

MUSEUM MATTERS

The Newsletter of the Museums Association of Namibia

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Membership Form

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Membership information

Individual N\$120.00

Associate N\$200.00

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From the Editor

Content

The Museums Association of Namibia has been a buzz of activities over the last couple of months. We've expanded the MAN camp and welcome two new staff members, Ms Ndapewoshali Ashipala our Administrative Officer and MANs first full-time Finance Officer, Ms Bertha lindongo. With the new additions to MANs staff the office is now equipped to better serve and provide guidance to all members

MAN once again participated in the Tourism Expo and it was evident from the success of the stall that the awareness about MAN as an organisation and museums in Namibia is steadily growing.

Preparations for Heritage Week are underway and we invite all museums, arts and cultural institutions and tourism operators to *Embrace your Roots* and join us in celebrating Namibian Heritage Week in September.

Enjoy this addition of Museum Matters

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Living Museums Join MAN
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Cover Photograph
Baobab Tree Shadow,
Jeremy Silvester

Layout and Design,
Naitsikile lizyenda

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 a 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.

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Bulletin Board

MEET MAN's NEW STAFF

Ms Bertha Indongo has been appointed to the new position of 'Finance Officer'. Ms Indongo is qualified in financial management with four



years' work experience. She will be responsible for establishing a computerised system for managing MAN's accounts and assisting with budgeting and financial planning. We know that small museums and community-based heritage projects often face challenges in establishing financial systems and managing their income and expenditure and so the addition of Ms

Indongo to the MAN team will enable MAN to provide additional guidance to our members on financial management and fund-raising.

New Office Premises

The Museums Association of Namibia is now situated at **112 Robert Mugabe Avenue**. The offices are still within the Namibia Scientific Society Building Complex but are now accessible from Robert Mugabe Avenue (directly opposite the National Art Gallery of Namibia).



Ms Ndapewoshali Ashipala has been appointed to the new position of "Administrative Officer". Ms Ashipala holds an Honours Degree in Finance Management and a certificate in Accounting and Auditing. She will be responsible for the general administrative duties of the MAN office and assisting the members (museums, associate and individual). There are a lot of administrative and logistical requirements for MAN and the members to effectively carry out all their scheduled activities and Ms Ashipala will assist to ensure that they are all executed efficiently, effectively and economically.



Living Museums Join MAN



The Museums Association of Namibia recently welcomed five living museums as institutional members. They are;

The Hunters Living Museum

The Mbunza Living Museum

The Mafwe Living Museum

The Damara Living Museum

The Ju/'Hoansi Living Museum



Empowering Museum Workers

A group of 12 curators and students have started working on an 'Introduction to Museum Studies' online course. The initiative is the result of a partnership between the Commonwealth Association of Museums and the Museums Association of Namibia (MAN). The participants on the course includes curators from museums

museums are scattered, so it is difficult and expensive to bring people together for classes. Secondly, over the last few years MAN has prioritised the task of connecting all our museums to the internet and so this online course is now accessible to the majority of our members. Finally, many of our museums and museum curators have not, previously, had

Group where the tutor and the students can discuss their readings, display photographs (to show good and bad museum practices) and comment on questions and ideas posted by other students. It must be one of the few courses where students are actually encouraged to go on Facebook! The group is only accessible to those on the course and their comments can only be read by other members of the group. Students have received course readers with all the articles that they need to read during the course as well as three books - 'Museum Basics', 'Museums in Motion' and 'Running a Museum'. The students have already started working on their first assignment – an essay about the history and development of their museum. Students have also identified some exciting topics for the projects that they will work on during the year. Ideas include the creation of a new mobile exhibition about Namibia's underground lakes, the development of a Collections Policy, the collection of craft work from a local community, the design of new captions for a new exhibition of historical photographs of northern Namibia and the production of a museum catalogue.

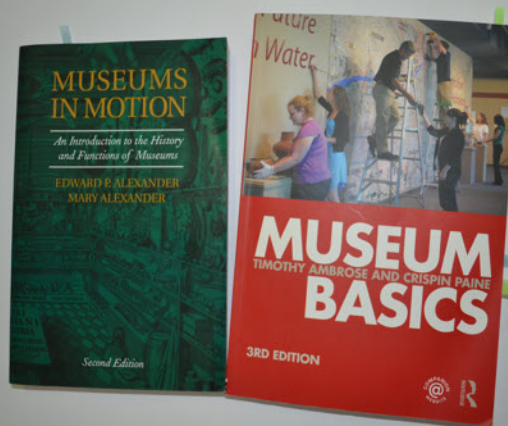


such as the Keetmanshoop Museum, Nakambale Museum, the National Art Gallery of Namibia and the Ombalantu Baobab Tree Heritage Centre. The course is being tutored in Namibia by Dr Jeremy Silvester, MAN's Project Planning and Training Officer. Dr Silvester explained: "The course is ideal for museums in Namibia for three reasons. Firstly, Namibia is a huge country and our

the opportunity to study. The course covers all the core areas of knowledge that the curator of a small museum needs – governance, collections management, exhibition design, conservation, educational programming etc."

