and Dr Akawa in MAN gear on the coast of Mombasa*

*Below: Visiting Fort Jesus, the World Heritage Site*



The course brought together colleagues from all over the continent who shared information about the existing heritage courses being taught in

universities and the ways in which ICH might be integrated into these courses and into postgraduate research. The course also considered a number of case studies giving examples of ICH that had been listed so that participants could discuss the impact that listing had on a practice and the question of cultural 'authenticity'. It was agreed that the participants should form a network of academics working with ICH in order to share knowledge and experience.

## Training for MAN Staff

The Finnish Embassy enabled Ms Izyenda and Dr Silvester to attend two sessions with PACT. The training sessions were intended to help MAN to evaluate its administrative systems and financial management. It is hoped that the training support will also enable MAN to install the Pastel accounting software to assist MAN with the management of the different project accounts that it operates.

## Reading Photographs at the National Archives of Namibia

A group of 20 UNAM students sacrificed a Saturday to take part in a one day workshop on Visual History at the National Archives of Namibia on 28<sup>th</sup> July, 2012. The workshop was led by Dr Lorena Rizzo and Dr Giorgio Miescher from the University of the Western Cape and provided history students the opportunity to learn about the ways in which photographs could be interpreted as historical sources. The students also had a guided tour by Mr Werner Hillebrecht,

the Director of the National Archives, of the bowels of the archives where Namibia's valuable documentary records are kept safe. The students thoroughly enjoyed the workshop which illustrated the way in which the archive can be used as an interactive educational resource. The organisers thanked colleagues from the History Department of UNAM and the Museums Association of Namibia who helped to organise the workshop.



*Mr Hillebrecht showing participants an old Photograph Album*

## **Namibia: Definitions of Space at the London Olympics**

The Olympic Games that took place in London this year was accompanied by a 'Cultural Olympiad'. The Department of Architecture at the Polytechnic of Namibia (supported by the

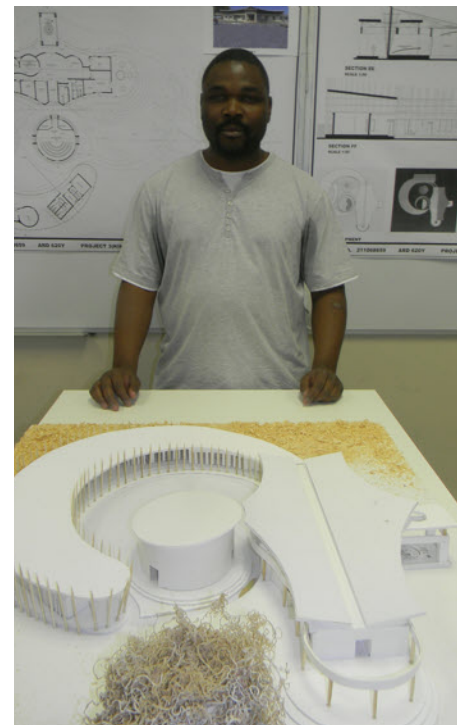
Directorate of Arts at the Ministry of Youth, National Service, Sports and Culture) created an exhibition entitled 'Namibia: Definitions of Space' that was displayed at a Gallery at the University of Westminster in central London from 30<sup>th</sup> June 12<sup>th</sup> July, 2012. The exhibition used photographs and three dimensional models to explore the ways in which Namibian architecture has developed and made use of space in different ways throughout Namibia's history.

The exhibition was mounted as part of an 'International Architecture and Design Showcase'. It is hoped that the exhibition will be made available to be shown in Namibia and, eventually, added to the collection of mobile exhibitions available for loan. Apartheid left a legacy in Namibia of urban planning where space was used as a tool of division and control and the exhibition explored the ways in which architects in post-colonial Namibia have used new ways of shaping the built environment to (according to one Phillip Lühl, one of the lecturers involved with the project) embody the decolonization of spaces and minds'. The exhibition was divided into five sections: Babylon Katutura, Desert Landscape, Definitions of Space,

Men are Working in Town and Story Unbolted. The exhibition won the 'Silver Pigeon award for Namibia for the best national contribution.

