

Museum Matters

The Newsletter for the Museums Association of Namibia

Issue 30 | July - Dec 2016

Happy Holidays



ISSN: 2026-8092



Membership Form

Name: _____
Institution: _____
Postal Address: _____
Physical Address: _____
Cell: _____
Tel: _____ **Fax:** _____
Email Address: _____

Membership information

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

Please note that **Associate Members** are museums still in development and not yet open to the public

Is this a (Choose one): ☐ New Membership ☐ Membership Renewal

Payments can be made to:

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

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

FOR OFFICE USE ONLY:

Membership category: _____
Membership number: _____
Payment type: _____ Payment Date: _____

Contents

Page 3: From the Editor

Page 4: Bulletin Board

Features

Page 5: Usakos on the Move

Page 7: What Are Your Views on 'Traditional Medicine'?

Page 9: MAN Documents the History of Migrant Labour

Page 11: Restoration of a Serpentine Stone Sculpture

Page 13: Namibia Heritage Week 2016

Page 15: Yeongwol International Museum Forum and Expo

Page 17: Omukwa - Africa's Tree of Life at the Olufuko Festival

Page 19: Access and Participation at the National Art Gallery of Namibia in 2016

Page 21: Making an Impact: Marketing Your Museum

Page 23: MAN AGM 2016

Page 25: Cape Cross Museum

Page 26: Swakopmund Museum

Page 27: Making Connections with Museums In Germany

Page 28: World Adopts Recommendation to Improve our Museums

Page 29: Changing History Travels Namibia

Page 31: ICOM 2016 - Milan

Page 33: Heritage Week in Swakopmund

Page 35: Heritage Week at the National Earth Science Museum

Page 37: Tsumeb Museum

Page 39: Das Alte Fort Museum (Grootfontein Museum)

Regulars

Page 41: Youth Review – My internship at MAN

Page 43: Youth Review – Namibia Heritage Week

Page 45: Curator's toolkit

Publisher

Museums Association of Namibia
P.O.Box 147 Windhoek, Namibia

112 Robert Mugabe Ave,
Windhoek, Namibia

Email: museums@iway.na

Tel: +26461302230 Fax: +26461302236

Published: Dec 2016

ISSN: 2026-8092



From the Editor



Dear Museum family...

Once again, we've reached the end of the year and as usual, the MAN team has spent the year doing what we do best; making museums matter!

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

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

With that said, we have managed to have a very productive and exciting year. With funding provided by the Embassy of Finland, we produced several mobile and two new permanent exhibition this year. "Omukwa: Africa's Tree of Life" mobile exhibition which was launch earlier this year travelled around Namibia (see page 17). On the 3rd June, we launched the "Resistance on the Banks of the Kavango River" publication and the photographic exhibition at the Kavango Museum. The "Muti or Medicine – Traditional Medicine and Namibia" exhibition was launched on the 31st August 2016 at the University of Namibia's School of Medicine and is currently on display at the Rehoboth Museum (see page 7).

The "Omutete wOkaholo – Migrant Labour and the Making of Namibia" exhibition was launched in Walvis Bay on the 21st September 2016 and will be launched in Windhoek on the 8th February 2016 (see page 9). If you're in Windhoek, that's definitely an event to pencil into your calendar. Please keep an eye out in local media and on our website and Facebook page for this launch, and for all the other exciting events happening next year.

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

As usual, this is a jam-packed issue so we hope you enjoy the read. Keep an eye out for the regular features such as the Youth Reviews and the Curator's Toolbox. Have a great festive season. Until next time, keep Making Museums Matter.

Editor:
Ndapewoshali Ndahafa
Ashipala

Cover Photograph:
Bill Hobbs,
BillHobbs.com

Layout and Design:
Ndapewoshali Ndahafa
Ashipala

Disclaimer

Museum Matters is published by the Museums Association of Namibia but is not the voice of the association. The information contained in this newsletter is intended to inform members (and the general public) about our past and future activities. It is also a platform for sharing ideas and experiences. MAN members are encouraged to submit articles and suggestions to help us improve Museum Matters for you. No person, organisation or party can copy or reproduce the content of this newsletter or any part of this publication without a written consent from the publisher and the author of the content as applicable.

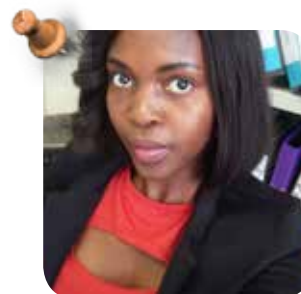
Bulletin Board



Internships at MAN

In service training is an effective way of offering students job and career development options that benefit both the student and the organisation.

The MAN offers internships to students undertaking courses in relevant fields. MAN tries to accommodate as many interns as possible during the year at both the MAN office and at member museums around the country.



Name: Kauna N.E. Itanna
Course: Bachelor of Tourism Management
Institution: Namibia University of Science & Technology
Internship: 11 Aug 2016 – 13 Jan 2017

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

Farewell Charmaine



Ms Charmaine Tjizezenga joined MAN in February 2015 when she was appointed to the position of Project Officer: Exhibition Development. Her role in the organisation was to facilitate the "Exhibition Development for Namibian Museums" project.

The project was funded by the Embassy of Finland in Namibia and ran from September 2015 until September 2016. MAN would like to thank Charmaine for her dedication and hardwork that contributed to the successful completion of the project. We wish Charmaine all the best in her future projects and her career in assisting to "Make Museums Matter".

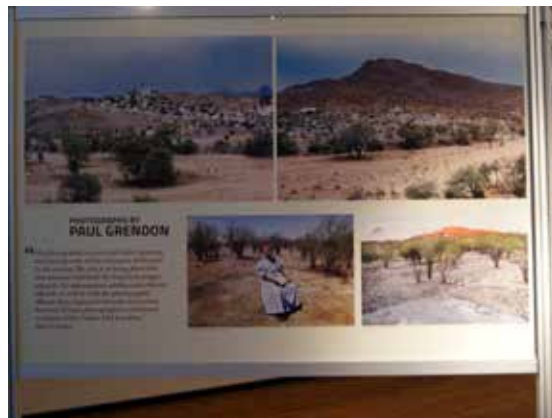
Usakos on the Move

Jeremy Silvester



The Museums Association of Namibia worked with the Municipality of Usakos and colleagues from the University of Namibia and the University of Basel (Switzerland) on the development of an exhibition about the history of Usakos. The central focus of the exhibition was provided by photographs from the albums of four elderly women showing life in the town's Old Location (see Museum Matters No. 27).