One of the innovations made by the group has been the establishment of a Facebook

"Many of our museums and museum curators have not, previously, had the opportunity to study. The course covers all the core areas of knowledge that the curator of a small museum needs – governance, collections management, exhibition design, conservation, educational programming etc."



Regional Museums

Development Grants 2014

Due to a generous increase in the Grant-in-Aid provided to MAN by the Ministry of Youth, National Service, Sports and Culture the maximum size of our Regional Museum Development Grants increased from N\$20,000 to N\$100,000. However, the number of applications received totalled more than double the amount available, so not every application was successful, but eight grants were awarded.

Keetmanshoop Museum received a new Nikon DSLR 3100 camera and camera bag to help the museum to document its collection and to record local events of significance. The curator of the Keetmanshoop Museum, Ms Kleintjies, participated in a training workshop that MAN provided to train museum workers to take good portrait photographs of museum artifacts so we know that she will be able to make good use of the new camera.

Nakamable Museum and Rest Camp. Nakambale Museum received a camera, a Fuji Finepix SL1000 and camera bag. Nakambale Museum will also receive an External Hard Drive. The hard drive should be used to store back-up copies of all the museum's photographs and documents. We would like to urge EVERY Namibian museum to obtain an external hard drive to save its materials because our responsibility as museums is to preserve knowledge and we do not want a computer crash to destroy years of hard work. Nakambale Museum also received a new laptop computer, a Projector with a screen and a flipchart stand and paper. The museum will use these for their Board meetings, but also for educational activities at the museum.

Outapi War Museum. Outapi War Museum is located in part of an old military base and is visited by many ex-combatants from both sides in the liberation struggle. It is important for museums to collect not only objects, but also the 'Intangible' – things that can't be touched or held, such as the stories of those who participated in the conflicts of the past. The museum is, therefore, being provided with a video camera to assist it to record the stories of old soldiers. The museum also applied, successfully, for a set of cabinets to help it display and protect the objects in their collection. Further funding will be provided to improve the museum's exhibitions and marketing including the provision of road signs.

Onandjokwe Medical Museum Onandjokwe Medical Museum (OMEM) is one of the newest museums in Namibia and MAN wants to ensure that the curator is properly equipped so that the

museum can fulfil its responsibilities. MAN is therefore providing OMEM with a Desktop Computer and an A3 Printer that the curator can use to print new photographs for the museum. MAN will also assist OMEN with developing a marketing strategy and materials.

Ombalantu Baobab Tree Heritage Centre. The Centre owns a large piece of land in Outapi, but only a part of it has been developed to date. Whilst the centre is located next to a tree of major historical importance it only has a very small office and no space to mount exhibitions. The site contains the remains of a number of old buildings and a feasibility study conducted to see whether one of these might be restored to create a new 'Baobab Museum'. The community want the new museum to show the unique use of Baobab trees (*Omukwa*) as forts in the historical kingdom of Ombalantu, explain the amazing



qualities of the Baobab and also provide environmental education about issues such as the dangers of deforestation. The grant will enable the Centre to obtain the services of a professional architect to produce a detailed plan of the proposed museum. The museum will then be able to obtain a detailed costing for the building work and to assist with fund-raising. MAN will also be assisting to develop a detailed exhibition plan and to help the new museum to start collecting information, images and objects for the new museum.

Namibia Scientific Society. The Namibia Scientific Society has one of the most important archives of historical photographs, documents and publications in Namibia. This documentary heritage is very fragile, but crucial to museums when they develop exhibitions and displays about Namibia's past. In order to help preserve this important collection the RMD grant from MAN to the Namibia Scientific Society will pay for the purchase of two important pieces of equipment.

The first is an Overhead Scanner. This is a specialised piece of equipment that can be used to produce high definition copies of historical documents by shining light from above. This means that the document or image is less likely to be damaged and that larger documents can be scanned. In Namibia we also have a lot of images that were taken as 'slides' (little pieces of film) and a special scanner is needed to make good digital copies of these. Many slide collections have not been archived or digitalised and a special scanner for slides has been provided that now make this possible and gives us new images of Namibia's past. MAN has ensured that our member museums will be able to benefit from the equipment if they approach the Namibia Scientific Society with a request.

Swakopmund Museum and the Sam Cohen Library. One of the most important challenges facing a large museum or archive is to provide adequate storage space for objects that are not on display. MAN has provided a whole set of strong steel shelving units as it is our responsibility, as museums, to

protect our collection, including objects that may not be in areas that are accessible to the public.