## **Student Visions of the King Mandume Museum**

The King Mandume Museum Project is one of MAN's associate members. After completing a Feasibility Study (with funding support from the Embassy of Finland), MAN sought ways to develop a draft sketch of the museum to assist the project with fund-raising and design. The innovative approach that MAN



*One of the architect students showing his design for the King Mandume Museum Building*



*The design that one the 'Silver Pigeon' for Namibia in London*

took was to work with the recently established Department of Architecture at the Polytechnic of Namibia to develop a brief for the museum that became the basis for a project which required a group of students to develop detailed plans and models for a new museum.

MAN saw this as an opportunity to encourage a new generation of Namibian architects to think about the specific requirements needed for a museum building and to encourage the development of a Namibian design for the museum. Dr Napandulwe Shiweda and Dr Jeremy Silvester observed the student presentations and were able to ask questions about the different designs that the students had developed and whether they had incorporated the particular specifications required by a museum. The quality of the work was very impressive and it was agreed that the three best designs would be presented to the King Mandume Museum Board to help them to develop a design for the new museum.

## New Offices for the Arts Association Heritage Trust

The Arts Association Heritage Trust has moved into its new offices situated in the Namibia Scientific Society Building Complex.



## Commercialising Culture? Cultural Villages discussed at ICME Conference.

Over recent years Namibia has experienced an explosion of projects which seek to establish cultural villages or living museums. The aim of such projects is to help communities to conserve their 'intangible cultural



*International and local delegates during a visit to the Owela Display Centre of the National Museum of Namibia*

heritage', such as the craft skills, oral traditions, music, dance and local knowledge about the medicinal uses of plants. An additional important aim is to enable communities to benefit economically from cultural tourism by creating jobs and a sales outlet for locally produced crafts, in contrast to traditional ethnographic displays in museums that bring little economic benefit to 'source communities'. Indeed, some argue that making culture profitable

actually helps to preserve it. For example, if craft workers are able to sell their baskets then they will be encouraged to continue making baskets.

On the other hand, critics have argued that the staged performance of traditional culture also holds dangers. Firstly, the commercialisation of culture might drain it of significance. For example, if a dance that was originally performed at a female initiation ceremony is shown to tourists does it lose its real meaning? Secondly, there is a fear that, in the African context, the representation of 'tradition' might not be viewed as a theatrical performance of 'the way life used to be'. Instead people worry that some tourists may view the performance with a 'tourist gaze' (already prejudiced by negative

assumptions about Africa) and might believe that the performance shows them how Namibians are living today. It was in this spirit of debate that the International Committee of



*Representatives from the Ministry of Youth, National Service, Sport and Culture attending the Conference*

Museums of Ethnography (ICME) held its annual conference in Namibia recently. Three days of presentations focused on the theme 'Commercialising Culture? Cultural Villages and Living Museums'. It was the first

time that one of the international committees of ICOM, the body representing museums globally, had ever met in Namibia. Over sixty people participated in the conference with presenters travelling from as far away as Canada, Korea, Mozambique and Uganda.

Conference participants were also able to participate in visits to the Owela Display Centre of the National Museum of Namibia and Heroes Acre as well as a City of Windhoek Tour and a closing supper at the Xwama Cultural Restaurant where they were able to have a taste of truly Namibian hospitality, culture and food. Whilst the conference was intended for members of ICME a number of Namibians were also able to participate in the lively discussions. Important issues raised during the conference included the need to build dialogue between museums and the communities whose cultural artefacts they display and the challenge to make more use of the term 'culture' (which is dynamic and changing), rather than 'tradition' (which may suggest a static, unchanging set of practices and beliefs). Feedback from participants praised the hospitality that they experienced in Namibia, the quality of the presentations and discussions and the fact that the participants had the opportunity to experience a broad range of Namibia's heritage attractions.

A large number of the participants also took part in a post-Conference Tour which included visits to the Twyfelfontein World Heritage Site, Etosha National Park, the Damara Living Museum, Tsumeb Museum, Helvi Mpingane Kondobolo Cultural Village and the Cheetah Conservation Fund. Whilst the

main costs of the conference were covered by the registration fees paid by participants the Conference and Post-Conference Tour also benefited from generous sponsorship from the City of Windhoek, the National Heritage Council, the Ministry of Environment and Tourism and the administrative support of the Museums Association of Namibia. It is hoped that it will be possible to find a local publisher for the collected papers of the Conference.



