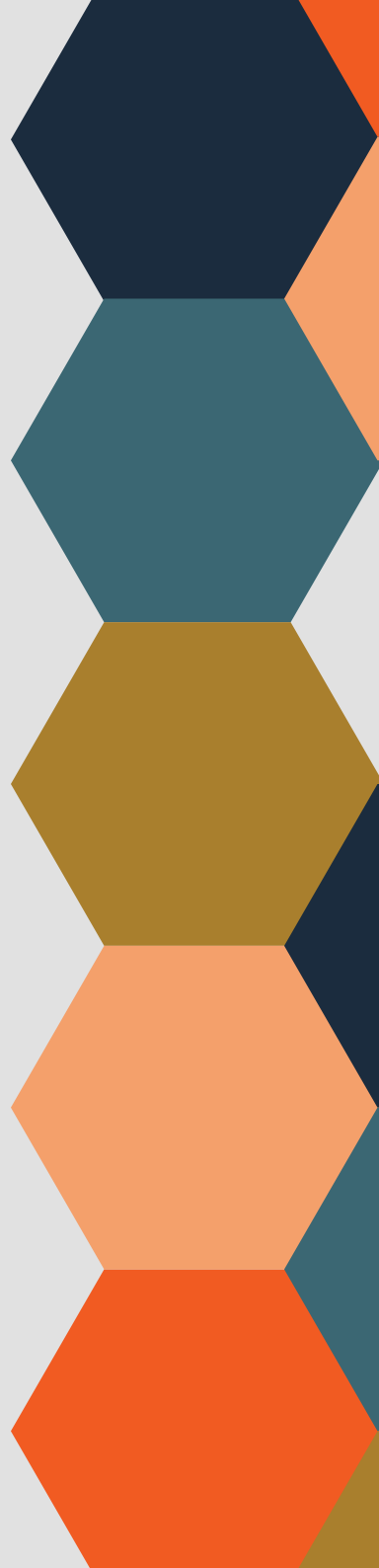


**THE PAST,
PRESENT
AND FUTURE
OF NAMIBIAN
HERITAGE
CONFERENCE**

**28TH - 30TH AUGUST 2018
WINDHOEK, NAMIBIA**



'The Past, Present and Future of Namibian Heritage' Conference

28TH - 30TH AUGUST 2018

WINDHOEK, NAMIBIA

Publisher and Conference Organiser

MUSEUMS ASSOCIATION OF NAMIBIA

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Museums Association of Namibia

Making Museums Matter - Since 1990

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NDAPEWOSHALI NDAHAF A ASHIPALA



'The Past, Present and Future of Namibian Heritage' Conference

In many ways Heritage defies definition. It can take many forms. It is usually described as a package of objects, places and activities which are seen to reflect the values and beliefs that a family, community or nation wish to pass on to future generations. Yet, society changes over time and the way in which the selection of particular events, personalities, skills or places that are branded as 'Heritage' are remembered and perceived can also change. The 'Past, Present and Future of Namibian Heritage' Conference seeks to provide some time and space for us to exchange opinions. We want to learn lessons from the Past, review our Present practices and plan for the Future. Participants in this Conference will have many different views, but we believe that by listening and learning from each other we will, together, build a common vision.

The Conference has been made possible through a creative partnership between a number of institutions and donors. The Conference Organising Committee is drawn from the University of Namibia (UNAM), Museums Association of Namibia (MAN), University of Basel (UBAS) and Carl Schlettwein Stiftung. Conference participants reflect the membership of the Museums Association of Namibia as well as the academic partnership between the Department of Geography, History and Environmental Studies (UNAM) and the African Studies Department (UBAS).

We would like to take this opportunity to particularly thank the Carl Schlettwein Stiftung that provided the greatest portion of funding that has enabled this important Conference to take place. The Carl Schlettwein Stiftung has been a major supporter of the Namibian history and heritage sector since independence funding around fifty Namibians to obtain postgraduate qualifications. We would also like to acknowledge the additional financial and logistical support provided for the Conference by the Namibian History Trust, the University of Namibia, the University of Basel, UNAM Press and the Mopane Trust. MAN believes strongly in the value of constructive and creative dialogue and we believe that this Conference will create a platform for sharing dreams and building partnerships.

- Dr Jeremy Silvester, Director, Museums Association of Namibia

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HERITAGE

/ 'hɛrɪtɪdʒ/

noun

noun: heritage; plural noun: heritages

1. Objects, sites and practices of the past that are significant because they tell peoples' stories and help to show how we can enter the future empowered by an understanding of how they made their history.

"Namibia's varied cultural heritage"

synonyms: tradition? history? background? culture? customs? past??

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Conference Donors

Carl Schlettwein Stiftung



UNAM Press



University of Namibia



University of Basel: Centre for African Studies



Mopane Foundation



The Namibian History Trust



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The Conference Organising Team

Museums Association of Namibia | University of Namibia
University of Basel | Basler Afrika Bibliographien



Nehoa Hilma Kautondokwa

Nehoa Hilma Kautondokwa holds an M.A. Public and Visual History and Postgraduate Diploma in Museums and Heritage Studies from the University of the Western Cape, as well as a Bachelor of Education from the University of Namibia. She joined the Museums Association of Namibia in 2014, where she is currently responsible for Museum Development. She also works as Part-time Lecturer at the University of Namibia.



Dr Jeremy Silvester

Jeremy Silvester is the Director of the Museums Association of Namibia (MAN) which is responsible for regional museum development in Namibia. He has worked for MAN since 2005 and previously taught for eight years in the History Department at the University of Namibia. He is the Chairperson of the Africa Accessioned network and a member of the Board of the Commonwealth Association of Museums. Additional current interests include working on developing international museum partnerships and researching Namibian petitions to the United Nations and civilian casualties in the liberation struggle.



Ndapewoshali Ashipala

Ndapewoshali Ndahafa Ashipala holds an Honours Degree in Financial Management from the International University of Management, a Certificate in Accounting and Auditing from the University of Namibia and is currently studying towards a Diploma in Labour and Employment Studies at University of Namibia.

She has been with the Museums Association of Namibia (MAN) since 2014 and is employed as the Office Manager. She is responsible for the financial and human resource management of the organisation.

She also serves as MAN's inhouse graphic designer and marketing manager which makes her responsible for the design and editing of publications and marketing material, exhibition design and the marketing of MAN and its member museums through channels such as the MAN website, social media pages and the bi-annual newsletter; "Museum Matters".



Dr Martha Akawa-Shikufa

Dr. Akawa-Shikufa holds a doctorate in History from the University of Basel and a Master Degree in Anthropology from the University of Western Cape. She is currently a History senior lecturer and Deputy Dean of the Faculty of Humanities and Social Sciences at the University of Namibia.

She has experience and researched widely on Namibian History. Her area of interest is the liberation struggle of Namibia, particularly the area of gender and Heritage relates.



Moses Hamutenya

Moses Hamutenya is a third- year student at the Namibia University of Science and Technology, enrolled for the Bachelor's Degree in Tourism Management. He is passionate about eco-tourism and is currently an Intern at the Museum Association of Namibia.



Dr Giorgio Miescher

Giorgio Miescher is the Carl Schlettwein Foundation Senior Lecturer and Research Fellow in Namibian and Southern African Studies at the Centre for African Studies of the University of Basel, Switzerland. He is also an Associated Research Fellow of the University of Namibia.



Goodman Gwasira

Goodman Gwasira teaches archaeology, heritage studies and precolonial history at the University of Namibia. In addition, he conducts consultancy in the fields of museums, cultural heritage and archaeological resources management. His research interests include critical archaeologies, history of archaeology, public archaeology, prehistoric art studies and community participation in heritage resources management.