UNAM History Society. For the first time a student society has been awarded a grant by the Museums Association of Namibia. One of the issues that concerns MAN is the importance of keeping our museums dynamic. We want to make sure that when people visit a museum it does not look exactly the same as it did ten years previously. MAN has, therefore, been seeking to support the development of new mobile exhibitions. We are also keen to encourage young people to get actively involved in supporting and developing Namibian museums.

It is for these reasons that MAN awarded a grant to UNAM History Society to research and design a new mobile exhibition about the //Kaijanaxab prison camp outside Mariental. The camp was used from the late 1970s to the early 1980s to house PLAN and MPLA prisoners. We will, by the end of the year, have a new mobile exhibition that will be available to be shown in our museums.

Green Museums

Namibia is famous throughout the world for the diversity of its wildlife and the beauty of its landscapes. However, unless educational energy is directed to encourage sustainable development there is a danger that poaching and pollution can destroy our precious natural resources. Poverty may not just be measured in terms of wealth, but also in terms of the

possibility that our grand-children might only see a Rhinoceros in a fading photograph in the library. It is, therefore, great news that Namibia will be hosting the Environmental Education Association for Southern Africa Conference on 8th-12th September, 2014. The conference will provide an opportunity to learn from our neighbours in the region about their initiatives to create greater environmental awareness. The Conference will also provide an opportunity for museums to reflect on the ways in which they might use their displays to raise

local awareness of environmental issues. Museums could serve as models of good practice if they used solar power, recycled waste, conserved energy and water and raised environmental awareness. As Namibia is one of the leading countries in the world in promoting conservation of our environment, shouldn't our museums also be leading the way in providing environmental education?

The Project Planning and Training Officer of the Museums Association of Namibia was invited to be one of the keynote speakers at the 'Intangible Cultural Heritage' Conference held in Seoul, South Korea on 19 - 21 November 2013. *The following is an abridged version of the paper presented at the Conference.*

Namibian museums are experiencing a slow revolution. Drums that were seen, but not heard, are now being played. In the years before Namibian independence in 1990 museums followed the conventional models of display and collection with objects being preserved and protected in glass cabinets. Objects were frequently divorced from their cultural and geographical contexts. Since independence Namibia's museums have been challenged by both increased community-based cultural activism and changes in the international perceptions of 'heritage significance' to engage with intangible cultural heritage.

Namibia and the 2003 Convention

The UNESCO Convention on Safeguarding Intangible Cultural Heritage (2003) was ratified by Namibia on 19th September, 2007. Work has started on the creation of draft inventories for each of the fourteen regions and detailed documentation has taken place for the first 'elements'. The documentation exercise has raised regional awareness of the importance of ICH and has enabled some museum staff to be trained and presents opportunities for new or existing museum displays to be developed.

Beating the Drum:

Introducing ICH in Namibian Museums'

Namibian Heritage Week

Namibian Heritage Week has grown significantly over the last few years. The theme for 2013 was 'Heritage: Namibia's Knowledge Bank'. As its contribution to the week, MAN supported regional museums to host activities which facilitated the transfer of ICH from one generation to the next. For example, school groups visiting Nakambale Museum encountered elders who taught skills such as basket-weaving and the production of *Ondjove* oil from *eengongo* (fruit from the marula tree). Whilst Namibian museums cannot afford to permanently employ craft workers to teach traditional skills, Heritage Week demonstrated the way in which programming might be used to provide regular activities which would integrate ICH into Namibian museums.

'Living Museums'

A number of communities in Namibia have established, or are in the process of establishing, 'Living Museums'. They have been criticised as reinforcing the 'tourist gaze' on Africa and draining cultural ceremonies of meaning. However, one

participant at the ICME Conference, Goodman Gwasira (a history lecturer from the University of Namibia) asked whether the phenomena might also be seen as a reaction against traditional museum techniques which display cultural artifacts without sufficient dialogue with, or commercial benefit for, the source communities. It was also suggested that the implication of the label 'living museums' is that traditional museums are 'Dead Museums' filled with inanimate objects that have been cut off from the living communities that give them meaning. At Living Museums the profits from performances go directly to those that participate in craft demonstrations and cultural performances.

Cultural Festivals

Festivals are rooted in Namibian culture and were, generally, associated with seasonal harvests and initiation ceremonies. In 1995, five years after independence, the Government of Namibia introduced a new, cascade, structure for cultural festivals. Local community groups performed at local cultural festivals with the winners qualifying to take part in one of the regional competitions. The national Cultural Policy confirmed that these "... festivals should reflect the diversity of Namibian culture". The best from each region are then able to take part in the National Cultural Festival. The new framework is designed to promote nation-building



Photo courtesy of Living Culture Foundation website

and to celebrate the cultural diversity within each region and within Namibia as a whole.