*Participants visited the Damara Living Museum near Twyfelfontein and received demonstrations*

## **Historical Photographs Donated to National Archives**

Mr Thomas Laely of the Ethnographic Museum of the University of Zurich who visited Namibia to attend the ICME Conference used the opportunity to provide the National Archives of Namibia with digital copies of 41 photographs. The photographs had been taken by Hans Schinz during the period 1884-1887. The donation also included a catalogue of an exhibition on the Schinz collection that took place at the museum and a reprint of Schinz's journal edited by Dr Dag Henriksen and published by the Basler Afrika Bibliographien. Hans Schinz was a Swiss botanist who took part in an expedition that was organised by the German

trader Adolf Lüderitz and visited Namibia from 1884-1887. During this time he spent six months at Olukondo Mission Station where he met Martti Rautinen, known locally in Oshiwambo as 'Nakambale' (man of the hat). Schinz made an extensive collection of the different plants found in Namibia, but was also one of the earliest photographers to record images of Namibia and also collected cultural artifacts such as the heavy copper anklets and arm bracelets that were worn by wealthy women in northern Namibia. On his return to Europe Hans Schinz became a Professor at the University of Zurich and this explains how a collection of artefacts and images from Namibia ended up in Switzerland.



*Mr Laely handing over the catalogue to Mr Hillebrecht*

The Museums Association of Namibia was able to organise a visit to Nakambale Museum at Olukonda for Mr Laely and for Ms Raili Huopainen the Director of the Finnish Mission Museum in Helsinki. Ms Kaanante, the curator of Nakambale Museum received a set of photographs from Mr Laely and Ms Huopainen who both expressed interest in working with MAN and Nakambale Museum to help with the development of the museum's exhibitions and we

hope that this will form the basis for further international co-operation that will be one of the productive consequences of hosting the ICME Conference.

## Namibian Heritage Week 2012



Namibian Heritage Week took place on 24<sup>th</sup>-30<sup>th</sup> September, 2012 and was celebrated across the country. Heritage Week has steadily grown over the last few years and seeks to promote Namibia's cultural and natural by raising awareness of the importance of respecting our heritage and the role that each and every Namibian can play in preserving it.

The main aim of the week is, therefore, to encourage more Namibians to visit our Art Galleries, Heritage Sites, Museums and Game Parks or to attend a cultural performance. Museums and heritage institutions are encouraged to plan events and activities to take place during the week or to offer discounted prices. The week moved from its traditional July spot to September this year as participants had complained that July was often cold for outside events.

The Planning Committee for Namibian Heritage Week 2012 met six times and included representatives of the National Museum of Namibia, National Art Gallery of Namibia, National Archives of Namibia, National Heritage Council, National Theatre of Namibia, Directorate of Arts and City of Windhoek Tourism Section. An encouraging development was that the Ministry of Environment and Tourism, Namibian Tourism Board and Namibia Wildlife Resorts also joined the Planning Committee. It was, therefore, possible for the first time to encourage tour operators and hotels and campsites to also participate in Namibian Heritage Week and we hope that this exciting new development can be built on in future years.

The theme for this year's Heritage Week was 'I Love My Culture' and people were encouraged (with the permission of their employer !) to wear traditional clothing to work or an item that helps to celebrate Namibia's rich cultural diversity. A fingerprint was chosen as the symbol for this year's event to indicate that culture helps provide each of us with our unique identity. A number of heritage institutions introduced special events to encourage more visitors during the week. For example,



*Staff of the National Archives of Namibia celebrate Heritage Week by the official Heritage Week T-shirts*



*Viewing the 'Stolen Moments' Exhibition*

Swakopmund Museum reported that over 650 learners from local schools participated in free guided tours of the museum during the week, whilst the National Museum of Namibia also provided 'backstage' tours of its collections. The National Heritage Council offered free entry for Namibians to all its major heritage sites and the National Archives of Namibia mounted an exhibition in partnership with the 'Stolen Moments' project that covered the history of music in Namibia (with a special emphasis on the jazz culture of Windhoek's Old Location). [Note: If you have photographs, contacts or information that would be of interest to the Stolen Moments project you can contact them on 0814004412 or email us at MAN.]

The Museums Association of Namibia also launched (virtually) its new series of posters promoting Namibian museums. A number of institutes that were not able to take part in Namibian Heritage Week this year are already making budgetary provision to participate next year. We hope that next September every institutional member of MAN will be able to participate in some way so start planning now !