Nyasha Primrose Nyabezi

Nyasha Primrose Nyabezi is a third-year student BA (Hons) student in Tourism, Hospitality and Events Management (Hons) student at the International University of Management. She is currently doing a six-month internship with the Museums Association of Namibia since July 2018. Her experience includes providing customer service training and marketing. Nyasha says she is in love with the tourism industry.



Alfred Diddy Muifi

Alfred Muifi is a Visual artist who has shown cased his artwork in various group exhibitions and conducts pottery training. He obtained a Bachelor Degree Honours Ceramics and Industrial Psychology. His research interest is on reviving and modernizing northern central pottery. He currently works at the Museums Associations of Namibia as Intern.



Dr Dag Henrichsen

Dag Henrichsen is a Namibian historian and archivist at the Basler Afrika Bibliographien (Namibia Resource Centre & Southern Africa Library) in Switzerland. He has published widely on (central) Namibian history in the 19th and 20th century.

She holds a diploma in Tourism and Business studies (ICM), a diploma in International Air Transport Association (IATA), certificate in Customer Service Training and a certificate in travel and tourism. She believes that Namibia has great potential for heritage tourism. Outside work, she enjoys nature, the outdoors, mountain hiking and hair styling.

THE PAST, PRESENT AND FUTURE OF NAMIBIAN HERITAGE CONFERENCE

28TH - 30TH AUGUST 2018
WINDHOEK, NAMIBIA

CONFERENCE PROGRAMME

DAY 1: Tuesday, 28th August 2018
Leisure Centre, University of Namibia

TIME PRESENTATION

- 08:00 Registration
Introduction
- 09:00 Opening Session
Official Welcome
Prof. Kenneth Matengu (Vice-Chancellor, University of Namibia)
- 09:15 The Past, Present and Future of Namibian Heritage
Dr Bennett Kangumu (National Heritage Council)

09:30 **Session 1: Re-thinking Heritage** **Chair: Prof. Ciraj Rassool (University of the Western Cape)**

Poetry
Festus Nguraka (International University of Management)

The Namibian arts, culture, heritage and history – implications of the fight between the ancient deep intuitive African roots vs modern intellectual roots – time to re-think ourselves
Dr Sem Shikongo (Ministry of Environment and Tourism),
Mr PaPa Shikongeni (Creative Artist and Spiritualist/Lecturer, College of the Arts) and
Ms. Uerieta Kauaria (Argos Consultants)

Our Colonial Past as a Connection for the Future: The Commonwealth Association of Museums
Ms Catherine C. Cole (Commonwealth Association of Museums)

Highlights of Namibia's New National Arts, Culture and Heritage Policy
Mr Axaro Thaniseb (Heritage Event Consult)

11:00 **Short Break**

11:30 **Session 2: Colonial Heritage?**

Chair: Mr Steven H. Isaack (Heritage Watch)

The Symbolic and Cultural Significance of the Curt Von François Monument On Post-Independent Windhoek
Ms. Nelago Shilongoh (University of Namibia)

“[T]he largest privately run museum in Namibia and a favourite amongst locals and guests”: Perspectives on Namibian historiography in the Swakopmund Museum since independence
Mr. Raffaele Perniola (University of Basel)

Does Colonial Heritage have a Future?
Ms. Sandra Ferracuti (Linden-Museum Stuttgart – Curator of the Africa Collections)

Rigid Encounters – What Remains Colonial in Contemporary Museums
Dr. Memory Biwa (University of Namibia) and Ms. Regina Sarreiter (Berlin)

13:00 **Lunch**

14:00 **Session 3: Memories and Memorials of Conflict**

Chair: Dr Marion Wallace (British Library)

Contested Heritage; Collecting and Memorialising Material Culture of the War
Mr. Njabulo Chipangura (Curator of Archaeology, Mutare Museum, National Museums & Monuments of Zimbabwe, PhD Candidate, Anthropology Department, Witwatersrand University, South Africa)

Women in the Liberation Struggle in Namibia: A Content and Comparative Analysis of Stories in The Namibian & New Era Newspapers March 1990- March 2018
Dr. Wanja Njugana (Namibia University of Science and Technology)

‘What Liberation? A critical look at the life histories of women in PLAN’s Liberation Army of Namibia (PLAN)’
Dr Martha Akawa (University of Namibia) and
Mr. Tichaona Mazarire (University of the Free State)

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15:00 **Short break**

15:30 **Session 4: Memory - Genocide – Graves** **Chair: Mr. Goodman Gwašira (University of Namibia)**

Visual History Of The Colonial Genocide
Ms. Vitjitua Ndjiharine (Artist In Residence, University of Hamburg) and Ms. Ulrike Peters (PhD Student, University Of Hamburg)

Narrating the Genocide – Implications of German Reluctance to acknowledge their Namibian Heritage
Ms. Thanushiyah Tharmadevan (University of Heidelberg, Germany)

Extract from the documentary ReMIX. Africa in Translation: Namibia

Family memory, the 1884 grave robbery in the lower Kuiseb and human remains in Berlin
Mr Hans Eichab (Windhoek), Dr. Larissa Förster (Berlin) and Dr. Dag Henrichsen (Basel)

17:00 **End of Day 1**

17h30 **Book Launch (UNAM Press):**

The Genocidal Gaze: From German Southwest Africa to the Third Reich e by Dr Elizabeth Baer

*19:00 **Welcoming Braai (UNAM)**

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DAY 2 : Wednesday, 29th August 2018 Leisure Centre, University of Namibia

TIME PRESENTATION

08:30 Session 5: A Round Table Discussion on Capacity-building in the Heritage Sector in Namibia

Chair: Dr Luregn Lenggenhager (University of Basel)

Mr Goodman Gwasira (University of Namibia)

Mr Tuuda Haitula (Postgraduate Diploma in Heritage Graduate)

Dr. Giorgio Miescher (University of Basel)

09:30 Session 6: The Repatriation of Namibian Cultural Heritage **Chair: Dr Jesmael Mataga (Sol Plaatje University, Kimberley)**

The Africa Accessioned Network: Do Museum Collections Build Bridges or Barriers?

Dr. Jeremy Silvester (Museums Association of Namibia)

How to repatriate cultural heritage to communities without an official representative body?

Gertrud Boden (Goethe University Frankfurt/Germany)

The Basel Africa Portal: A Swiss initiative in building Digital Collections open to Namibian Participation

Mr. Reto Ulrich (Basler Afrika Bibliographien)

Where do “ethnographic” collections from Namibia have a future? –

Mr. Gabriel Schimmeroth (Ethnologisches Museum Berlin),

Dr. Jonathan Fine (Ethnologisches Museum Berlin) and

Dr. Larissa Förster (Humboldt-Universität/CARMAH, Berlin)

11:00 Short Break

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11:30 Session 7: The Repatriation of Namibian Cultural Heritage **Chair: Ms Stella Imalwa (Tsumeb Municipality)**

‘Coming Home: The Repatriation Of Cultural Heritage’

Ms. Winani Kgwatalala (National Museum Of Botswana/PhD Candidate, Witwatersrand University)

Namibian Heritage in The Collection of the Historical Museum Of Berne

Samuel Bachman (Curator African & American Collection, History Museum Of Berne)

Manifesting The “Primitive” By Negating The Individual – The Ethnographic Collection From Namibia At The Übersee-Museum Bremen In History And Today

Mr. Christian Jarling (PhD Student, University Of Hamburg)

Rudolf Pöch’s Kalahari Recordings (1908): echoes of the collector’s greed, of conflicts, and responses of Naro speakers

Dr. Annette Hoffman (Humboldt University, Berlin)

13:00 Lunch

14:00 Session 8: Heritage Economics and Marketing **Chair: Ms Beverley van Wyk (National Heritage Council)**

Heritage as an Economic Driver: A Vision for the National Maritime Museum at Lüderitz

Dr. Angel Tordesillas (National Maritime Museum, Lüderitz)