The cultural festivals have not been promoted as tourist attractions, but are events where a mainly Namibian audience enjoys performances of traditional music and dance. The festivals provide a unique opportunity to document and reflect not just the cultural diversity of traditional musical performances, but also the way these have changed over time. The opportunity exists for a partnership to enable museums to be involved in filming festivals, photograph costumes and objects and interview practitioners. The resulting audio-visual archive would create an important source archive to enable the improved display of musical forms of ICH in Namibian museums.

Olufuko

One ICH ceremony that has served as a catalyst for conversation in Namibia over the last couple of years has been *Olufuko*. The traditional ceremony was suppressed during the colonial period, but in 2012 a large ceremonial site was constructed at Outapi in northern Namibia and the ceremony re-launched as a national festival with the full support of the Government. The debates surrounding the festival have focused on questions of the relationship between Christianity



Above: Three girls participating in the *Olufuko* festival (Photo: Villager, 2013)



Above: Girls participating in the *Efundula* festival (Photo: Maj C.H.Hahn, 1935? Reproduced in Scherz et al, 1981. p. 44).

and Tradition in contemporary Namibian identity and, relating to this, the perception of nakedness. Regardless of peoples' views the heated arguments over cultural practices, rights and values that surrounded the *Olufuko* festival can be seen as one indicator of its contemporary significance.

Museum Collections Make Connections

The International Council for Museums (ICOM) has adopted the slogan 'Museum Collections Make Connections' as the theme for International Museum Day in 2014. The slogan can be read in two significant ways. The first is to see Museum Collections as providing the basis for webs of dialogue between museums that hold collections from other parts of the world and the places and people whose intangible cultural heritage is connected to the objects in those collections. Namibia, like other African countries, has seen many artefacts that form part of its legacy of tangible cultural heritage scattered across the globe. I would like to view such objects as part of the 'virtual'

collections of Namibia's museums. The objects need to be re-connected with the places and the ICH that form the heritage triangle and that can provide different ways of reading the objects. The potential for international dialogue and partnership between museums needs to be developed.

However, the second way in which Museum Collections Make Connections should relate to the relationship between the museum and the local community that it serves. Namibian museums need to strengthen and expand their involvement with communities in the processes of collecting, interpreting and creating exhibitions. If Namibian museums do not act to de-centre the objects in their care there will be a danger that the celebration of our tangible and intangible heritage will take place in separate spaces. Namibian museums must continue to develop ways to connect heritage places and heritage objects with the dynamic culture of source communities to ensure that both the drum and the drumbeat endure.



Jeremy Silvester posing with one of the warriors who demonstrated Korean marshal arts at Hwaseong Haenggung Palace at Suwon

TOURISM EXPO 2014

MAN exhibited at the annual Tourism Expo and once again the stall (left) was a huge success. Many visitors complimented the Museums Association on the creativity and interactivity (especially the owela board game) of the stall. Students from the UNAM History Society assisted by taking shifts manning the stall and also helping with marketing and sales.



Above: MAN is assisting Onandjokwe Medical Museum gather information about traditional medicine for one of their displays. Visitors could write down a plant used for its medicinal properties and pin it on the notice board.



Left: The Tourism Expo was also an opportunity to market Namibian Heritage Week which is scheduled to take place from 22 -28 September. MAN staff and the students took turns visiting other exhibitors handing out Heritage Week flyers and explaining the different activities and opportunities for Heritage Week.

Marketing Namibian Museums

When MAN conducted a survey of the tourism industry at the 2013 Tourism Expo, one of the most common concerns raised by tour operators was that museums did not effectively market themselves. MAN therefore organised a national training workshop on this important topic. The workshop was advertised to all members with priority being given to curators in museums that were open to the public and to staff with particular responsibility for marketing.

Cards and discounted accommodation. The participants were able to experience the innovative way in which Gondwana Lodge market their facilities and to experience a closing supper at the 'Down Corruption' Shebeen Restaurant. The training programme was facilitated by Ms Grace Putjatura from the Tourism Division of the City of Windhoek



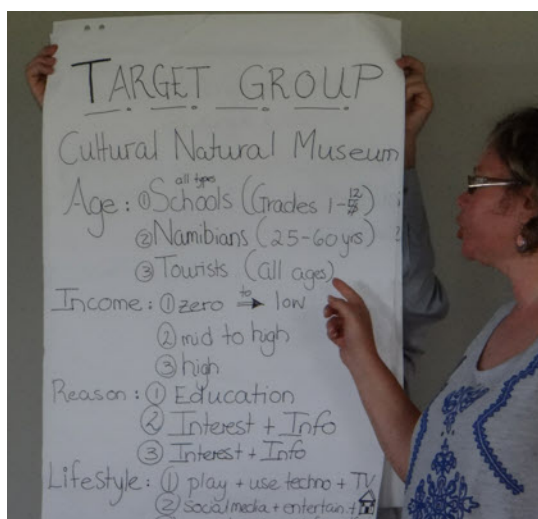
The two day workshop was held on 27th-28th February, 2014 at the Etosha Safari Lodge with participants obtaining Gondwana

and Dr Jeremy Silvester, MAN's Training Officer. One of the major successes of the workshop was the high degree of involvement by all those attending the workshop. Participants obtained an overview of the theory of marketing and an explanation of the key terms and were led through a group exercise that helped them to understand the ways in which audiences are segmented and to analyse the type of visitors that came to particular museums. Ms Putjatura also provided the workshop with an outline

that could be used for writing a Marketing Plan for individual museums.