One of the exciting products of the project was the design and creation of a mobile version of the exhibition that has been touring South Africa. The exhibition has been attracting a great deal of comment as the imposition of urban apartheid in Usakos has many parallels with the history of many small towns in South Africa. However, there has also been interest in the important role that Usakos used to play in the maintenance of the railway network in Namibia.



The exhibition has been displayed in a number of venues, including the District Six Museum and the University of the Western Cape in Cape Town and the Wits City Institute in Johannesburg. The exciting news is that the high quality exhibition will be finishing its tour of South Africa early next year. Planning is underway for the 'return' of the exhibition to Namibia. The exhibition will be donated to the Museums Association of Namibia to add to its 'Exhibition Bank' of mobile exhibitions available for hire.

MAN will consider possible venues for the mobile exhibition in consultation with the Usakos Town Council. It is proposed that, upon its return, the exhibition will be mounted at the University of Namibia. MAN hopes to be able to facilitate guided tours for school groups and a small programme of events to accompany the return of the exhibition. The event will take place in the middle of 2017 and members should keep an eye on MAN's Facebook page and Web site for further details.

What Are Your Views on ‘Traditional Medicine’?

Tebuho Winnie Kanyimba



The World Health Organisation designated the 31st of August as African Traditional Medicine day. To mark this day, the Museums Association of Namibia launched a small mobile exhibition at the UNAM Health Sciences campus. The exhibition, titled ‘Muti or Medicine: An exhibition on Traditional Healing in Namibia’, was launched by Ms Marika Matengu, the FLC Coordinator of the Embassy of Finland. Dr. Kalumbi Shangula, the Assistant Pro-Vice Chancellor of the Faculty of Health Sciences, gave the welcoming remarks.

The exhibition provides some examples of the ways in which different Namibian communities have used their knowledge of plants to tackle health problems. The exhibition incorporates the views of a cross-section of young Namibians who discuss whether traditional herbalists still have a role to play in the health sector. It also encourages people to visit the Medicinal Garden at Onandjokwe Medical Museum and the National Botanical Garden in Windhoek.

The exhibition raises two talking points. The first highlights the way in which indigenous knowledge of the curative properties of local plants has been used to develop commercial products. It uses the examples of Devil's Claw and Hoodia to highlight the importance of ensuring that communities can benefit economically from such developments.

The second talking point links to the Traditional Health Practitioners Bill that is currently being considered and which is intended to regulate the work of Traditional Healers. The exhibition encourages members of the public to give their opinions and suggestions.

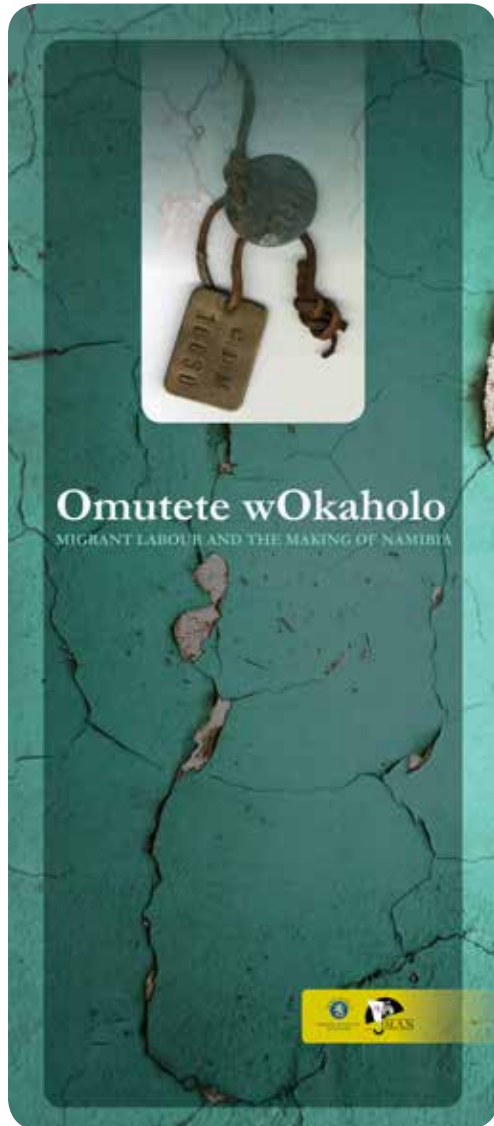
The launch was followed by a panel discussion in one of the lecture halls where medical students were able to discuss their views with a herbalist (Ms. Maria Kooper), a medical doctor (Dr. Teopolina Tueumuna) and a traditional healer (Papa Shikongeni).

The mobile exhibition travelled to the Rehoboth museum on the 9th of September, and is available for loan. Anyone interested in the exhibition should contact the MAN office.



MAN Documents the History of Migrant Labour

Tebuho Winnie Kanyimba



As part of a larger project with the Embassy of Finland, MAN launched its 5th exhibition on the 21st of September 2016, at the Walvis Bay Municipality. The exhibition, titled 'Omutete wOkaholo': Migrant Labour and the making of Namibia, was also part of MAN's contribution to Namibia's Heritage Week.

The exhibition was officiated by Ms Hertha Lukileni-Ipinge, the chairperson of MAN, and the welcoming remarks were given by Immanuel Wilfried, the mayor of Walvis Bay. Hon. Cleophas Mutjavikua, the governor of the Erongo region, made a speech about the important role of the history of migrant labour. The exhibition was officially launched by H.E Anne Saloranta, the Ambassador of Finland to Namibia.

The exhibition argues that the system of migrant labour had a huge impact on the making of Namibian history. The exhibition starts by introducing the viewer to the concept of the migrant labour system, and also includes an extract of a poem, which reveals how men became numbers. The exhibition brings to light the experiences of workers with the migrant labour system.

Recruits had to go through medical inspections at the recruitment centres, which were followed by classifications into three different labour grades. The wages received by migrant workers were determined by the classification. In addition, workers were issued with passes which they had to carry at all times while on contract.

Why did so many men from northern Namibia join the migrant labour system, when it was clearly a system of humiliation, degradation and exploitation? The exhibition argues that the men were left with no choice. The Rinderpest outbreak of 1896/7 and the famine experienced in northern Namibia between 1914 and 1916 were some of the reasons why men became migrant labourers.