Heritage Economies: Selling Namibian underwater and maritime cultural Heritage

Mr. Eliot Mowa (Maritime archaeologist, University of Namibia)

Increasing accessibility to Namibian archives: Wikipedia as a tool for international networking in heritage work

Ms. Lisa Roulet (University of Basel)

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15:30 Session 9: New Directions in Heritage
Chair: Dr Lorena Rizzo (University of Basel)

Namibian Heritage on Tour: Reflections on the Exhibition Usakos – Photographs Beyond Ruins

Ms. Wanda Rutishauser, in collaboration with Dr. Giorgio Miescher (University of Basel)

The Archaeology Of Water And Social Space In Usakos, Namibia Mr. Claudio Simoni (University Of Basel, Switzerland)

Tasting the lost flute music of Sesfontein: histories, continuities, possibilities – Dr. Sian Sullivan and Ms. Welhemina Suro Ganuses

Daai “Suikerbossie” sal ek blaas...op my saksofoon”: The Influence of South African Music in Namibia and the Struggle for Namibianisation – Mr. `Baby’ Doeseb

Or

Writing for Academic Journals: What You Need to Know
Dr. Marion Wallace (British Library/Journal of Southern African Studies). This Presentation will be open to all staff and postgraduate students at UNAM.

17:00 Museums Association of Namibia AGM

18:00 End of Day 2

DAY 3 : Thursday, 30th August 2018
Leisure Centre, University of Namibia

TIME PRESENTATION

08:30 Session 10: Intangible Cultural Heritage
Chair: Ms Grace Putjatura (City of Windhoek)

Language as a marker of cultural identity: a case study of Namibia’s Zambezi peoples

Mr Christian Harris (Ministry of Justice/University of Namibia)

A Safeguarding of The Process Of Making The Herero Dress, Headgear and Petticoat As Intangible Cultural Heritage: A Case Study from Otjiwarongo

Ms. Hertha Bukasa (Cultural Officer, Otjozondjupa Region, Ministry Of Education, Arts And Culture)

Hair as Heritage: The Traditional Meanings of Hairstyles in Namibia
Mr. Moses Mberira (Rural Film Initiative)

How Do We Put The Culture Into A Cultural Village? A Case Study Of The Challenges Facing The Helvi Mpingana Kondombolo Culture Village In Tsumeb

Ms Revecca Haufiku (PDHMC Graduate, UNAM)

11:00 Short break

11:30 Session 11: Creating Heritage Sights and Heritage Sites
Chair: Ms. Naitšikile Iizyenda (Chair: ICOM Namibia/ University of Namibia)

Fading Heritage, Fading memories: Issues of concern and knowledge arising from the documentation of aaNdonga Kings’ heritage (grave) sites

Ms. Lovisa Nampala (University of the Western Cape) and
Ms. Nehoa Kautondokwa (Museums Association of Namibia)

‘Not All Trees Are Trees’: The Heritage Significance of the Omkwa (Baobab) Trees of Ombalantu
Mr Gebhardt Shimbi (Ombalantu Baobab Tree Heritage Centre)

Creating Heritage: colonial archaeological research and repression in the making of the “White Lady”, and a “Black Lady”
Ms. Susanne Hubler & Dr. Dag Henrichsen, (Basler Afrika Bibliographien)

Exploring the potential of eco-museums in connecting culture, nature and communities in Namibia
Ms Emily Mutota (Justus-Liebig University Giessen)

13:00 Lunch

14:00 Session 12: Public Art and History

Chair: Mrs Chisengo Nikanor (Chief Curator, Military Museum)

We, The Workers Of Learning And Culture Shall Eventually Move Beyond Your Black And White Boxes In Solidarity
Mr. Nashilongweshipwe Mushaandja (Performance Artist, Educator & Writer)

Public Art and Activism in Namibia and parts of Southern Africa –
Ms. Ndeenda Shivute (University of Cape Town)

Public Art and the Performance of History in Southern Africa – Ms. Nikhita Winkler (College of the Arts)

15:00 Transport provided to the Independence Memorial Museum

16:00 Start of Museum Dialogues Programme

SPEAKER ABSTRACTS AND BIOGRAPHIES



Session 1: Re-thinking Heritage



Prof. Ciraj Rassool

Ciraj Rassool is Professor of History at the University of the Western Cape and directs its African Programme in Museum and Heritage Studies. He has published widely in the fields of political biography, museum and heritage studies, memory politics and visual history. His latest books are: *The Politics of Heritage in Africa: Economies, Histories and Infrastructures* (Cambridge University Press, New York 2015), co-edited with Derek Peterson and Kodzo Gavua and *Unsettled History: Making South African Public Pasts* (University of Michigan Press, Ann Arbor, 2017), written with Leslie Witz and Gary Minkley.

He has been on the boards of the District Six Museum, Iziko Museums of South Africa, the South African Heritage Resources Agency (SAHRA) and the National Heritage Council of South Africa and continues to serve on the Board of the activist archive, South African History Archives. He has previously chaired the Scientific Committee of the International Council of African Museums, and currently serves on the High-Level Museums Advisory Committee of UNESCO.

Festus Ngaruka

I will be reading three poems (from my forthcoming collection, *Crossing the Kalahari - TOWNSHIP PRODUCTIONS publishers, 2018*). These are: “AND IF YOU SPOKE?” (on the issue of memory), “THE HANGED” (on genocide), and “SLAVERY” (on the Trans-Atlantic Slave Trade). The poems will be read with minimal introductory and other remarks, though this does not exclude questions and comments from the audience.



Ndasuunje Shikongeni

Ndasuunje Shikongeni, popularly known as “PAPA”, is an internationally and nationally recognized as well as a storyteller, spiritual believer and leader in Namibia’s post- independence arts education and culture. He fought for his country’s independence from the late 1980’s to early 1990’s, but now uses art, not the gun, as the means of raising consciousness, awareness and liberating people’s minds. He has sculpted extensively in wood and papier-mâché, pioneered novel techniques in printmaking using cardboard and by painting ink on paper and linoleum, and also pioneered an innovate technique using stretched zips on a frame. Early in 1993, Papa met and worked with his mentor, Joseph Madisia, a prominent African artist in Namibia. Joseph nurtured Papa’s artistic skills, helped him expand his knowledge and gave him room to develop his own original techniques in printmaking.

Over the past decade, Papa’s works, depicting different aspects of Namibian culture and traditions, have been showcased around the world. Papa has held a total of 19 solo exhibitions around the world. Venues have included: Vienna, Austria; Stockholm, Sweden; Nairobi Kenya; St. Petersburg, Russia; Uganda, Senegal; and London, UK. At the same time, he has continued to exhibit in Namibia. In 1994, he Co-founded, Tulipamwe International Artists Workshop in Namibia and Tenq International Artists Workshop in Senegal and in 2005 co-founded Ohandje Artists Cooperative Ltd in Northern Central Namibia.

Dr Sem Shikongo, Papa Shikongeni and Ms Uerieta Kauaria

The Namibian arts, culture, heritage and history as a sector has not received the desired attention that it should have since independence. The implications of this reality are dire. This paper explores the issues around arts, culture, heritage and history in contemporary Namibia within the current developmental discourse. Namibia is a developing non-industrialized country with the competitive advantage that it has a people with divergent cultural, artistic, heritage and historical backgrounds which provide for an interesting mix of indigenous innovations, traditions and practices that may be relevant to provide solutions for the current developmental challenges that Namibia is facing across many sectors of development.

At the same time Namibia has to face the challenge of forging a niche in the current policy and political international arena of state affairs whilst having to deal with the onslaught of globalization through various media. These challenges are from within and from without and both are taking place in an atmosphere of uncertainty and risk accompanied by the reality of change and resistance to change.