Dr Silvester explained the process to be followed in conducting a 'marketing audit' of an individual museum. He also led an exercise in which participants worked in pairs to critically analyse the design and content of several museum brochures. Dr Silvester also led a session on market research during which participants reviewed MAN's current Visitor Survey questionnaire that had been distributed to museums in Namibia and a 'Tourism and Museums' survey that has been conducted at the Tourism Expo in 2013.

The group went on the internet to look at web sites and facebook pages that had been created by MAN and other museums and discussed ways in which social media can be used to increase the number of visitors to a museum. At the end of the workshop all the participants completed an evaluation form to provide feedback to MAN on the workshop. It was agreed that the co-facilitators will produce a Handbook on Marketing for Namibian Museums so that MAN members who were unable to attend the workshop will also be able to improve the marketing of their museums.



A Critical Review of the Keetmanshoop Museum

I am a young woman who grew up in Keetmanshoop and studied a course on Public History at UNAM. I believe that the Keetmanshoop Museum paints a good picture of the history of the town, but feel that the exhibitions would benefit from some improvements. I visited the museum twice with the aim of being a critical visitor as I feel that this can help us to improve our museum – which provides an important window on the history and culture of our town and the Karas Region.

The signpost on the gate of the museum is scratched and rusty and the information on it has faded so much that a visitor will not know the operating hours of the museum. This signpost needs to be replaced with another that clearly indicates the operating hours. First impressions are important!

There are a number of artifacts in the yard of the museum, but with no information attached to them. Whilst some objects can “speak for themselves” the rest will keep the visitor wondering. Preferably each object should have a description of what it is, its’ use as well as its origin, where available. It is the story that is linked to an

object that brings it to life. Visitors must have a strong cultural background before objects can speak for themselves. On the other hand, museums dominated by graphics, text, and computers can obscure the resonance of objects, so the way in which objects are displayed is important.



Upon entering the museum, on the left, the visitor is greeted by a rather ugly scene, a museum artifact cluttered with cleaning equipment. This gives a negative impression of the storage practices of the museum as these tools should not be at the entrance of the museum but out of sight in the storeroom.

The “music box” does not have any information giving a description of what it is. A caption should explain the use and origin. There are coffee bean roasters displayed in a display window which is not clearly visible to small children as it is quite high. In addition this place is covered with dust. The glass cabinet with a display of cameras and binoculars does not

have any descriptions; the only thing a visitor can conclude is that it is a lot of cameras and binoculars. Research could be done on the objects could be used educationally – for



Youth Review

example to explain the way magnification works.

The section on fossils is quite good as all artifacts are well labeled - especially the “dinosaur fossil” display. The only problem with the display of mammoth bones is that it doesn’t provide dates or explain where this fossil was found, whilst the other skeletal parts of this creature are under a table with no description. What would add interest to this display is a diorama of the Mammoth or Mesosaurus to show the creatures that used to roam around Namibia thousands of years ago.

The section on plants is most interesting where information about the local uses of the plants as food and medicine is explained and this exhibition might be expanded to give insight into the unique traditional knowledge found in southern Namibia. There is a glass cabinet display that does not have any explanatory texts, but appears to contain some small smoothed bones, a horn and some artifacts that appear to be ornaments such as necklaces, headbands and tortoise shells (some decorated) used to store something, possibly powder. The shelf below contains bows of different sizes as well as an artifact that I cannot make out. The layer below this shows spears of different sizes and their quivers. The curator could either add captions or use the exhibition as a

quiz for school learners to imagine what the objects were used for.

Keetmanshoop Museum is housed in an old church and a display on the history of Christianity in the region states that “the first church was built by Reverend Tobias Fenchel”. I think it would be better if it stated that the church was constructed under the supervision of Reverend Tobias Fenchel, as, surely, the pastor didn’t single handedly build the church but worked with the community. I also feel that museum displays need to move away from their concentration on ‘important’ people. For example, in Keetmanshoop Museum there is a photograph of a pastor on horseback. The pastor is named, but the other two people in the photograph remain nameless. I believe that local museums, like Keetmanshoop, have the opportunity to work with the local community to obtain photographs of local people and events (and research the names of the people in the photograph). I noticed that many photographs did not have dates and I feel that research might help to provide these, or that if it is really unknown than ‘no date’ could be added to the caption.