One interesting feature of the exhibition is that the MAN research team discovered the names of 16 South African migrant workers who were killed by German soldiers in 1910. It was, probably, the most deadly labour dispute in Namibian history. The men died near the small railway station at Wilhelmstal on the line to the coast. The exhibition brings to the forefront, the history of compounds in Namibia, whose design and construction resembled that of a prison. Unwittingly, the compounds became centres of political mobilisation. Grievances about the contract labour system were some of the important issues that encouraged workers to unite and join the struggle for independence.

MAN would like to expand this exhibition by telling some of the individual stories of the men who went through the migrant labour system, and the women who maintained homesteads during the absence of men. Individuals who are willing to share stories about the system are encouraged to contact the MAN office at 061-302230.

There is a great opportunity for Namibia to create a museum that will document the regional history of migrant labour and the role of workers in our national history. The museum could house the memories of workers and help young people to better understand the experience of Omutete wOkaholo.



Restoration of a Serpentine Stone Sculpture

Elize van Huyssteen, Curator of the AAHT collection

Recently, a large stone sculpture from the collection of the Arts Association Heritage Trust (AAHT) was restored. The sculpture, a serpentine stone carved by the Zimbabwean artist, Mavis Mabwe during a Tulipampwe international artist workshop in 1985 in Windhoek, stands 82.3 cm tall. The sculpture titled 'Spirit of Chipungu', depicts two symmetrical faces turned away from each other with a large eagle behind them. 'Chipungu' is the Bateleur eagle and a revered spirit messenger for the Shona people of Zimbabwe, and also is celebrated in the Chipungu Sculpture Park in Harare.

During the week of 4 -7 October 2016, two Zimbabwean sculptors, Kudzenai Katerere and Liberty Nyanhongo undertook the restoration of this striking statue based on a photograph of the original work, at the National Art Gallery of Namibia (NAGN). The sculpture had a large part of the mouth and chin on one of the faces cut away.

Whilst inspecting the sculpture Katerere recognized the strong signature of a Shona artist, in the archetypal face with its rectangular nose and slit eyes. Since he is himself a Shona sculptor, Katerere approached the area around the mouth with utmost sensitivity and veneration, given that the mouth and eyes are symbols deeply rooted in Shona folklore and spirituality.

Over the next three days Katerere and Nyanhongo had to construct a mouth and chin that is representative and adheres to the photograph of the original artwork by Mavis Mabwe. In order to render a true restoration of the original work, the artists had to reconstruct the area of the nose as well, thus carving a whole layer deeper into the stone in order to find sufficient stone from which to create the mouth and chin.



Kudzenai Katerere behind 'Spirit of Chipungu' with the damage to the mouth area clearly visible.



Using a hammer and chisel to chip a layer of the nose away



A mouth and chin have been carved, using the other face as guideline to recreate a symmetrical twin



A file is used to smooth the rough areas and to create the clean geometrical lines to the sculpture.



Using local floor polish to smooth the surface



Polished and ready to go back into the storeroom.



The restoration of "Spirit of Chipungu" had been a long-awaited vision for AAHT and it is hoped that the sculpture will now be exhibited to tell the story of Chipungu – who is a positive omen for the Shona people of Zimbabwe, bringing protection and good fortune.



Liberty Nyanhongo, Kudzenai Katerere and Noah Nicanor, technician from NAGN (left to right), indicating the successful restoration and move of the sculpture.

Namibian Heritage Week 2016

Ndapewoshali Ndahafa Ashipala

The theme for 2016 was Intangible Cultural Heritage – Keeping Culture Alive.

“Intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity”.

“The theme is appropriate for this year’s showcase seeing that Namibia recently became the second African country to host the tenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage that took place in the Country Club and Resort of Windhoek from 30 November to 4 December 2015. At the same time, the country registered her first element, Oshituthi shomagongo, marula fruit festival that was inscribed on the Representative List of Intangible Cultural Heritage of Humanity. This further stresses the importance of safeguarding our Intangible Cultural Heritage to keep Namibian cultures alive and revived”.



HERITAGE WEEK TEAM

19-24 Sept 2016

This year, a record number of organisations came together to make the week a success so, there were exciting activities across the country.



Yeongwol International Museum Forum and Expo

Jeremy Silvester



I was fortunate to get an invitation to be one of the international speakers invited to make a presentation at Yeongwol, the region in South Korea that hosts their annual museum conference. Yeongwol is about a three hour's drive east of the capital city, Seoul and took place in a special venue nestling in forest-coated mountains. The Conference was intense and a little challenging as my luggage did not make it to Korea and so I spent the entire Conference alternating between two t-shirts. Despite the limited wardrobe the Conference was stimulating with thought provoking presentations about the latest developments in museology, including the significance of the 2015 UNESCO Recommendation on the Protection and Promotion of Museums (see separate article).

The Conference brought together a very interesting group of people, including Mr Hans-Martin Hinz (who had just completed a six year term as President of the International Council of Museum), Ms Bernice Murphy (who edited a recent publication on museum ethics) and Ms Maria Ignez Mantovani Franco of ICOM Brazil who organized the important South-South meeting for museums in Sao Paulo in 2013. The museum sector in South Korea receives significant support from both the state and the private sector.

We were able to experience the celebration of Korea's intangible cultural heritage at a couple of local festivals, which gave a valuable insight into ways in which traditional culture is safeguarded. One annual festival we participated in was held to celebrate a famous poet. The festival included a poetry competition with a significant cash prize and the winning poem being carved onto a huge boulder so that, gradually, a 'forest' of poetry rocks was growing at the site. One local museum had a mountain side garden attached where the curator grew hundreds of local plants that were a source of food and medicine. In addition to experiencing community-based festivals and museums it was also possible to see some of the more famous museums and heritage sites.

On our return to Seoul we were taken to visit the huge and awesome National Museum of Korea as well as the Samsung (as in the cell phones !) Museum of Art, the Leeum. The two museums were particularly impressive because of the skill with which each individual object was displayed in purpose-built display cabinets with perfect lighting. The final point that will be of interest to Namibian museums is that South Korea has a particular commitment to the safeguarding of intangible cultural heritage and produces an annual journal dedicated to sharing international knowledge and experience on ICH.



Omukwa - Africa's Tree of Life at the Olufuko Festival

Kaarina Shagwanepandulo Efrain, History/Archaeology (student)



With Funding from the Embassy of Finland on the 26th of February 2016 the Museum Association of Namibia launched a mobile exhibition titled “Omukwa: African tree of life” at the University of Namibia. The main focus of this exhibition has the famous, yet unique Ombalantu Baobab tree which has quite a history. The Exhibition pointed out other baobab trees that are found in Ombalantu and the nearby areas. According to Gebard Shiimbi from the Ombalantu Heritage Centre (who did research on baobabs), ‘Baobab trees are given different names and uses to different communities’. The exhibition further touched on different products that are made and can be made from the baobab fruit, roots branches and leaves.