**I LOVE MY CULTURE**

## Posters to Promote Namibian Museums

The Museums Association of Namibia (MAN) has launched a series of posters to promote Namibian Museums and to mark Namibian Heritage Week. The posters are intended to make a strong visual impact and to provide people with the contact details of each museum.

Ms Naitsikile Iizyenda, MAN's Operations Manager, says "Namibia's museums are important educational resources and also contain many unique objects, but our visitor statistics suggest that foreign tourists are more likely to visit one of our museums than a local resident. We hope that these posters will not only be displayed at tourist

accommodation, but will also help achieve one of the main aims of Namibian Heritage Week which is to encourage more Namibians to be proud of our heritage and support our museums".

The first four posters in the series cover Keetmanshoop Museum, Nakambale Museum, Ombalantu Baobab Tree Heritage Centre and Swakopmund Museum. The posters will be used to help market the museums, but the idea is that when the posters are combined they will form a mobile exhibition that can be used to promote Namibia's museums at events such as Trade Fairs and the Tourism Expo.

MAN hopes to be able to add a further four posters to the series each year.

The posters will be available for sale shortly at the featured museums for N\$20. If you require any further information contact MAN by phone or fax (061-302236) or by email

([museums@iway.na](mailto:museums@iway.na))

*“ We hope that these posters will not only be displayed at tourist accommodation, but will also help achieve one of the main aims of Namibian Heritage Week which is to encourage more Namibians to be proud of our heritage and support our museums. -Naitsikile Iizyenda*

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## Delicate Train Rescue Operation

Recently the historical train, consisting of a steam engine, a coal wagon, two coaches and one wagon, which had been displayed at the Alte Feste Display Centre for many years, were dismantled and transferred to the Namibia Institute of Mining and Technology at Arandis for renovation work.

The locomotive, which was built in 1906 by Henschel & Son in Kassel, Germany and bears the number Hb 56, as well as the coaches, were originally used on the narrow-gauge railway route between Usakos, Tsumeb and Grootfontein. After the narrow gauge line was converted to broad gauge in 1959/60, the locomotive and coaches were donated to the then State Museum for display purposes. In 1964 they were installed on the hill slope between the Alte Feste and the Christuskirche. As it was felt that

the train obscured the site of the Equestrian Statue, it was moved to the southern side of the Alte Feste in 1976. The engine and coaches were, once more, painstakingly renovated in 1988.

Over the years, both the engine and the coaches became run down and presented a sad state of neglect. One of the coaches even burnt down while it was being used by a homeless person, who lit a fire inside. In 2010, the National Museum received a unique offer from the Executive Director of the *Namibia Institute of Mining and Technology*, Mr Eckhart Mueller to restore the engine and coaches to their former glory. The museum gladly accepted the offer and on 31 July 2012 the train was dislodged from its position, loaded onto a low-bed trailer and transported to Arandis. During this delicate process of dismantling and loading the train, which took meticulous planning and several days' work, the assistance of two companies, *AWH Engineering & Rigging* and *Windhoek Hire Sales & Services*,

proved unfailing. In addition, the transport operation was made possible through the kind offer by *Wesbank Transport* to make one of their low-beds available for transporting both the 17-ton locomotive and the coaches to NIMT. They also made available a heavy-duty crane to unload the precious cargo at Arandis. All companies made available their assistance free of charge.

With the financial support of the *Embassy of the Federal Republic of Germany* the train is at present being renovated by personnel and students of the Namibia Institute of Mining and Technology.

The National Museum of Namibia would like to express its sincere appreciation towards all companies and institutions for their time, expertise, staff and machinery, as well as the necessary funding for making the restoration possible. Their untiring efforts enabled the museum to do justification to its mission of conserving Namibia's heritage.

*Author: Antje Otto, Chief Display Officer: National Museum*

**The National Art Gallery of Namibia presented Women Artists Namibia 2012:** a show exploring issues of feminism, identity, womanhood, child abuse, and cultural identity. The exhibition was mounted during October, 2012.