The captions on traditional cosmetics are very interesting, but are only written in Afrikaans and Khoekhoegowab, thus only people fluent in these two languages will understand. Language choices can leave out those members of the community who don’t understand these languages as well as tourists, therefore, I think, the labeling should also include English captions. I think, as a critical visitor, it is also the case that, sometimes, texts are too long and, I observed, that people avoid reading long texts, especially when they are not broken up into bite-sized paragraphs.

The display labeled “From tribal center to mission station” is separated from the display labeled “History of Keetmanshoop”. I feel that this creates a Eurocentric notion because the period before the arrival of the Europeans in *≠Nu- ≠Goes* is also history. I would like this section to be given a label that does not use Europeans or missionaries as the yardstick. I think it is also useful to look at the balance between photographs and text in a display. For example, to me, in the display on transport labeled “From foot travel, horses and ox wagons to aviation” the text is lengthy and the display is cluttered with a lot of photographs in close proximity to each other. I realize that the job of a museum curator is a challenging one. Not only must they conduct research and provide interesting information about objects, but also make displays visually attractive.

I also believe that a museum should always aim to have a programme of temporary displays, so that a visitor will always find something new. I can remember the displays at the Keetmanshoop Museum from my childhood. I hope the Municipality will seek or fund new exhibitions to show topics such as developments in the town since independence or support the development of a community history project.

Museums without visitors would be lifeless, empty halls without purpose. Visitors are customers and so it is important for museums to understand the motivation and needs of different groups of people who visit their museum. On the two occasions that I went to the museum recently there were no local visitors, and upon skimming through the Visitor’s Book I noticed that it was mainly

tourists who had signed. This shows that local community members do not visit the museum often. The curator could change this pattern by organising mobile museum exhibitions in town so that more people can have access to museums even if they don’t physically go to the actual building.

The museum could also have a Museum Awareness Day and invite school learners. During this day the museum could sell local food, have storytelling sessions and traditional dance performances, and create a multimedia exhibition. In this way the community would feel better informed about, more connected to, and better able to participate in their museum. I think this would also create opportunities to work with the History clubs at schools in Keetmanshoop.

Museums all over the world have changed the ways in which they provide their services in order to attract more audiences and have employed strategies such as improved marketing and more interactive displays to achieve this. Many museums are reaping the benefits of this as they are drawing record crowds (including previously marginalized visitors) and building durable relationships with their audiences and communities. Exhibitions styles are also changing from the simple display of objects in “glass cages” to more open ones. I believe that Keetmanshoop Museum will change and can play a vital role in the future as the Gateway to Southern Namibia, the showcase of our history and culture and an educational resource for the youth.

Ms Olivia Nakale is currently employed as a librarian in Ohangwena and is among the students enrolled in the ‘Introduction to Museums’ Online course.

Museums in Focus

In central Namibia 45km to the east of Otjiwarongo, the Cheetah Conservation Fund (CCF) operates a Field Research and Education Center to conduct formal and informal education programs. While the overall CCF operation is vast and includes a fully functional research and genetics laboratory, the facility is open to the public every day of the year except for Christmas Day. The Cheetah Museum gives visitors a very unique educational experience unlike any other in the world where visitors can see real conservation at work.

The CCF Education Centre and Cheetah Museum is open to the public daily and offers educational activities, programs for visiting school groups, and training for Namibian and foreign university students. The Cheetah Museum displays are designed around CCF's scientific research findings and provide detailed information about the cheetah: its history, physiology, importance within the ecosystem, conflict with humans, and what CCF is doing to ensure

the species' survival for future generations.

Additionally, CCF's Education Team presents two-day or longer environmental courses for Upper Primary and Secondary school groups with overnight accommodation provided at the CCF educational campsites. Since 2000, over 15,000 students have participated in these courses at the Centre. In addition to school groups, regional youth groups, youth officials, teachers, health officials and farmers participate in specially designed programs at CCF's Education Centre. Public education and the development of an active grassroots constituency are integral components of CCF's overall cheetah conservation programme. CCF works to educate farmers, students, educators, public-policy makers, and the public in general on the value of sustainable practices in conservation, as well as on the importance and value of predators for a healthy ecosystem. Public education and the development of



national pride in the cheetah are both critical to its survival.

In 2013, CCF hosted 6,669 tourists and 1,678 students/learners for a total of 8,356 visitors, which represents a 21% increase over 2012. Organized education programmes at CCF involved a total of 1334 children and youth, accompanied by 165 teachers, parents, or volunteers. Of these, 657 learners/teachers participated in overnight programmes at CCF's Camp Lightfoot or Cheetah View.