This exhibition’s aim was to celebrate these ancient giants and the unique role played in the Kingdom of Ombalantu as fortresses where people could hide when attacked. At the same time the exhibition is used to create or raise awareness on the danger of deforestation in the northern part of Namibia.

The Omukwa (Africa’s Tree of life) exhibition was made a mobile exhibition, for it was intended to travel to different places around the country. In August 2016, the exhibition travelled to Outapi with two UNAM students, Kaarina Efrain and Helena Johannes. The exhibition was displayed at Olufuko Festival at the Museum Association of Namibia stall from the 23rd to the 30th August 2016, where explanations and emphases on the Omukwa: Africa’s tree of life were given.

Olufuko is the theme of an annual festival, hosted in Outapi, Omusati Region. This is where girls often as young as 12 years old are prepared for womanhood, including marriage, pregnancy, and caring for families. It is performed by an elderly man (Namunganga), and is accompanied by drumming and dancing. The Olufuko Festival was launched in 2012 by The Founding President of the Republic of Namibia and Father of the Namibian Nation H.E. Dr. Sam Nujoma, who is also the patron of Olufuko Festival. Dr Sam Nujoma emphasized that a nation without a culture and tradition is not a nation.

The Exhibitors took the visitors through the exhibition and gave explanations on the baobab trees and the distribution of the Baobab trees in Namibia and in Africa at large as the exhibition outlined. The exhibition was visited by many and the majority indicated that there were Baobab trees in their communities. The MAN stall was also visited by two journalists from NBC Oshiwambo Radio Service and the exhibitors got an opportunity to talk about the exhibition on air.



Access and Participation at the National Art Gallery of Namibia in 2016

Gina Figueira, Curator, The National Art Gallery of Namibia

Throughout this past year, the decisions made by the National Art Gallery of Namibia (NAGN) have been centred on the idea of access; to make the gallery and its content more accessible to a wider audience. To this end, 2016 has seen the beginning of a process to update and digitise the NAGN Permanent Collection of artworks in order to mould this into an accessible resource for educational and research purposes. In our contemporary exhibitions, this idea of access has manifested in many ways and is certainly something that we hope to continue.

In 2016 the NAGN held 23 exhibitions in Windhoek. Of these, nine were solo exhibitions, eleven were group exhibitions and three were made up of works from the permanent collections of the NAGN and Arts Association Heritage Trust (AAHT). The NAGN also held four exhibitions outside Windhoek; in Omaruru, Swakopmund, South Africa, Japan and Germany. With a total of 28 exhibitions in the year the NAGN has had a variety of learning experiences that we hope to take through to 2017. These exhibitions were produced with many stakeholders including the AAHT, the John Muafangejo Art Centre (JMAC), the Franco-Namibian Cultural Centre (FNCC), the College of the Arts (COTA), the University of Namibia (UNAM), the Ministry of Education, Arts and Culture and most importantly, the artists and audience.



Yasiel Palomino - Live Painting



'Owela' artwork interaction



Amazing Namibian Women Wall



Oudano wa Afrika Performance



Muafangejo- Memory and Activism wall



1884 -1915- An Artistic Position Drawing Wall

Toward access and dynamism, the NAGN has facilitated activities such as art talks and workshops by exhibiting artists, as well as a temporary artist residency which comprised of a simple pop-up artist's studio in the Upper Gallery for one month. Additionally, in exhibitions facilitated by the NAGN and its partners, there have been efforts to create physical spaces to allow for participatory input from audiences. Some examples include interactive drawing and writing spaces in the exhibitions *An Artistic Position: 1815 – 1994*, *Amazing Namibian Women* and *Muafangejo: Memory and Activism*, all of which resulted in audience participation leaving tangible marks, opinions and narratives in the exhibition spaces.

Furthermore, this year saw the continuation of *Happy Art Hour*; a regular after-work event where the gallery opens up past its usual hours, allowing more viewers to gain access to all current exhibitions. With drinks and music, this platform allows for combinations of artist demonstrations/performances with an informal atmosphere, generating relaxed spaces to interact with the gallery, artists, and their artworks. This could be seen in activities such as artist Yasiel Palomino demonstrating a live-painting performance earlier this year, *Oudano wa Afrika* engaging visitors in an intriguing performance artwork, and audiences casually playing the game of *owela* via an artwork of the same title by artists Saima Iita, Ismael Shivute and Petrus Shiimi.

The NAGN is of the belief that by opening up spaces through these kinds of participation, it allows for audiences to take ownership of, and invest interest in, Namibian art and art about Namibia. It is through this vested interest on the parts of the audience, artists and the gallery that we can work together to understand the importance of art as a tool to discuss diverse narratives in our collective Namibian society.

Making an Impact: Marketing Your Museum

Ndapewoshali Ndahafa Ashipala



MAN regularly encourages its member museums to operate as self-sustaining entities. However, the majority of our members are still heavily reliant on donor funding. During the Annual General Meeting held in June this year, the members were provided with tips on how to market their museums.

The aim of this presentation was to enlighten the members on the importance of the museums and public perception and also, the importance of making use of the marketing agents available to them at the lowest cost.

Below is a summary of the presentation in bullet form. This is aimed at providing a quick reference point for both the members who did attend the AGM and those who didn't.

For a more detailed assistance in this regard, MAN members are encouraged to contact MAN. A handbook titled "Making an Impact" was published in 2014 and is available in soft copy version from the MAN Website and in hardcopy from the MAN office for free.

What is Marketing?

"the action or business of promoting and selling products or services, including market research and advertising."

- Getting people to know and want what you are offering.

Who is your Target Market?

"a particular group of consumers at which a product or service is aimed."

- The people who you are trying to attract.

Different Marketing Agents

- Print Media
- Television
- Radio
- Internet
- Word of Mouth

Print Media

- Newspapers:
Press release instead of advertisement
- Journals:
Submissions to journals that will reach your target market
- Magazines:
Potential partnerships and advertisements
- Newsletters:
Publishing your own or submissions to existing e.g. Museum Matters
- Flyers:
- Handbooks:
Interactive and informative for visitors to take away

Television

- National broadcasters (NBC and One Africa Television)
- Magazine and talk shows (e.g. Good Morning Namibia, Tupopyeni etc.)