The reality within and without is not congruent as the one is influenced by the deep and ancient African roots of the Namibian people as it finds expression in the culture, taboos and day to day guidelines of living of the people and the other being influenced by the rather relatively modern and young in terms of evolutionary temporal scale Eurocentric western ideologies as they find expression in the legal and policy framework that underpins modern Namibia. The conflict between these two realities are evident and play out in the developmental models of Namibia. These will be discussed using the frame of Namibian arts, culture, heritage and history.



Catherine C. Cole

Catherine C. Cole has been Secretary-General of the Commonwealth Association of Museums since 2013. She has managed her own consulting firm, Catherine C. Cole & Associates, for 25 years focusing on management consulting, leading innovative arts and heritage projects, and teaching museum studies. She previously worked as a museum curator and interpreter. Catherine has an MA in Canadian History and is a Fellow of the Canadian Museums Association.

Museums throughout the Commonwealth share a common history of colonialism. Although colonialism played out somewhat differently in different parts of the Empire, there were also many similarities and we've all been marked by our colonial past. Many of our museums and monuments were created under colonialism, our historic sites represent colonial events and personalities. Their significance needs to be reconsidered in independence and at the least the storyline reinterpreted; in some cases, monuments and sites are being destroyed.

The word 'Commonwealth' in our name repels as many people as it attracts, people who read 'monarchist' for 'Commonwealth', though nothing could be further from the truth. CAM is interested in postcolonialism, in coming to terms with the past where necessary and moving forward. With many questioning the future of the Commonwealth, is our shared history enough to tie us together in the future? How have colonial museums changed in the context of independence? What new museums have been created to tell a different story, like the Apartheid Museum in Johannesburg and the Independence Museum in Windhoek? Museums in the Commonwealth share a number of transnational themes, although we may come at them from different perspectives, the need for reconciliation is a common thread.



Axaro Thaniseb

"I like to see a man proud of the place he lives. I like to see a man live so that his place will be proud of him"; Abraham Lincoln.

Axaro W Thaniseb is an educator, author, cultural heritage worker and a consultant. Born in Omaruru he grew up in Uis, and Arandis, Erongo Region. He is the architect of the Namibia Arts, Culture and Heritage Policy. He has broad knowledge and experience in Education, Arts and Culture. He possesses academic qualifications in Theatre, Heritage Studies, English Literature and Education from University of Namibia (UNAM), University of Western Cape, University of South Africa and Warsaw University (Poland). He worked and served in leadership on some of the country's national entities and structures: Otjikoto Secondary School (Teacher), UNAM - Hifikepunye Pohamba Campus (Lecturer), National Museum of Namibia (Education Officer), National Theatre of Namibia (Director), Museums Association of Namibia (Chairman), National Heritage Council (Chairman), NIED (Arts-Subject Experts Panel). He is currently a fulltime Consultant (Heritage Events Consult cc).

The sustainable growth and the development of the Namibia Arts, Culture and Heritage Sector depends on functional and sound policy and legislative framework. When used as a dynamic process, culture becomes a tool for social change and artistic expressions that can be used to create awareness, behavior change, tourism, therapy and the foundation of social support. There is direct evidence suggesting that the relationship between culture and development can justify the contribution of culture in African economies.

Cultural Industries and Cultural Tourism can create opportunities for the production, reproduction and consumption of cultural heritage contributes towards job creation, improvements of livelihoods and ultimately to the GDP of Namibia. Namibia adopted its new Arts, Culture and Heritage Policy in 2016. It is generally accepted that the implementation of this policy will create an enabling environment for the sustainable development and growth of not only the sector but that of the relevant elements of Namibia Cultural Heritage and Artistic Expressions.

Session 2: Colonial Heritage?



Mr Steve H. Isaack

Steven Isaack is the Founder and CEO of Heritage Watch which is a Non-Governmental Organisation promoting and preserving Nama Culture in particular and Namibian Culture in general.

He is the current Director of Public Service Innovation & Reform in the Office of the Prime Minister, Government of the Republic of Namibia. The high-level policy unit facilitates and implements continuous improvement initiatives across the Namibian Public Service.

He formerly worked as the Director of Management Services in the Department Public Service Management, providing central management consultancy services to the Namibian Public Service. He was also a Teacher at the African Methodist Episcopal Private Community School at Gibeon in southern Namibia prior to the independence of Namibia. The school was an alternative education institution in resistance to the Apartheid-colonial education system.



Nelago Shilongoh

Nelago Shilongoh is a Namibian creative researcher, theatre maker and performance artist with an afrocentric approach to her work. Nelago is interested in works that interrogate views on placement, inheritance, forms of self-determination and protest. During the past few years, Nelago sought to absorb herself in multidisciplinary work that allow for spaces of interactive experience and engagement. This has allowed her to explore public spaces and create discussion outside the walls of institutions. Apart from her works in the theatre, her Performance Art work include *The Journey* (2013), *Kuku* (2015), *Umbilical Cord* (2016) and *Ma Ndili* (2018). Nelago has an honours degree in Drama Studies and Visual Culture from the University of Namibia and is currently pursuing her MA in Visual Arts, at the university.

The presentation looks at an interpretation on the symbolic and cultural significance of the Curt von François monument to different audiences in a post-independent Windhoek. It is interested in the specifically driven narratives and how the memory of audiences is shaped by the presence and visibility of the monuments that informs their sense perception on a daily basis. Within the postcolonial lens, monuments should generally work to unite communities and offer visual reinforcement for national and collective memory. The von François monument however, presents multifaceted meanings that are not shared by majority of citizens in the Windhoek. The question of the monument's complex underlying layers of meanings is therefore the subject of this work.

The presentation will further look into the significance of the location in which the statue was erected and the historical and political events surrounding its unveiling. This figure, like many other colonial structures in Namibia, has not been critically interrogated and remains insufficiently engaged on a collective national scale. The statue thus appears to be ambiguous and inevitably 'non-existent' for many citizens in the city. The scope of this inquiry includes perspectives from a sample of experts and cultural citizens. The presentation may not determine an extensive variety of understandings on related monuments across the entire Windhoek society, but it does offer some perspectives into how the monument as a historical capsule of specific dimensions of power, plays a role on the social design and consciousness of observers.



Raffaele Perniola

Raffaele Perniola, Raffaele Perniola has a Bachelor of Arts degree in history and in musicology from the University of Basel. He is currently working on his Master of Arts degree in history, with a focus on Namibian and Southern African history. Since 2015 he has worked on multiple exhibition projects about various topics of southern African history and arts.

During a winter-school on museums in Namibia in 2017, a group of Namibian and Swiss students visited the well-known Swakopmund Museum. After a tour of the museum a heated debate began on whose history the museum displays and what historiography it presents. Students and lecturers alike pledged to further look into the matter and, if necessary, make their critique public. This paper arose from this personal experience and aims to reflect on the historiography presented in the Swakopmund Museum and the history of the institution. The paper will give a brief history of the Swakopmund Museum and the two institutions linked to it, the *Wissenschaftliche Gesellschaft Swakopmund* and the *Sam Cohen Library*, which could both be seen in the light of discussions concerning the monopolization of science and knowledge production during colonial times typical of settler societies.

Thus, the question arises as to how the museum engaged with its past after independence and how and if modes of exhibiting Namibian history have changed. Using pictures from the Swakopmund Museum's two most recent exhibitions and the museum's annual newsletters from 1990 until today the paper will give a glimpse into the changing perspectives of the museum and reflect its exhibition-style(s) and content on the backdrop of a lively and changing Namibian heritage-scene. The museum's self-representation on social media and in other public forums will also play a role in the analysis. In the end, the aim is to contribute to the broader discussion on decolonizing museums and knowledge-producing institutions, and, more in detail, on the specific struggles of Namibia to deal with its settler colonial past and with scientific institutions (like the Swakopmund Museum) which were founded by settler societies and are now part of a post-colonial heritage museums' landscape..