Depending on the length of stay and the group's focus, activities included guided Cheetah Museum tours and talks, cheetah runs, guarding dog and goat kraal talks, predator kill identification exercises, 'preyground' activities, ecology talks, and game drives. Additionally, the CCF Centre hosted 13 international groups (200 students and 30 teachers) from international schools and universities participating in education programmes including cheetah runs, tours of the Cheetah Museum and Centre, and lectures on human wildlife conflict. CCF welcomed and educated many visitors from Namibia and around the world in 2013 and we hope to surpass our previous visitation numbers and touch more lives in 2014.



Article courtesy of Ms Stephanie Bradley, Education Manager at the Cheetah Conservation Fund.

Embrace Your Roots !

Namibian Heritage Week 2014

The Namibian Heritage Week Team has adopted the slogan 'Embrace Your Roots' as the theme for this year's Heritage Week. The week will be celebrated from Monday, 22nd September up to Sunday, 28th September. Like last year the Museums Association of Namibia will be focusing on supporting regional activities and encourages

its institutional and associate members to complete the application form for a small grant to support activities during the week. The Museums Association of Namibia will be providing Namibian Heritage Week Team t-shirts to be worn by front-line staff at museums that are organizing an event or programme of activities during the week.



ANNUAL GENERAL MEETING 8-9 MAY KEETMANSHOOP



The 24th AGM recently took place in Keetmanshoop under the International Museum Day theme 'Collections Make Connections'. Over 40 museum representatives attended .

Left: Mr Flexon Mizinga, Executive Director, National Museums Board of Zambia gave the keynote address and the AGM elected Ms Hertha Lukileni to the Executive Committee.



NATIONAL ART GALLERY OF NAMIBIA FLOODED

On Thursday, 15 May 2014, the Lower Gallery of the National Art Gallery of Namibia was flooded due to a water pipe burst on the side walk in John Meinert Street. Within minutes the water from the damaged pipe flooded the Lower Gallery through the foundations of a storage room on the basement level of the NAGN. Upon noticing that a pipe had burst close to the entrance of the NAGN on John Meinert Street, the staff of the NAGN alerted the City of Windhoek to stop the flow. It was however soon discovered that some of the water managed to get into the lower gallery that had become flooded. The Fire Brigade couldn't assist due to the low level of the water. NAGN staff members were however quick to respond to the crisis at hand and through teamwork managed to get most of the water out of the flooded exhibition space using buckets and a wet dry vacuum



Above; The lower gallery

made available to us by the Museums Association of Namibia. Due to a lack of storage space some artworks from the Art Inside exhibition which at the

there, seven artworks were damaged in the flood, of which three were severely damaged and require restoration.



Above: Our technician Noah assembling the Wet and Dry Vacuum



Above: Charles #Neib using the buckets to remove the water. Thanks to M.A.N NAGN was able to make good use of the disaster kit we received during the recent Disaster planning Workshop.

time still needed to be distributed to the different Ministries, were being kept in the store room which was most affected by the flood. Out of the 22 artworks stored

Article courtesy of Ms Selma Kaulinge, PRO, NAGN

Photographs; Ms Golda Ha-Eiros, Curator, NAGN

Namibia Scientific Society: Disaster Preparedness

The members of the Museums Association of Namibia have expressed awareness and concern about the lack of adequate emergency planning in many institutions that are the guardians of our cultural heritage. The National Commission of UNESCO generously agreed to fund a three day workshop that would introduce the concept of risk assessment and 'disaster planning' to the Namibian institutions that held the most important heritage collections. The Namibia Scientific Society was part of this workshop that took place from 24th July – 26th July 2013 in the Nampower Convention Centre. Institutions that participated were provided with a specialised 'Disaster Preparedness Kit' equipped to meet the needs of heritage institutions. Ms Crous, Executive Director: Operations, IZIKO raised the concern that it was

important that institutions should also have a basic medical kit. The Museums Association of Namibia, therefore, purchased twenty medical kits from a local supplier for distribution to participating institutions. Attached are some photographs from the Namibia Scientific Society implementing the concepts mentioned at the workshop.



Is your museum prepared for an emergency?

Article and photographs courtesy of Mrs Annegret Enengl (Namibia Scientific Society.)

EXHIBITION ON THE REINTEGRATION OF WALVIS BAY INTO NAMIBIA

This exhibition was researched, compiled and set up by the curator of the Walvis Bay Museum, Miss. Antoinette Mostert. Because it is such a crucial part of our national history the Walvis Bay Museum has deemed it necessary to create a special exhibition in

commemoration of the 20th anniversary of this historical event this year. Walvis Bay has had a very complicated history throughout the ages. It was first claimed by Britain in 1878 during its annexation as a British enclave which later fell under South African occupation.

However the struggle for Walvis Bay has come a long way when SWAPO petitioned at the League of Nations who later became the United Nations (UN).