Radio

- Morning Shows
- Magazine Shows
- Talk shows
- Minimise advertising costs whenever possible

Internet

- Larger Audience
- International Audience
- Formal Website
- Social Media

Social Media

"websites and applications that enable users to create and share content or to participate in social networking."

Annual General Meeting

Ndapewoshali Ndahafa Ashipala

The Museums Association of Namibia had its AGM on the 24th June, 2016 in Windhoek.

Papers addressed at the AGM, focused on marketing museums and the collaboration between museums and key role-players in the tourism sector.

The keynote address was given by Dr Sem Shikongo, Director of Tourism; Ministry of Environment and Tourism.



The AGM elected Ms Helke Mocke and Mr Werner Hillebrecht to serve a three-year term on the Executive Committee. Ms Hertha Ipinge was elected to serve as the Chairperson of the committee, with Dr Martha Akawa-Shikufa serving as the Vice-Chairperson.



Cape Cross Lodge Museum

Newly revamped

Tel: +264 64 694012/7, Fax: +264 64 694013
123km North of Swakopmund or 55km North of Henties Bay.
Email: frontoffice@capecross.org
Web: www.capecross.org

Cape Cross Lodge Museum...there where there is nothing...is more.
 Our museum is open to the public as well as in-house guests. Discover the relics that weave the tapestry of the past. Torpedo bottles, canon ball or the inner ear of a whale can all be found alongside yesteryears treasures left behind by the pioneers who survived the harsh conditions of the Namib, to build the first ever narrow gauge railway line in Namibia, to assist them with harvesting fossil guano deposits. 120km north of Swakopmund (1 ½ hour's drive) you will discover the maritime achievements of Diego Cao and learn more about this brave Portuguese who set sail to reach our shores in 1486. We welcome educational groups. Situated within the lodge.



Swakopmund Museum

The Swakopmund Museum was founded in 1951 by dentist Dr. Alfons Weber. It is the largest privately run museum in Namibia. There are various types of indigenous plants, animals, minerals, an archaeological exhibition, the transport system of old and a variety of cultural historical objects on display. A one-of-a-kind, educational exhibition titled "People of Namibia" focuses on the traditional heritage of the different ethnic groups of Namibia. Other favourites include the dentist practice of the German colonial period, interesting dioramas showing historic Namibian events and wildlife at the coast. Amongst the younger collections is the large collection of prepared local wildlife. An interactive display of the Devil's Claw is another great attraction at the Museum. A special area is dedicated to changing exhibitions keeping the museum interesting even for regular visitors. The museum shop has a large variety of competitively priced books, postcards and souvenirs. There is a postal service available so you can even send your post from here! Interesting local videos are shown at the Swakopmund Museum upon request between 11:00 and 13:00. Apart from the humorous and interesting German video about Swakopmund 1892-1915 the educational film "South West Africa in Pre-colonial days" (English or German) and the natural history films "The Namib Desert Coast", "The Dorob National Park – a beauty once lost can never be regained" and "Ecotourism and Namibia's wetlands: Supporting livelihoods" are shown. Recently guided tours have enhanced the range of great offers to tourists and teachers. There is a special guided tour for teachers to help them make the tour for their scholars most interesting and rewarding. Regularly popular scientific oriented talks are offered at the Museum's lecture hall. Tickets to visit the Rössing Uranium Mine can be bought at the museum reception. These tours are offered every first Friday of the month. The Museum is situated between the lighthouse and the beach. It is open daily from 10h00 to 17h00.

Contact

Tel: 064-402046
Email: museum@scientificsocietyswakopmund.com
P.O. Box 361, Swakopmund, Namibia
Webpage: <http://scientificsocietyswakopmund.com/>
Facebook: <https://www.facebook.com/museum.swakop1/>
Twitter: <https://twitter.com/samcohenlibrary>



Making Connections with Museums In Germany

Jeremy Silvester



The Africa Accessioned project is seeking to document collections from Namibia and other countries that are held in a number of European countries. The information about the scope and provenance of objects in these museums can form the basis for conversations with communities and museums in Namibia and the development of collaborative projects.

The Project Development Manager took the opportunity provided by the sponsored trip to Italy for the ICOM Conference to visit five different museums in Germany with Namibian collections. Meetings were held in Cologne, Frankfurt, Mannheim, and Wuppertal (the headquarters of the former Rhenish Mission Society).

It was also possible to visit the Factory Museum in Kassel where the steam locomotive that everyone drives past in Usakos, on their way to the coast, was made. Positive links have also been made with a number of other German museums in places such as Stuttgart, Bremen, Berlin and Hannover.



World Adopts Recommendation to Improve our Museums

Jeremy Silvester

UNESCO adopted the 'Recommendation concerning the Protection and Promotion of Museums' on 20th November, 2015. The 'Recommendation' is not binding on countries that adopt it (unlike a 'Convention'). However, the adoption of a Recommendation is a recognition of the global growth in the museum sector internationally. There are a number of key points that are significant to our museum sector now that the Government of Namibia has approved the recommendation.

a) Significance of Professional Inventory. The Recommendation highlights the importance of a professional inventory for effective collections management and stresses this as a museological priority. The point highlights the need for a uniform system and comprehensive catalogue for all Namibian museums (Article 8). In addition, support should be given to the digitalization of museum collections (Article 25).

b) Recognition of ICOM. The recommendation recognizes ICOM as the guiding body for museums and, in particular, ICOM's Code of Ethics as the international guideline for museums (Articles 4 and 26).

c) Social and Economic Role of Museums. The recommendation recognizes that museums can play an important role in "the development of social ties and cohesion, building citizenship, and reflecting on collective identities" (article 16). In addition, it recognizes that museums "can be economic actors in society and contribute to income-generating activities" (Article 14). These arguments are important for lobbying for funds, especially for our community-based museums in Namibia.

d) Government Support for Museums. The recommendations highlights the responsibility of Government to provide financial support for the development of the human and physical resources needed by museums (Article 22).

e) Encourage International Cooperation for Capacity-building. The recommendation encourages the use of bilateral and multilateral mechanisms to promote professional training in the museum sector.