Sandra Ferracuti

Sandra Ferracuti, B.A. in Anthropology (“The American University”, Washington, D.C., USA) and PhD in Cultural Anthropology (Università “Sapienza” di Roma, 2008), is currently Curator for the Africa collections at the Linden-Museum Stuttgart (Germany). From 2010 to 2016 she was Adjunct Professor at the Università degli Studi della Basilicata (Matera, Italy), where she taught Museum Studies, Cultural Anthropology, and Anthropology of Cultural Heritages.

Starting from an overall description of the history of the Linden-Museum Stuttgart and its collection of artifacts from Namibia, this contribution is meant to share the vision, theoretical grounds, methodologies, and current state of the activities and projects being implemented by its Africa Department, so as to ground our participation in the discussion about the fundamental dilemma that this conference theme directly refers to.

As a cultural anthropologist specialized in museum studies and the anthropology of heritages, I have been for many years engaged, both in Europe, the United States, and Africa in vibrant scholarly debates on theories and experiences of innovative museologies and heritage policies centered on the social relevance and engagement of cultural public institutions. Within this scope, I have been especially discussing the predicament of European national museums of anthropology, which have in the past played a significant role as instrument of the colonial, nationalist, and imperialist propaganda and hold artifacts that have been acquired, if not as “war booties”, under conditions, to say the least, of extremely uneven power relations.

In all of these discussions, I mainly took part from the position of ethnographer, cultural anthropologist, and museum studies scholar. Since January, 2016, I have chosen instead to put my past experience at the service of an attempt to share the dilemmas, strategies, and visions of contemporary anthropology and museology with museum visitors. Now the question is: is it too late for anthropology’s critical perspectives to exit university halls and (re)enter anthropology museums so as to reach out to and promote intercultural and trans-cultural perspectives within the societies of the unevenly globalized, conflict-ridden, and divided world we live in? And what role may historical (colonial) collections play?



Regina Sarreiter

Regina Sarreiter is a research fellow at Zentrum Moderner Orient (ZMO) in Berlin where she is currently writing her PhD on the lives of an ethnological collection between South Africa and Europe. She is part of the artist-scholar group Artefakte//anti-humboldt (with Brigitta Kuster and Dierk Schmidt) who actively contest the (re)building of the Berlin Palace and the Humboldt-Forum and pursue an interrogation of the status of objects in (ethnographic) museums. Among other projects Artefakte initiated the project ‘Artificial Facts’ (artificialfacts.de).

Her publications include: (with Artefakte//anti-humboldt), ‘Afterlives: German and European Postcoloniality. Artefacts. Museums. Art’, *darkmatter*, special issue 11, 2013; (with A. Hoffmann&B.Lange), *Was Wir Sehen. Bilder, Stimmen, Rauschen. Zur Kritik anthropometrischen Sammelns*, BAB, 2012; ‘Activate Facts! Von sprechenden Tatsachen’, in M. Griesser et al., *Gegen den Stand der Dinge*, de Gruyter, 2016, 115-127.



Memory Biwa

Memory Biwa lives in Windhoek, Namibia. Her research combines memory, performance, sound studies and archival theory. Her research on narratives and performance, as archive, informs notions of subjectivity and the re-centering of alternative epistemologies and imaginaries. Her latest book chapter, ‘Afterlives of Genocide’, appears in, ‘Memory and Genocide: On what remains and the possibility of representation’. Biwa lectures in the Faculty of Education at the University of Namibia.

Memory Biwa and Regina Sarreiter

This paper explores how art practices engage with the presence of German colonialism in museums in Windhoek and Berlin. Drawing on a transnational art, research and exhibition project we examine the im/possibilities of opening up spaces that employ strategies to interrogate disciplinary formations, which engender silences and a 'delayed engagement with postcoloniality'.

As an entry point we take the emerging debate on the handling of human remains in museum collections that gained momentum internationally throughout the last decade resulting in a couple of restitution cases. In Germany, the return of 55 skulls and skeletons, bodies despoiled during the colonial war and genocide, 1904-1908 to Namibia is the so far most publicly received and debated case of restitution. The Charité Medical hospital and the University of Freiburg returned the human remains to Namibia in 2011 and 2014.

With the recently opened new National Museum in Windhoek/Namibia and the to-be-opened Humboldt-Forum in Berlin/Germany the paper considers two major national museum projects that are involved with the case—one as the receiving institution and the other as the one still keeping a collection of human remains. It takes the two museums as a point of departure for a critical analysis of how institutions deal with restitutions.

The paper further reflects on ways of countering the rigid frame of museum politics. As an alternative approach it therefore considers the transnational art, research and exhibition project Artificial Facts (www.artificialfacts.de) that brought together artists and scholars from different fields and localities. It employed the concept of activation as a device to describe how collections/archives in institutions were brought into public appearance and reframed such as through the restitution of human bodies. Beyond a mere description the project set in motion objects and people to occupy different subject constellations in Cape Town (South Africa), Porto-Novo (Benin) and Dresden (Germany). As we will show in our paper these moments of activation have imminent reverberations from perceptible (momentarily) shifts in the discourse on colonialism in institutions and the public in Namibia and Germany. This gives impetus to the notion that these enactments mobilize specific discourses on colonialism into the future.

Session 3: Memories and Memorials of conflict



Dr Marion Wallace

Dr Marion Wallace is a member of the editorial board of the Journal of Southern African Studies and a historian of Namibia. After participating in the (London-based) solidarity movement with Namibia and South Africa in the 1980s, she went on to gain a PhD in Namibian history. Her books include *A History of Namibia from the Beginning to 1990* (2011) (with John Kinahan). Marion has worked at the UK National Archives, and is currently Lead Curator, Africa, at the British Library. She is also an active member of SCOLMA (the UK Libraries and Archives Group on Africa).



Njabulo Chipanguro

Njabulo Chipanguro Njabulo Chipangura is employed by the National Museums and Monuments of Zimbabwe (NMMZ) as curator in the archaeology department and is based at Mutare Museum in Eastern Zimbabwe. His duties in the archaeology department among many things includes; archaeological excavations and the conservation of monuments in Eastern Zimbabwe. His research interests include looking at the configuration and reconfiguration of museum collection and exhibition practices within colonial and post-colonial settings.

Zimbabwe was a British colony formerly called Rhodesia, which obtained its independence in 1980 after a protracted liberation war between 1976-1979. The National Museums and Monuments of Zimbabwe (NMMZ) has of late been involved in exhumation projects in a bid to understand the painful histories of this liberation struggle. In this paper, I am going to speak on how NMMZ has championed the process of re-inscribing and recognizing the suffering of people on the landscape where the war was fought through declaring and making these spaces liberation war heritage sites. The main argument that I am going to present in this paper will be drawn from the recent exhumations, identification and reburial processes through which the dead were summoned from their graves and monumentalized as a 'new' form of heritage in the post-colonial nation.

I will use examples drawn from three exhumations projects that I participated in as an archaeologist in Eastern Zimbabwe between 2013 and 2015. Ironically, these exhumations have been contested and regarded by the community as despicable and a sign of disrespecting the dead. The collecting of material culture from the mass graves by archaeologists for further analysis at the museum was viewed as unethical act of 'robbing' the dead. Sharing this part of contested histories of collecting the mosaics of the liberation struggle will allow me to reflect upon some of the ethical considerations involved in collecting human remains. The difficult histories associated with the war of liberation coupled with the need to memorialise these places through proper archaeological research has opened public debate with dissonant views on the necessity of such a process.



P. Wanja Njuguna

Ms. P. Wanja Njuguna currently works as a Lecturer in Communication Department, Media & Journalism Technology Section, at the Namibia University of Science & Technology. She teaches Print media course, Media, Society & Technology, varied Communication courses and Corporate communication and Strategic Public Relations. She holds a B. A. Communication (Messiah College, USA), M.A Communication (Daystar University, Kenya) Masters in Public Administration (Harvard University, USA) and Diploma in Research Methods, Robert Gordon University, Scotland.