Terminologies such as **“The Port and Settlement of Walvis Bay”** was a common allusion during the pre-reintegration era when describing the harbour town at a time when it was merely seen as a temporary settlement and a colonial military outpost.

However, during the freedom struggle and in the early nineties of the post-independence era, catchphrases such as **“Walvis Bay is part-and-parcel of Namibia”** and **Walvis Bay is an integral part of Namibia”** was the order of the day during national debates

in the press and electronic media. In other words, the media has played an infinite role in cementing the Walvis Bay issue into the consciousness of the nation. Walvis Bay has been reunited with the rest of Namibia only through the strength, determination and mature manner in which our government has handled the situation and together with that, the support they received from the international community, former South African liberation movements like the ANC and the PAC as well as other stakeholders. The Walvis Bay dispute must be regarded as one of the major successes of the government of the day. In view of this, this exhibition also sought to remind the local residents, in particular our youth, the born-free generation of today about a part of their national heritage which must never be forgotten because this is one aspect of Walvis Bay history with whom the majority of the town’s residents can identify.

They have lived through it, experienced the pains and the joys of both sides of the coin. While the sourced material was displayed at the Fish Festival, the data will now be documented as part the museum’s database of information. The information stored here will



be a valuable resource for future historical researchers, schools and university students. It will now feature as a mobile exhibition throughout the year to be showcased in other heritage institutions like the Swakopmund Museum, The Namibia Scientific Society, The National Archives of Namibia and others around the country to create more awareness about this topic. After that it will become a semi-permanent exhibition in the Walvis Bay Museum. The information and visual material displayed was obtained from various sources and the actual planning was done in three phases; the research, collection of archive material and the actual setting up of the exhibition material.

We hope to make an improved presentation for the next future anniversary say, when Walvis Bay will celebrate its 30th anniversary of this event in a few years from now. Therefore, the museum staff would like to appeal to local residents to please come forward with more information on this topic in order to get a deeper insight into how the people has experienced this special moment in history. This information will also be recorded.



This article was contributed by Ms Antoinette Mostert, Curator of the Walvis Bay Museum

The Curator's Toolkit:

Accessioning an Object in Three Steps

Every time a museum obtains a new object (whether it is purchased or donated) an entry should be made into an Accessions Register and some basic information recorded (more detailed information can be documented when the object is fully catalogued).

The Accessions Register provides a record of every object that enters your museum and should be completed as soon as possible after a purchase is made or a donation received. It has three main purposes:

1. Create a Unique Accession

Number. The number given to an object must not be the same as that given to another object. A number is provided that is given in three parts. For example, let us imagine that the Earth Science Museum receives a donation of a box of crystals in January, 2014. It is the first accession that they have received that year.

The first part of the Accession Number would be the year ie. '2014'. The second part would be the number of the accession, ie. In this example '1'. Each object would then also receive an individual number. So the first crystal would be accessioned as 2014.1.1 and the next in the box as 2014.1.2 etc. The three part number would be the identity number of the individual object. If in February they receive a single meteorite

specimen for their collection it would be accessioned as 2014.2.1 The number 2 would be given as (even though it is only a single object) it is the second 'group' of objects to be obtained in that year.

Some museums use a system which gives every object a unique number in sequence ie. The Earth Science Museum might number its objects KM1, KM2. However, in our example, if the box of crystals contained 343 specimens it might take a long time to complete the numbering, but the box could be entered in the Accessions Register as 2014.1

2. Complete an Entry/Deposit

Form. The form should contain the following information:

- **Accession Number**
- **Contact details of owner/donor**
- **Entry date** (date it was accessioned as part of the museum's collection)
- **Condition**
- **Brief Description**
- **Entry method** (ie. Donation, Purchase, Find)
- **Number of Objects Deposited**

The entry form should be signed by the donor or seller (who should also be given a copy) and is one of the important pieces of documentation that makes it clear that the objects are now part of the museum's collection. A temporary label should be fitted to the objects until they are permanently marked with their individual identity number.

3. Source/Donor File. Namibian museums have experienced problems in the past with the lack of adequate documentation to prove that a museum has legal ownership of a particular object. Hard copies of any correspondence regarding the accession of objects to the collection should be filed.

A donation form (sometimes called a 'transfer of title' form) should be signed by the donor and the director of the museum every time a donation is received. If your museum does not have a donation form request a model form from MAN so that you can add your museum's logo.

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



HERITAGE WEEK TEAM

Presents

Namibian Heritage Week 2014 Embracing Our Roots

Date

22 - 28 September 2014



**Do you manage a place where people stay?
If so, what are you doing for Namibian Heritage Week?**

Are you;

Encouraging staff to wear traditional dress?

Providing Namibian specials on the menu?

Organising a cultural performance?

Let us Celebrate our Heritage Together!



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or visit the NAMIBIA HERITAGE WEEK page on Facebook