The National Art Gallery of Namibia bought together a group of 28 women from all around Namibia. The artists used different mediums that included prints, installation, paintings, photography, mixed media and craft. The Women Artists Namibia exhibition celebrated the artistic creativity of these women artists. The theme of the exhibition "Women Artists Namibia" was self explanatory, covering women who are practising as artists in Namibia. The idea was for the artists to look deeper into their talent as women artists. The emphasis was also to encourage women in Namibia to continue sharing skills and showcasing their creativity and talent. The exhibition occupied the Main Gallery and the Foyer. Artists chosen for this show looked closely at the title of the show but all had different views and approaches to the subject. Their works took the viewer on a journey and raised issues about women values, culture and dignity.

Young dynamic cardboard printer **Alli Mvula** in her work looked at life in Namibia and she called her work "One Nation" promoting the ideals of peace and tranquillity to Namibia as a nation. **Anita Steyn** painted clay with slips, and explored the land issue in a work entitled: "The Land is my skin". Is it a coincidence that this work is

displayed at a time that the Ministry of Lands and Resettlement is launching the first artistic dialogue of its kind in Namibia? All around the world land is the number one priority. The slogans on her work say "Our land, our heritage, our pride" and "Land is my Skin". **Anita Heystek** draws the viewer closer to her painting entitled "The Gardner" focusing on the beauty of gardening as a way of depicting the very nature of a woman. **Kirsten Wechsberger** brings in another perspective with her installation assembled with visual inscriptions projected onto glass walls, and her choice of material makes her a master.

**Christina Salvoldi** through her three bronzes on Crystal base entitled "Water girl" asked the viewers about the relationship between women and water. The skilled craftwork of mounting bronze on a crystal base is exciting but, most importantly, the work is concerned with women's values. Indeed women's identity and notions of feminism are key points that link many of the works that were shown in the *Women Artists Namibia* exhibition.

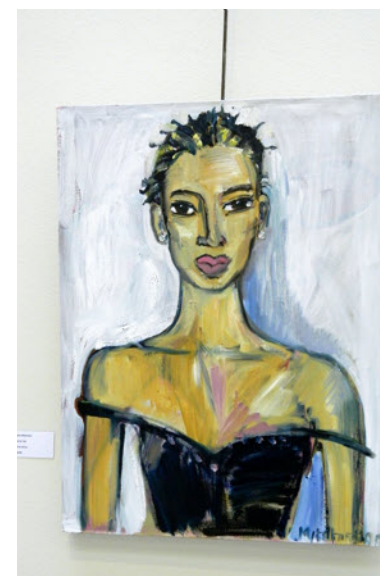
**Silke Berens** showed her painting entitled "One Point Six Five". The size of the work is 420mm by 599mm. The shape of the painting suited the subject. The artist's statement and subject was controversial, yet intriguing. The emotional content of this work generated strong reactions from viewers. The visual composition of the painting caused the eyes to flow across the whole painting. The artist explored childhood and the role of childcare in our society. The *Women Artists Namibia* exhibition left questions for visitors to decide upon but it also provided testament of the present

status of women from these artists' point of view. The self-reflective nature of the exhibition was noticeable with the display asking each gallery visitor to examine their own reactions to confrontations with artistic differences. In addition, this examination was certainly not limited to visitors themselves but to the gallery itself as it took the opportunity to question the ways in which the gallery was engaging with contemporary issues.

Author: Ms Lunes Mpunwa  
Senior Curator: National Art Gallery of Namibia



Above: 'Water Girl' by Christina Salvoldi. Below:  
□□□□□



## New Director settles in at National Art Gallery

The recently appointed new Director of The National Art Gallery of Namibia Hercules Viljoen was born and raised in the district of Gibeon in 1957. As a young man he studied at the University of Stellenbosch and the University of South Africa, where he obtained an Honours Degree (BA Visual Arts) and then a MA in Fine Arts in 1989.

In 1994 he became involved with community activities and together with several Namibian artists co-founded the *Tulipamwe International Artist Workshop* through the Visual Art Department of the University of Namibia. The programme was launched with the aim of creating a platform for different artists from around the world to share ideas and to work together. It was very successful in doing that but, unfortunately, the program is now quiet as it has reached its end.