Namibia gained its independence on March 21st, 1990. During the liberation struggle, both women and men fought alongside each other for the liberation of the nation, both within Namibia and beyond the borders. Whereas there are many stories written about the heroes of the liberation struggle, there seems to be few of these stories on Namibia war heroines and even fewer of them have been biographies or autobiographies of these heroines. In the past close to a decade, only a few of these heroines' autobiographies or biographies have been published. They include a biography: Mukwahepo – Woman, Soldier, Mother written by Ellen Ndeshi Namhila, an autobiography of Namibia's first female doctor: Dr Libertina Inaviposa Amathila's Making a Difference and a few others. There are many female veterans for whom their stories are yet to be written as was mentioned during the memorial service of Mrs Nora Schimming-Chase, one of the liberation veterans who passed away, on March 13th, 2018 after a long illness. During the service, speakers emphasized the need for her role and for many others in the struggle to be documented for future generations' sake. But stories are not the only limitation. In an article in August 2017 in the Informante entitled: Our Women, Our Heroines, writer Chris Jacobie expressed his wish that the recognition of these heroines should also find a place in a monument: "The mothers and daughters of Namibia deserve their monument for what they have done and endured and still do and endure every day. What makes them more special is that they never expect special appreciation or treatment, although they have every right to a special status amongst the Namibian nation..."

This research paper therefore seeks to review how many stories of Namibian heroines have been written in The Namibian and New Era newspapers since the country gained independence in March 1990 to March 2018 in comparison to those of the Heroes of the struggle, with a view to documenting if there has been a gender balance in liberation veterans' stories.



Dr. Martha Akawa -Shikufa

Dr. Akawa-Shikufa holds a doctorate in History from the University of Basel and a Master Degree in Anthropology from the University of Western Cape. She is currently a History senior lecturer and Deputy Dean of the Faculty of Humanities and Social Sciences at the University of Namibia. She has experience and researched widely on Namibian History. Her area of interest is the liberation struggle of Namibia, particularly the area of gender and Heritage relates.



Tichaona Mazarire

Tichaona Mazarire's doctoral research explores economic reintegration of PLAN ex-fighters (Namibia) through mapping their individual trajectories (1989-2017). Other research interests include Disarmament, Demobilization and Reintegration (DDR) of ex-combatants in Southern and Central Africa, causes and prevention of civil war in Africa, post-conflict reconstruction (Africa) and contemporary history of Southern Africa. His background includes a Master of Philosophy degree (Mphil) in Peace and Conflict Transformation (2012) from the University of Tromsø, Arctic University of Norway.

Martha Akawa-Shikufa and Tichaona Mazarire

The role played by Female freedom fighters in Namibia's liberation struggle was critical and crucial to the success of the revolution. However, what has not been thoroughly documented is the fact that these female ex-combatants also had to fend off sexual advances of their male counterparts and commanders, which were often relentless especially to those who were unyielding. 28 years after Independence female PLAN ex-combatants are beginning to give a voice to previously suppressed memories of sexual harassment, exploitation and manipulation at the hands of their male counterparts in the camps and how these unfortunate happenings impacted their lives in exile and after their return in post-Independence Namibia. These memories have been suppressed for over two decades in order to preserve the dominant narrative of the liberation struggle that often affirms the notion that the South West Africa People's Organisation (SWAPO) 'protected its women' but fails to acknowledge the dangers that were within the organization itself.

Meanwhile after Independence most female PLAN ex-combatants had to go through painfully slow processes of social and economic reintegration. Social reintegration was a challenge as most female ex-combatants were generally seen as 'uncultured' lacking the decorum that a non-exiled female would have had. Therefore, most found it difficult to cultivate meaningful relationships and often found solace from fellow exiles. Furthermore, most female PLAN ex-combatants struggled to get jobs (in the early 1990's) often being shunned by family and friends and living in abject poverty.

The suppressed memories of female PLAN ex-fighters are an important facet of history that give credence to an alternative narrative of the history of Namibian women in the liberation struggle. Their untold suffering through sexual exploitation in camps at the hands of their male counterparts is not a mere footnote in Namibia's history but rather exposes the unrestricted domineering role of patriarchy in SWAPO camps. Furthermore, continuity in suffering of most of these women after Independence invites us to critically engage the idea of what liberation implied and what it did not imply for women in PLAN.

Session 4: Memory – Genocide – Graves



Vitjitua Ndjiharine

Vitjitua Ndjiharine is a multidiscipline visual artist who works with both traditional media, such as painting and illustration and digital media to create layered works of art. Her work is introspective, and often times touches on the interconnected nature of social categorizations such as race, class, and gender as they apply to her personal identity.

In 2015 her painting “Metropolis” won third prize at the Labor Arts ‘Making Work Visible’ visual arts contest in New York City. The painting is heavily inspired by the philosophical and aesthetic explorations of the 1927 German silent film “Metropolis,” which depicts people living in a bustling futuristic city divided into two economic groups: the wealthy industrialists who rule a vast majority of the city from high-rise tower complexes, and the underground-dwelling lower class who constantly labor on the machines that power the city.

Vitjitua draws inspiration from multiple academic disciplines, having taken courses in journalism, mass communication, cultural anthropology and art, she combines ideas from these disciplines as they often times overlap with one’s personal identity.

In 2017 she received her Bachelor’s Degree in Studio Art from The City College of New York. In 2018 she received a residency with The Research Center for (post-) colonial Legacy at the University of Hamburg to work on the German-Namibia colonial genocide photo project, “Visual History of the Colonial Genocide” , directed by Prof. Dr. Jürgen Zimmerer, in cooperation with the Hamburg Ethnographic Museum.



Ulrike Peters

Ulrike Peters has been a PhD student in the German-Namibian tandem project Visual History of the Colonial Genocide since July 2017, under the direction of Prof. Dr. Jürgen Zimmerer and supported by the Gerda Henkel Foundation. In the course of the project, she examines an extensive collection of sources in the photo archive of the Museum of Ethnology in Hamburg from the time of German colonialism in Namibia. She studied Modern and Contemporary History and European Ethnology at the Albert-Ludwigs University Freiburg im Breisgau and History of the 19th and 20th Century at the Free University in Berlin. She wrote her theses on “Gender Dynamics in the Concentration Camp” (B.A.) and “Colonial Knowledge in Peter Moors Fahrt nach Deutsch-Südwest” (M.A.). From 2013-2016 she was a student assistant in the research group Trajectories of Lives and Knowledge at the Berlin Leibniz Center Modern Orient and until summer 2017 project assistant in the research group Changing Societies at the Social Science Research Center Berlin. “I made a formative experience with colonial pictures at the Berlinale 2012,” she says of her motivation to deal with pictures: “In the competition section the film Tabu by Miguel Gomes was shown. “This movie was highly acclaimed, but left a hard-to-associate mix of art and colonialism. A year later, I attended a seminar on colonialism in film and re-examined film and the question of how colonialism is visually represented. “ The result was a joint article with Christoph Kalter and Inga Kreuder on The Portuguese Decolonization in Film and the conviction to continue working in this field. With her doctoral project, Ulrike she would like to delve deeper into the field of visual history.

Virtjitua Ndjiharine & Ulrike Peters

Visual History of the Colonial Genocide

In our project Visual History of the Colonial Genocide we, a Namibian artist and a German historian, are working on more than 1000 photographs that were taken by German soldiers, scientists and travelers in Namibia between 1900 and 1918. The photographs form part of the archive of the Museum of Ethnology in Hamburg and are regarded as important resources for the German colonial period and the Herero and Nama genocide.

The archive is the mantle that functions as a keeper for knowledge and narratives that come out as different stories according to one's own positionality. By engaging with the colonial archive from different angles, artistic and historic, we address topics that deal with the role of the archive, the position of the Museum as an authority of culture and knowledge production, and visual narratives of genocide.