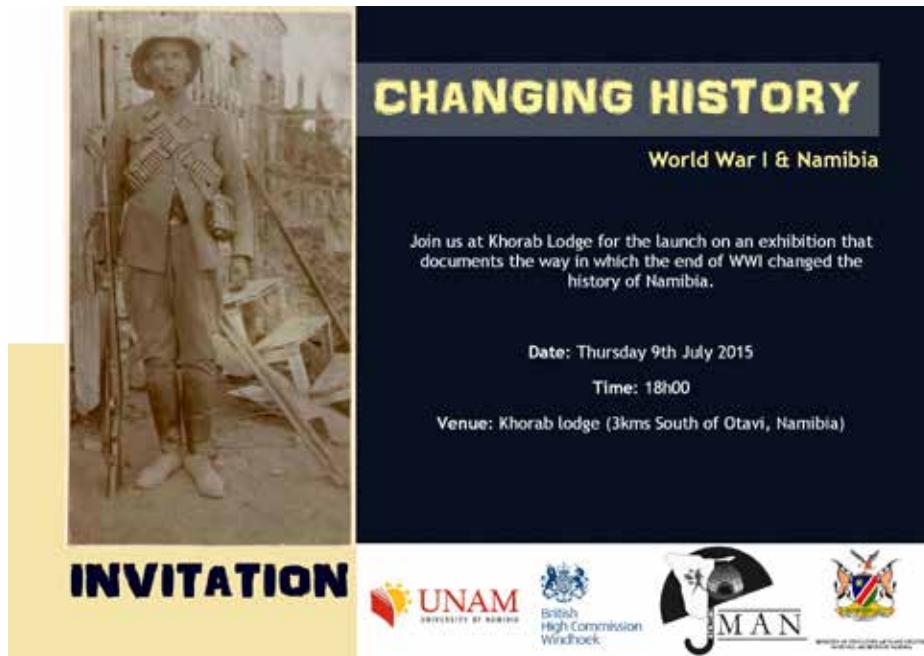
f) Reporting. Perhaps the most significant point in the recommendation is that Namibia will be required to submit regular reports on the action it has taken to protect and promote museums and their collections in Namibia. The first will be due by the end of 2018 for consideration by a special committee of the UNESCO Executive Board and for adoption by the UNESCO General Assembly in 2019. The mechanism will be useful to Namibia to help us monitor our progress in museum development over time.

Changing History Travels Namibia

Tebuho Winnie Kanyimba

The Changing History exhibition, which provides a unique perspective of the impact World War One had on Namibia, travelled to four regional centres this year. History teachers and school learners were invited to view the exhibition. Teachers were also provided with copies of the teachers' handbook that complements the exhibition, which enabled them to continue classroom based discussions. The exhibition was accompanied by UNAM History Society students, who served as tour guides to viewers.

The funding for the exhibition to travel and for the printing of the teachers' handbook was provided by the Embassy of the Federal Republic of Germany.



June 2016: Swakopmund and Gobabis

In Swakopmund, the exhibition was mounted in the Swakopmund museum from the 6th to the 8th of June. The two UNAM History Society students who served as tour guides were Kaarina Efraim and Frans Neputa. The exhibition generated the interest of both school learners and members of the public. Kaarina, one of the tour guides, said, 'The experience was awesome! I enjoyed working with school learners and teachers. It's something I'd definitely do again!'

In Gobabis, the exhibition was mounted at the new library from the 13th to 15th of June, with Dickson Moombola and Frans Neputa serving as tour guides. This was the first occasion where MAN had collaborated with a regional library service to host an exhibition.

September 2016: Ondangwa and Tsumeb

Changing history was mounted at the Andimba Toivo ya Toivo Secondary School in Ondangwa from the 5th to the 7th of September. Tauno Hiholiwe and Erasmus Iyambo served as tour guides to the exhibition. Many learners were pleased to be presented with an alternative learning method. Tauno, one of the tour guides, mentioned that, 'Many of the students here have never seen an exhibition before.'

The last stop of the exhibition for 2016 was Tsumeb. It was launched at the Helvi Kondombolo Cultural Village and Open-Air Museum on the 19th of September, and stayed there until the 21st of September. The event also formed part of MAN's contribution to Namibia's Heritage Week. The exhibition was officiated by the mayor of the Tsumeb Town Council, Veuzeza Kasiringua. Dickson Moombola and Frans Neputa gave tours to viewers.

The Changing History mobile exhibition serves as an important way to bring educational materials to places that lack a functioning museum. MAN hopes to build more productive partnerships with libraries and museum networks.

ICOM 2016 - Milan

Jeremy Silvester



I was fortunate to be awarded a grant to attend the Tri-annual Conference of the International Council of Museums. The grant covered the cost of the Conference fee as well as my flights and accommodation. I presented a paper and chaired a session at the International Committee of Museums of Ethnography (ICME). The ICOM General Conference is a great opportunity to network with colleagues from all over the world as well as to experience the culture and museum landscape of the host country.

Hon Nkanda Luo, a cabinet minister from Zambia (and former Minister of Culture and Traditional Affairs) was one of the keynote speakers at the Conference. It was seen by participants from Southern Africa as symbolic of an increasing recognition by ICOM of the importance of African involvement in the organisation. Whilst the museum sector in Africa is small, the 'virtual collections' of Africa held in many museums outside the continent mean that it is important that ICOM listens to African voices.



A tightly fought election for seats on the Executive Committee of ICOM saw Mr Terry Nyambe of Livingstone Museum in Zambia win a seat and he can now represent the views of our region. The election also saw Ms Suay Aksoy of Turkey elected as the new President of ICOM, replacing Mr Hans-Martin Hinz, the Director of the German Cultural History Museum in Berlin. The next ICOM Triannual Conference will take place in Kyoto, Japan on 1st-7th September, 2019. The theme of the Conference will be Museums as Cultural Hubs: The Future of Tradition.

A full report on the ICOM Conference is available at the MAN Office. Any Namibian museum workers wishing to join ICOM Namibia should contact the Chairperson, Ms Naitisi Izzyenda on naitisi11@gmail.com.

Heritage Week in Swakopmund

Nadine Kohlstaedt, Curator, Swakopmund Museum



An ostrich and two springboks look curiously on while grade 5 students shuffle in. Relatively silent and well behaved for a group of 60 children, they settle onto the benches and on the floor. We are in the Swakopmund Museum, established in 1951, but regularly livened up with new or temporary exhibitions. This privately run Museum of the Scientific Society Swakopmund has a wealth of displays so that each and every visitor will find something that will entice him, from natural sciences, beautiful stones, cultural history and traditions to colonial history, transport systems, ship wrecks, archaeology and more.