As Mr Viljoen's passion for Visual arts grew, doors opened that led him to become the Head of the Visual and Performing Arts Department at the University of Namibia (2002-2011), where he taught Creative expression with a focus on developing cross-

disciplinary creative skills. During this period Mr Viljoen also served as the external moderator for both the Sculpture Department and the Painting and Art History Department of the Margaret Trowel School of Fine and Industrial Arts at Makerere University in Kampala, Uganda from the year 2003-2005 and from 2009-2011.

When asked about the relationship he has with art Mr Viljoen stated; "I am a professionally trained artist and painter. And with time I developed a passion for physical objects like steel and iron. And that is how I went into sculpting. I sculpted the bronze figures of Chief Hosea Kutako and Hendrik Samuel Witbooi that are today installed at the parliament. It takes focus and patience if you want to see a job well done".

When asked about the current state of art in Namibia, the Director said that "Before independence only a few Namibian artists addressed contemporary social issues. Then as we moved into a well deserved state of independence indigenous artists such as John Muafangejo changed the way we view arts in Namibia to this day as many young artists have followed in his footsteps and the way he created

his pieces". Art has become a way to communicate, make a political statement, speak out against poverty, or to express feelings about war or love.

"My vision as the new director of the National Art Gallery of Namibia is basically just to boost awareness in all communities when it comes to visual arts. People need to become well vested with information so that they can be able to invest and buy Namibian art. I would also like to promote creativeness in Namibian artist by empowering them through opportunities that arise and also to attract major art exhibitions. If all these dreams materialize I will leave the NAGN a happy man".

*Author: Limba Mupetami,  
Journalism Student, University of  
Namibia*

*"My vision as the new director of the National Art Gallery of Namibia is basically just to boost awareness in all communities when it comes to visual arts*

*-H Viljoen, Director National Art  
Gallery of Namibia*



## Namibian Heritage Week celebrated with a Basket Weaving Workshop in the Kavango Region

A workshop on basket weaving was organised by the Forum for African Women Educationalists in Namibia (FAWENA) at the Maria Mwengere Culture Centre in Rundu on 24th – 28th September 2012 with women from the communities of Mabushe, Ndama, Kashira and Kandjara in the Kavango Region. The master weavers (Haushiku Richildis, Shifura Salome and Mbandje Laurencia) had been in the project for a long period of time and they provided training to the junior weavers on topics such as how to dye palm leaves, weave a straight basket, or design different patterns on the baskets.

Ms Christine Shilima gave a brief explanation on how the project came into being, FAWENA basket project came into being with a cry of help from the local women near Ndonga Linena. There used to be a peace corps volunteer who used to work with women in that area but sometimes the women had nothing to eat and were so poor they could not send their children to school. The volunteer then spoke to people in the U.S.A to look for a market for the baskets the women are producing. She managed to do just that and in return she would give back all the money to the women for the baskets they produced.. The project benefited from the support of two Peace Corps volunteers, Gertruida, who established the project and, later, Terra.

Different weaving materials are used for different baskets. The main materials are palm leaves and the root of a specific tree, which are stripped into very thin

small strips and used to tie the basket together, whilst a type of grass is used to give the basket texture. Colours can be created with natural resources. For example to obtain a red/brown/orange color the women boil the bark of the *ukerete* (birdplum). The *Ungadu* (knobthorn) tree is used to make pink. The yellowish powder (*Ushutu*) produced when one pounds mahangu (pearl millet) is used to make purple dye and *sihorwa* (jackal berry) can create a mustard yellow. Black can be obtained by cooking the palm leaves with the leaves of the *Nsivi* tree mixed with charcoal and then leaving it for several days during which the leaves turn pitch black.

Mr Mbambo explained the criteria used to judge the baskets in a competition that was held as part of the workshop. “A good quality basket ! One must first start at the bottom of the basket, the start should be neat, it should be able to stand on its own without leaning on one side or falling over.

A good basket should show when you look at its body structure, it should be straight and smooth without curves when you feel it, the finish also plays a very big role it should be evenly finished and it should be difficult for another person to figure out where it ends - not for a person to cut off the excess palm leaves then the basket looks incomplete. Then we come to the design and patterns on the basket, it should be even and your picture or pattern should be neat and all the edges should be equal. The colours also play a big role you should make sure that the colours match to produce a good quality basket, then when you are

done please remove all the small strings that are left behind from the weaving that look like small hair it makes the basket look even neater.”