Photography beyond "evidence only"

In our presentation we would like to talk about the varying ways in which Visual History of the Colonial Genocide approaches and works with the photographic archive. For the historian, the photograph is used as ostensive or illustrative evidence. However, this is only if elements such as setting, time, and origin of the material are available. Historic context is required in order to frame the analysis, and in some cases, this precedent means that certain narratives are left out of academic discourse. The artist engages the archive from a purely creative perspective, deconstructing the image itself to illustrate the institutional mechanisms and the intersectionality of identity involved in historic narratives. This approach attempts to link the present and past, through empathic storytelling that is tangible and approachable for (non)-scholars.

In combining art and history we not only show the fragility of historical narrative we also reveal and challenge the (colonial) power relations that still heavily define these narratives and the archive itself. Furthermore, with an exhibition planned in Hamburg and Windhoek in 2018 and 2019 respectively, we hope to take the conversation of colonial genocide outside of German-European academia, making this history accessible to the Namibian public.



Thanushiyah Tharmadevan

Thanushiyah Tharmadevan was born in Solothurn, Switzerland. At the University of Basel, she studied History and English philology and received her bachelor's degree in 2016. Then, she moved to Heidelberg, Germany, and is currently finishing her Master's degree in global history. Since October 2017, she works as a research student at the graduate college 'Authority and Trust in the United States' at the Heideberg Center for American Studies. Her research interests include postcolonial politics, neoliberal global economies and discourses on genocides.

There are different ways of making sense of the past to experience the present and to look forward to a better future. In the postcolonial context, the reluctance by former colonial powers to remember and acknowledge their contribution to colonial heritage is characteristic. Within the continuum of simple denial and affirmative policies, Germany is torn into different directions when it comes to the Namibian genocide and the Holocaust. While the Nazi past is deeply engraved in the collective memory, the colonial past has hardly been owned up to. The main reason is that admitting German guilt in one of the most controversial colonial wars would obligate Germany to provide compensations to the victims of the genocide.

Although the engagement with the past might stir up emotions and sufferings, reconciliation can only be achieved, if historical justice is restored. Justifiably, the victims' descendants claim their right to the territories that were expropriated by the German imperialists in the direct aftermath of the genocide of Herero and Nama in 1904. Most of the territories are still owned by the direct descendants of the Reich citizens who colonized Namibia. This controversy has been diplomatically overlooked by the German government, which is, despite the consensus among historians, reluctant to openly admit that the events of 1904 are to be classified as a genocide. By doing so, it not only delegitimizes compensation claims by the victims, but also resists Namibian attempts to digest this tragic episode. Thus, Germany's reluctance to come to terms with its colonial past has inevitable implications for the Namibian determination to preserve its heritage.

Larissa Förster

Larissa Förster is a post-doctoral researcher at the Centre for Anthropological Research on Museums and Heritage, Humboldt-Universität zu Berlin. Since 2007 she has been working on the history, memory and legacy of colonialism in Europe, with a particular focus on the nexus between colonialism and the formation of (ethnographic) museums and collections. Her current research project is on the history of science and anthropological collections, as well as on the return of human remains from European museum collections to their countries/communities of origin. Larissa Förster is speaker of the Working Group on Museum of the German Anthropological Association and has co-curated exhibitions on African history, urbanism and arts at the Rautenstrauch-Joest-Museum, Cologne.



Dag Henrichsen

Dag Henrichsen is a Namibian historian and archivist at the Basler Afrika Bibliographien (Namibia Resource Centre & Southern Africa Library) in Switzerland. He has published widely on (central) Namibian history in the 19th and 20th century.

Hans Eichab, Larissa Förster and Dag Henrichsen

In both Namibia and Germany, a new interest in historical material culture has arisen in public as academic discourse. Projects such as the Namibian initiative Africa Accessioned that seek transnational transparency concerning museum collections in the global north as well as new institutions such as the Humboldt Forum that are advertised as centers for transcultural cooperation place historical material culture at the center of their activities. Moreover, the politico-historical dimension of the relationships between Namibia and Germany – the memory of colonialism and of the genocide – has become particularly pressing.

Beyond matters of transparency and political urgency, the central question remains: Where (understood geographically, institutionally, and intellectually) do “ethnographic” collections from Namibia have a future? It is time for museums to ask what the – legitimate – interests and goals of individuals, institutions and interest groups in Namibia are when accessing historical “ethnographic” collections in European museum collections, in particular in the face of an absence of such collections in Namibia? Since also in Germany collections of Namibian artifacts are often badly cataloged and have rarely been researched and displayed, the historical material culture of Namibia seems to be missing from daily museum practice in both countries. The reasons for this are, of course, complex: colonial history, German amnesia concerning its colonial past; the divergent engagement concerning and awareness of Namibia in East Germany and in West Germany (against the background of the Cold War), as well as the global art market’s aesthetic prioritization of certain objects from Africa and its selective valuation of historical collections, just to name a few reasons.

Taking the collection of Namibian artifacts at the Ethnological Museum in Berlin as a point of departure, we would like to discuss future avenues for dealing with collections of Namibian artifacts in and beyond German institutions, for involving Namibian individuals, institutions and interest groups on a long-term basis and mobilizing artefacts across institutional, cultural and intellectual borders and boundaries. Where in German museums, but also within the landscape of Namibian institutions could or should these collections eventually find a new place? Can objects from such collections be recuperated to initiate or facilitate new forms of intellectual and cultural dialogue – both locally, regionally, nationally and transnationally? On the other hand, it is vital to ask what the pitfalls of focusing on these often conglomerate collections are when addressing issues of e.g. Namibian history? These questions can only be answered together between and among Namibian and German actors and should be the starting point for future cooperative research and exhibitions projects, as envisaged for the Berlin collection for Namibian artefacts.

Book Launch



Elizabeth R. Baer

Elizabeth R. Baer serves as Research Professor of English and African Studies at Gustavus Adolphus College in St. Peter, Minnesota. She is currently working at the United States Holocaust Memorial Museum in Washington, DC, doing research for the Senior Historian Division. In 2016-2017, Dr. Baer held the position of Ida E. King Distinguished Visiting Scholar of Holocaust Studies at Stockton University in New Jersey where she taught courses on gender and genocide.

She has published five books on the topics of war and genocide. Her most recent book is: *The Genocidal Gaze: From German Southwest Africa to the Third Reich* (Wayne State University Press, 2017) which the University of Namibia Press is launching in August, 2018.

Dr. Baer is a frequent presenter at conferences, universities, and public forums. Dr. Baer taught a course entitled “Commemorating Controversy: the US-Dakota War of 1862” at Gustavus in 2012 in which her students created a museum exhibit about that war and the genocide of Native Americans; this exhibit was displayed at the Smithsonian National Museum of the American Indian in Washington, DC during 2015. She is the recipient of several awards, including a Fulbright to study the history of Jews in Germany, and of the Virginia Hamilton Prize for the best essay on multicultural children’s literature.

Nama revolutionary Hendrik Witbooi, a chief of his people, struggled with the growing German presence in Southwest Africa from the arrival of the colonizers in 1884 until his death on the battlefield in October 1905 at the age of 75. Witbooi came of age against what George Steinmetz has called the “vast and repugnant repertoire of European, and particularly German, images” of the indigenous people in Africa. Such racial hierarchies led to the genocide committed by the Germans in 1904-1907 in German Southwest Africa, now Namibia.

As a form of resistance, assertion of his identity, and as a military strategy, Witbooi kept an archive of his personal papers and the exchange of correspondence with German and Herero leaders, and missionaries. The significance of the archive, both for the history it provides and its symbolic value, cannot be overestimated. Witbooi demonstrated skills Germans denied that Africans could have: by the very act of writing; by the act of creating an archive which proves that Witbooi has and recognizes a history, understands historical concepts, and values the creation of records for future generations; and by his deployment of Christian principles to call Germans to account for their genocidal behavior.