The young visitors are here today to listen to Namibia's famous artist and musician PAPA Shikongeni (pan-African philosophical artist). He is here in this building (erected on the site of the German customs shed, bombed out during World War I) because of the annual Namibian Heritage Week. He will give some of his wealth of knowledge of cultural traditions to the youth of Swakopmund. This year's topic of the Heritage Week is "Intangible Cultural Heritage", and the Scientific Society Swakopmund, under whose auspices the Museum falls, wants to highlight the value of oral tradition by inviting this interesting speaker. PAPA Shikongeni starts off with remarking that we all are immigrants to Namibia, except for the San people. He makes us aware of the traditions passed on through generations, of our roots, e.g. the significance of surnames, the knowledge of healing plants, and the value of spiritual knowledge; this is knowledge and wisdom passed on through many generations, wisdom beyond formal education.

After the PowerPoint presentation, that also attracts the attention of other visitors to the Museum, the children participate in the competition "How do you greet in your culture?" We aim to raise awareness that the first contact with another person can already lead to misunderstandings if we are not sensitive to each other's background and culture. Some students spend much effort on drawing pictures of forms of greeting or elaborating on how the greetings differ when different kinds of people are addressed, for example family, elders, friends and strangers.

Afterwards some students have a short time to walk through the Museum and decide to come back with more time and with their families. Then another school group enters and PAPA Shikongeni entices also these children and their teachers with his wisdom of intangible cultural heritage.

We are very grateful to PAPA Shikongeni that he came all the way to Swakopmund and offered these lectures free of charge. We are also thankful for the Museum Association of Namibia for preparing the design of the poster and initiating the Heritage Week every year. We thank the principals and teachers of the Tamariskia Primary School, the Atlantic Junior Secondary School and the Festus !Gonteb School who accepted our invitation to the Museum and let their scholars experience this somewhat different day and learn something that is not on the curriculum but still very valuable.



Heritage Week at the National Earth Science Museum

Kombada Mhopjeni & Helke Mocke



Kombada Mhopjeni with a learner from Fidel Castro Primary school

The National Earth Science Museum of the Geological Survey of Namibia (GSN), in the Ministry of Mines and Energy (MME) building has been open to the public since 1995. As part of its participation in the Heritage Week (19 – 23 September 2016), the National Earth Science Museum held a special exhibition under the theme of Geology and Culture. Despite the extensive role geosciences play in our daily lives geosciences are commonly associated with mining. Thus the aim of the exhibition was to showcase the diverse applications of rocks and minerals in our society, focusing on our culture.

Visitors were treated to a special exhibition on birth stones (gems), San rock art in Namibia and, a display on the use of and mineralogical characteristics of Ovahimba ochre. From early on the San had a connection with their surroundings and used mainly granite and sandstone surfaces to depict everyday life and record rituals. In addition to the Geology and Culture exhibit, visitors had access to the museums' permanent exhibition - a large collection of rocks, minerals and fossils (fauna and flora) found in Namibia. Various mineral deposits in Namibia are represented by various mine displays including a large diamond exhibit by NamDeb and several displays illustrating the uses of minerals in our daily lives, for example, Geology in the Bathroom and uses of minerals in the Car engine.

During Heritage Week, the Grade 3 to 7 pupils from Amazing Kids, Delta, and Fidel Castro and Van Rhyn primary schools visited the Heritage Week exhibition at the National Earth Science Museum show-casing Geology's role in Culture. The learners were treated to guided tours that included a geo-quiz and hands on activities. Active learners were given souvenirs to remember their visit. The promotional materials were sponsored by the Young Earth Scientist (YES) Namibia Network, African Association of Women Geoscientist (AAWG), the Geological Society of Namibia and Museums Association of Namibia (MAN).



Delta Primary School visiting the museum



Fidel Castro Primary pupils and their teachers.



Happy learners showing off their Heritage Week souvenirs

Tsumeb Museum

Opening Hours

Mon-Fri 09:00-12:00 and 14:00-17:00

Saturday 09:00-12:00

Saturday afternoon, Sundays and Public Holidays closed.

The museum will open after Hours only by prior arrangements for a minimum of 8 Guests .

Entrance Fees

NAD30-00 per Person

Children from 6-13

NAD5-00 per child

Under the age of 6 Entrance is free.

After Hours the Entrance will be NAD35-00 Per Person.



Contact

Annaliese Bruns, 067-220447/220425 Tel/Fax or 081252 9225

Christel Theron, 067-220447 or 081 274 7153

Location

Presidents Ave 613, P.O.Box 884 Tsumeb.

E-mail: tsumus@iway.na

Das Alte Fort Museum (Grootfontein Museum)

Ulli Prickett, Curator



The Das Alte Fort Museum (Grootfontein Museum) is one of the most versatile and interesting Museums in Namibia and it will be a worthwhile effort for tourists from overseas as well as Namibians to visit it. The Museum is on the main route to the Kavango, Caprivi(Zambezi) and Khaudum regions in north-eastern Namibia and is just a few kilometres from the Hoba Meteorite.

Exhibitions that can be viewed (amongst others) are: The founding of the Republic of Upingtonia (now Grootfontein) and photos of the development of Grootfontein are displayed an extensive Ethnological collection i.e. Furniture, household articles, costumes, hand crafts and ornaments of the Owambo, Damara, Herero, Himba, San, Kavango and Mbukushu people.

The collection also includes the first physical map of Northern Namibia made by Dr Hartmann, old cameras and movie equipment, beautiful mineralogical collection, communication articles such as old telephones/pabx board and radios, the old Smithy of the Deckert brothers and wagon manufacturing instruments. In the courtyard, one can view historical farm & agricultural implements, ox-wagon, engines, petrol pumps and a butter drum amongst others. We also have an exhibition from the time of the German Schutztruppe and a hunting room that displays animals and birds.



Visiting Hours

Monday to Friday 8:00-12:30 and 14:00-16:30

Saturday/Sunday and official holidays – Only when booked in advance

Contact

TEL 067-242456 / FAX 067-242478

EMAIL: grootfonteinmuseum@gmail.com



My Internship with MAN

Brad Morbeck

My path to an internship at the Museum Associations of Namibia is different than that of most interns. I am an American born and raised near Philadelphia, Pennsylvania. I study anthropology and German at Haverford College, a small, private university in the suburbs of Philadelphia.

During my sophomore year, I took a course on the topic of German colonialism. Wanting to continue learning about this history, I used Google to look for historical organizations doing work in former German colonies related to the colonial past, and found the Museums Association. After a short interview with MAN, I received funding from Haverford to live in Windhoek for 2 months and work on MAN's traveling exhibition on the Namibian genocide.