Patricia Kativa was the winner with Shifura Salome and Haushiku Richildis as the runners-up. Museums should think about organising such workshops not only as it enables elders to pass on their skills and knowledge to the next generation, but because it can also help people to generate a better income from their crafts by improving the quality of their work.

*Author Helvi Mbwalala, Curator Kavango Museum*



*Some of the Women in action weaving baskets*



*A basket incorporating most of the colours*



*Finished baskets ready for judging with the price and the weaver's name on the piece of paper in the middle*

## Onandjokwe Medical Museum Planning Workshop

The Onandjokwe Medical Museum is one of the three projects funded by the Embassy of Finland, under the title 'Promoting and Preserving the Cultural Heritage of Northern Namibia' administered by the Museums Association of Namibia (MAN). A one-day Planning Workshop was held at Onandjokwe Medical Museum, on 3<sup>rd</sup> August, 2012. The workshop was facilitated by the Museums Association of Namibia.

The main aims of the workshop were to discuss the establishment of a Museum Advisory Board, the creation of a collection and the development of an exhibition plan for the medical museum. The meeting also developed an Action Plan that would lead to the opening of the museum. The workshop focused on planning and identifying the scope of topics that will be covered in the museum's galleries. Participants also identified materials that might possibly be collected to help the new museum establish a relevant collection of objects and educational materials. The workshop report is available on request.



*The gate that was used as the entrance to Onandjokwe Hospital. The gate has been repainted and the Medical Museum can be seen in the background*

## Project Officer for Finnish Projects

Dr Napandulwe Shiweda served as Project Officer for the Museums Association of Namibia's three projects funded by the Embassy of Finland, under the title 'Promoting and Preserving the Cultural Heritage of Northern Namibia', from the 1<sup>st</sup> of August, 2011. Napandulwe has over eight years of experience in historical and cultural heritage research and project administration at several organizations. In her most recent position, Napandulwe managed the Archives of Anti-Colonial Resistance and the Liberation Struggle (AACRLS) Project where she was primarily responsible for carrying out and coordinating (on a day-to-day basis) meetings and resolutions for the project's National Steering Committee and its various sub-committees, through the National Archives of Namibia from 2006-7. Her experience is enhanced by her PhD and Master degrees in History with majors in Public and Visual history which included Exhibition design. She is currently working with Rev. Julius Mtuleni on a photographic publication to mark the centenary of Onandjokwe Hospital (1911-2011).

As Project Officer, Napandulwe is responsible for the monitoring and evaluation of the three projects; namely: the establishment of the new Onandjokwe Medical Museum project, the renovations to Nakambale Museum and Rest Camp project and the Toivo ya Toivo Research and Biography project. Napandulwe oversees the daily operations and all general administrative and specialised tasks such as financial planning

and the implementation thereof. This includes compiling regular narrative and financial reports for the Finnish Embassy and also organising meetings and taking minutes at management meetings and sending them to the relevant attendees. While providing quality reports to the funders, Napandulwe is also required to do site visits and liaise with and assist the project members with their different tasks. Unfortunately, Napandulwe's contract with MAN ends 31<sup>st</sup> December, 2012.



*MAN's Project Officer, Dr Napandulwe Shiweda wearing the new MAN Golf T-shirt.*

**New MAN Golf  
T-shirts  
available for  
sale @ N\$150  
each**

## The Museum Toolkit: Ten Steps to Providing Good Customer Care in Namibian Museums

Recent research has shown that one of the most important factors that determines whether tourists have a good experience when visiting an attraction is the interaction with staff at the site. However, one of the complaints that tourists make is that Namibia has a poor standard of customer care at tourist destinations such as restaurants, hotels and even museums. MAN is involved with an initiative by the Commonwealth Secretariat that will provide training to improve customer services in Namibia. At a workshop on 28<sup>th</sup> September, 2012 a 10 Step Service Standards cycle was recommended to ensure that we offer the best possible service to our visitors.