My internship at MAN immersed me in Namibia's colonial past, and also the legacies this past has left upon Namibia's current landscape. During my internship, I used a wide variety of historical resources to research information for the panels. I drew on books in the MAN office, online journal articles, and digitized photographs from the National Archives of Namibia.

The internship also showed me in great detail how Namibia's colonial past continues to influence its present. I produced a panel detailing how symbols from the colonial period, such as German-produced monuments commemorating the colonial "uprising", survive and are contested into the present. Drawing on modern historians, news articles, and opinion pieces, complicated debates emerged on how best to remember the events of the colonial period.



Only by living, working, and socializing in Windhoek could I have truly appreciated how hotly these issues are debated! Working on this exhibition in the context of reparations negotiations between Germany and Namibia underscore, in particular, shows just how important the work of MAN is, especially in such areas as changing the historical curriculum in Namibia's secondary schools to better emphasize Namibia's colonial history.

I am immensely thankful to all my co-workers at MAN for their time, effort, and patience with me during my time in Windhoek. Their guidance, conversations, and kindness made me feel welcome in a faraway place.



Heritage Week 2016

Kauna Itanna

Heritage Week is an opportunity for Namibians to celebrate our heritage. The week encourages all Namibians to commit themselves to protect our wonderful natural and cultural resources. Namibia's Heritage week this year started on the 19th -24th September 2016 and it was launched at the FNCC.

It was a great honour to see how many people still embrace their culture and feel proud. From my point of view I would say it was a great idea as to whom introduced the idea of celebrating the heritage week. It gave the youth and the entire Namibian population at large an opportunity to see and view what the ancestors have left behind, which it will never be thrown away but to be embraced. During the heritage week a lot of events and activities happened across Namibia.

Namibia's Culture and natural resources has the power to transform entire societies, strengthen local communities and forge a sense of identity and belonging for people of all ages. As a youth in Namibia, I think heritage plays an essential role in promoting sustainable social and economic development for future generations.

What was interesting?

Personally, what I think was interesting is how organisations come together and make it happen. Individual Namibians were dressed fully in their traditional attire the entire week, to represent their culture, which basically was the important part. Secondly, different activities and events that were happening at different town were much of interest and educational to individual Namibians. Posters were designed based on the activities that are happening on daily basis and were publicised on social media and other platform for the public to see what is happening.



Why should heritage week be repeated?

The week encourages all Namibians to celebrate and commit themselves to protect Namibia's natural and cultural resources. People get chances to wear traditional attire, to do traditional skills demonstrations, promotional material, temporary exhibitions, activities and educational materials for schools as well as storytelling and presentations.

Curator's Toolkit

Maintaining the Museum

By Jeremy Silvester, Museums Association of Namibia

The first impression that visitors have of your museum is not the unique and amazing objects in your collection. The first thing that visitors see is the museum building and the space or garden that surrounds it. If the paint on your signage is faded or peeling visitors will have a negative impression before they even step through the door of your museum.

Feedback from both Namibian visitors and the tourist industry suggest that many people complain about the condition of the building and the maintenance of the exhibitions. A museum that was beautiful when it opened twenty years ago will be in a terrible state today if the management have not established and operated an effective maintenance plan. This issue of the Curator's Toolkit, therefore, provides some tips to ensure that your museum is kept in a good condition.

1. The Maintenance Schedule. A wall calendar, desk diary (or, perhaps today, also the reminder function on a cell phone !) can be used to ensure that there is a regular series of inspections (every three months to six months) to identify minor problems before they become major problems. The museum should review the internal and external paintwork at least once every five years. Each building might have its own needs that need to be attended to regularly and that should be scheduled. For example, it might be necessary to regularly remove leaves from the gutters.

2. The Fix-it (Museum Maintenance) Directory. The museum should have a folder which contains the contact names and details of key service providers, such as electricians, plumbers and glaziers. If anything needs to be fixed it is important that you can contact the correct business quickly. Information about all the locally available options is particularly important if you have to acquire three quotations, according to your financial guidelines, before you can repair a broken window ! We would recommend that the museum also writes a short review when work is done on the quality of the service provided and keeps copies of the invoices for work done so that prices can be compared.

3. Are you Sure you are Insured ? Namibian museums all face financial challenges. Building insurance can be an effective way to cover the cost of many repairs due to accidents or rain damage (it happens, even in Namibia !). However the small print of an insurance policy is important. MAN is contacting several of the major insurance companies to see whether any of them can offer special deals to address the special needs of the museum sector.

4. How many curators does it take to change a light bulb ? Maintenance is not just about fixing major structural damage. Visitors may get a negative impression of a museum if they see that broken light bulbs have not been replaced. The museum should have a stock of the correct bulbs so that they can be swiftly changed. A light that does not work might also be an indication of a more serious problem with the wiring of the building that could result in a fire. So we should take light bulbs more seriously !

5. Is the Cleaner the most important member of staff ? The museum should ensure that dust is regularly cleaned away. Dust is not only an indicator of neglect and poor maintenance. The toilet experience is also what will lead many visitors to judge the extent to which you care about your museum ! It can also have a corrosive effect on the objects in your collection. The design of some display cabinets makes it difficult to access and clean them, but the museum should have a plan to 'spring clean' even those exhibitions. Of course, great care should be taken when cleaning objects on display and the area around them. Humans pose one of the greatest risks to the objects in our collections, so care must be taken not to damage artifacts when cleaning or to expose them to corrosive cleaning materials.

6. Does the Museum have a Maintenance Budget ? It is important that the annual budget of the museum makes sufficient provision for cleaning materials and that provision is made for tasks, such as painting, that need to be carried out regularly. Museums may approach sponsors for school competitions or new exhibitions, but it might also be possible to approach suppliers for a discount on materials or a donation of paint.

7. Incident Reports. Every museum should have a system (it might be a simple form or a book) where an incident can be recorded. For example, if the glass in a window is broken when the window slams in the wind, the date of the incident should be recorded and a comment about the work that is needed to repair the damage. Some immediate action may be needed to make the site safe (ie. Removing broken glass in this case). The curator will often have to report to a manager or a museum committee before they can conduct a repair, but every museum should have a clear and efficient system. We would recommend that the curator is given the authority to get minor repairs done (up to a set cost).

8. A Stitch in Time Saves Nine. What might seem a small problem, such as a minor leak in the roof, should always be taken seriously and investigated. A minor leak might mean that there is more water damage that is not visible or might be a sign that wooden beams are rotting.