1. **Customer Research.** It is important to know what visitors need and expect during their visit to your museum. The Visitor Survey form contained in the last newsletter is one tool that you can use to learn more about the profile of your visitors and their requirements (ask the MAN office to email you a copy of the form if you want to print out copies for your museum).
2. **Customer Service Promise.** Some establishments like to publically display a promise to the customer about the experience they will have. For example, 'Our Tour Guides will always greet you with a smile'.
3. **Business Leadership and Planning.** The objectives that are set in your long-term planning should aim to meet customer needs.
4. **Operational Planning.** What we, in MAN, call the Annual Action Plan should include activities that will address customer needs. For example, what plans do you have to implement and analyse the Visitor Survey? If you have a Museum Shop have you a way to assess whether it stocks the complete range of products that visitors want to buy?
5. **Standards of Performance.** Each organisation can set its own standards that are appropriate to its operations. Standards are often linked to hygiene. For example, how often is the museum cleaned? How often do you check that the toilets are clean and have toilet paper? How quickly do you answer the phone! One common standard in the hospitality industry is that a phone will be answered on or before the third ring.
6. **Resources.** Resources relate to budgeting. Do you make sure that you have sufficient cleaning materials or chairs (for visitors to rest as they walk around your museum – if that is one of the identified needs)?
7. **Training and Development.** Are you taking (or making) opportunities to improve your customer service. Customer service is one area where partnerships with local tourism establishments can assist or you can ask Namibia Tourism Board (NTB) for information about the standards that they set as contained in their policies and guidelines.
8. **Service Delivery.** How do we monitor the quality of our customers' experience? Many museums have Visitor Books where visitors can write comments, but do we allow enough space for critical comments (sometimes these can be constructive criticism)? Do you have a plan to summarise and evaluate the information that you get from your Visitors' Book and/or Visitor Survey? You should do this quarterly (every three months) or bi-annually (every six months). At the end of every year you should supply MAN with your Visitor Numbers for the calendar year (January to December).
9. **Service Recovery.** Once problems are identified with customer service an immediate plan should be made to address the problem and to make sure it does not happen again. For example, if you have complaints that drinks served at your museum snack bar are warm you should investigate the cause of the problem and, perhaps, get a new fridge or make sure that the system ensures that the fridge is fully stocked each night so that you are sure all the drinks will be cold when the museum opens each day.
10. **Customer Satisfaction Improvement.** However good a service is there is always room for improvement! The important point is to ensure that this goal is integrated into the system. For example, perhaps you might have an annual staff meeting to discuss feedback from customers on the service you provide.

# Museum Moments



Three MAN Members, Gobabis Museum, Kavango Museum and the Ombalantu Baobab Tree Heritage Centre received grants to purchase camera equipment



Mr Daniel Inoque (Mozambique) and Dr Jeremy Silvester (Namibia) during the ICME Conference



Ms Raili Huopainen the Director of the Finnish Mission Museum in Helsinki and Ms Magdalena Kaanante, the curator of Nakambale Museum during the ICME Conference.



Swakopmund Museum has donated old medical equipment to the Onandjokwe Medical Museum in Oniipa



Wesbank Transports low-bed with steam engine on its way to Aranidis.  
Photo: Antje Otto



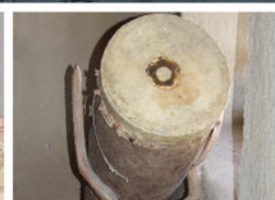
**KEETMANSHOOP**  
museum

OPENING HOURS:  
MON - THU 07H30-12H30 13H30-16H30  
FRI 07H30-12H30 13H30-16H00  
Old Rhenish Church, Sam Nujoma Drive,  
Keetmanshoop

PO Box 519, Keetmanshoop  
Tel: +264 63 221 256  
+264 63 223 065



**NAKAMBALE**  
museum



OPENING HOURS:  
MON-FRI 08H00 - 17H00  
SAT 08H00-13H00, SUN 12H00-17H00  
Olukonda  
Email: olukondamuseum@way.na  
Private Bag 2018, Ondangwa  
Tel/Fax: +264 65 245 668



**SWAKOPMUND**  
museum



OPENING HOURS: 10.00 - 17.00 DAILY  
Strand Str, Swakopmund  
Email: office@swakopmund-museum.de  
PO Box 361, Swakopmund  
Tel: +264 64 402 695  
Fax: +264 64 400 763



OPENING HOURS: 08H00 - 17H00 DAILY  
Behind Outapi Open Market  
PO Box 15, Outapi  
Email: obthc@way.na  
Tel/Fax: +264 65 251 005  
After hours: +264 81 438 4705

**OMBALANTU**  
**BAOBAB TREE**  
heritage centre