Reading this archive is the focus of my presentation. My analysis will reveal why this is a critically important document in understanding the experience of colonialism under the Germans in Namibia. “African voices [in German Southwest Africa] were forgotten and their witness statements actively erased,” state Jeremy Silvester and Jan Bart-Gewald in their book *Words Cannot Be Found*. Close attention to this archive helps restore these voices and subjectivities. In sharp contrast to Witbooi stands German colonial writer Gustav Frenssen, whose novel *Peter Moor’s Journey to Southwest Africa* (1906) glorifies German genocidal ravages of the Herero and Nama people. Brief mention of this text will be made as well as of a more recent German novel, *Morenga* (1978) by Uwe Timm which critiques the German Schutztruppe and depicts Nama heroic leader, Morenga. These two German texts, which espouse very different perspectives, are in conversation with Witbooi’s archive and also help to demonstrate how essential Witbooi’s writing is.

This argument will form part of my introduction to the launch of my recent book, *The Genocidal Gaze: From German Southwest Africa to the Third Reich* (Wayne State University Press, 2017) which is forthcoming in a University of Namibia edition.

Session 5: A round Table Discussion on Capacity-building in the Heritage Sector in Namibia



Dr Luregn Lenggenhager

Luregn Lenggenhager is a post-doc in the interdisciplinary research project “Space in Time” at the Centre for African Studies Basel. Last year he submitted his PhD with the title *Ruling Nature, Controlling People: Nature Conservation, Development and War in North-Eastern Namibia since the 1920s*. During his PhD he was an assistant at the History Department of the University of Zurich, where he continues to work as a lecturer. His fields of research include environmental history, historical geography and borderlands in Southern Africa.



Goodman Gwasira

Goodman Gwasira teaches archaeology, heritage studies and precolonial history at the University of Namibia. In addition, he conducts consultancy in the fields of museums, cultural heritage and archaeological resources management. His research interests include critical archaeologies, history of archaeology, public archaeology, prehistoric art studies and community participation in heritage resources management.

The training of heritage practitioners in Namibia has evolved through multi-practices that include among others informal training, uncoordinated training programmes designed by concerned heritage researchers and more recently formal programmes at universities. Namibia recognises that heritage can be utilized for national economic benefit and thus, it should be well- conserved, presented and managed. In addition, with the rise in unemployment, it is crucial that communities are equipped to manage heritage sustainable while generating income through heritage tourism in an effort to assist government in the reduction of poverty.

This paper traces the history of heritage training in Namibia and highlights the complexities associated with the process of developing programmes. In addition, it assesses the heritage of heritage related training programmes that are offered at Namibian institutions. The paper further presents a situation analysis of heritage related training in Namibia. It identifies challenges that are experienced in promoting heritage education and training. The paper concludes by raising questions concerning the past and present practices of heritage education in Namibia, identifying synergies and proposing different levels of formal training.



Tuuda Haitula

Tuuda Haitula developed interest for history and heritage from an early age, and thus enrolled for a Bachelor of Art Honors in History and Industrial Psychology, at the University of Namibia, which he obtained in November 2015. He then took up a six-month internship with the Museums Association of Namibia. In 2017 he obtained a Postgraduate Diploma in Heritage Management and Conservation from the university of Namibia. He currently works for Flamingo Inflight Catering, in the Human Resources, Secretary of ICOM Namibia, and studying towards a Diploma in Labour and Employment Studies.

There are several components within Human Resources that could be of use to the Heritage Sector. The author strongly believes that all Heritage Sites, at all levels, should have components of Human Resources to help with the achievement of their short and long-term goals. The presentation will focus on the key subjects of human resource management i.e. Marketing, Selection, Assessment and Training.

The presentation will highlight how marketing can be used to attract a larger audience to visit the sites, Selection will focus more on Heritage Sites that have more than one outstanding feature at their site, by helping curators at such sites to select which parts of their site, or artefacts to give more attention to in an attempt to enlarge their visitors, and also to draw them to the less attractive ones. Assessment will share more light to the curators on how to measure the performance of their sites, so that they can have an idea about the overall performance of their sites, and see which areas might need improvement, as well as the ones that are already doing good, and how to retain such good results.

The presentation on training will be focused more on the National umbrella bodies, such as the National Heritage Council and the Museums Association of Namibia just to have an overview on the importance of giving the right training to different curators, and how they can use that knowledge to better the Heritage Sector at Large.



Giorgio Miescher

Giorgio Miescher is the Carl Schlettwein Foundation Senior Lecturer and Research Fellow in Namibian and Southern African Studies at the Centre for African Studies of the University of Basel, Switzerland. He is also an Associated Research Fellow of the University of Namibia.

Being based in Switzerland or in Europe more broadly speaking, the most crucial aspect of any research on Southern Africa's past and present is to collaborate closely with people and institutions in and from the region. To do so, it is important to establish long-lasting, equal and reciprocal forms of (academic) collaboration and exchange. But the dire financial conditions of many academic institutions in Southern Africa, the huge gap in funding possibilities and the often still deeply colonial approach of many European institutions in combination with extremely strict immigration laws still create an environment in which South-North collaborations are often a one-way affair catering for the needs of European researchers. By this, basically, the role of the institutions and scholars in Southern Africa is reduced to facilitate data collecting by providing organisational and intellectual support. Furthermore, the European funding institutions often have a clear policy of favouring specific research fields and questions and of how to distribute the funds. The policy of these funding institutions should, however not serve as an excuse for unequal research cooperation. Rather it underlines the necessity to have a discussion on who sets the research agenda for whom and based on what criteria.

Session 6: The Repatriation of Namibia Cultural Heritage



Jesmael Mataga

Jesmael Mataga is the Head of the School of Humanities at Sol Plaatje University, in Kimberley, South Africa. He completed his PhD in African Studies with specialisation in Heritage and Public Culture at the University of Cape Town. Prof. Mataga has experience in research and training in heritage management on the African continent with considerable experience in museum curation, intangible cultural heritage and cultural diversity. Jesmael worked for the National Museums and Monuments of Zimbabwe (NMMZ) and taught at the University of Zimbabwe and at the National University of Lesotho. His current research, situated in the emerging focus on critical and decolonial heritage, explores the role and place of communities in heritage management. His work aims to support innovation in heritage management practice, which addresses the critical challenges of our time, such as poverty, inequality, conflict, decolonisation, migration and social justice.



Jeremy Silvester

Jeremy Silvester is the Director of the Museums Association of Namibia (MAN) which is responsible for regional museum development in Namibia. He has worked for MAN since 2005 and previously taught for eight years in the History Department at the University of Namibia. He is the Chairperson of the Africa Accessioned network

and a member of the Board of the Commonwealth Association of Museums. MAN is currently working on an EU funded project with four components: the development of a Museum of Namibian Music, the development of Namibia's first eco-museum and the creation of two exhibitions and catalogues working with collections from Namibia's San communities and the oNdonga kingdom held in South Africa and Finland. Additional current interests include working on developing international museum partnerships and researching Namibian petitions to the United Nations and civilian casualties in the liberation struggle.

In Namibia it is difficult today to locate many historical artifacts that embody the cultural identity of communities. Yet these objects have been collected and, often, archived (rather than displayed) in museums beyond the continent. The internet gives access to a disparate `virtual museum of Namibian cultural heritage. The Africa Accessioned project aims to locate and list the diaspora of African ethnographic collections held in European museums as a tool to generate dialogue and collaborative projects. We see the project as a concept that could be extended, a concept that operates with little or no financial resources.

Four African countries provided the initial focus for the project: Botswana, Namibia, Zambia and Zimbabwe. The project initially, mapped relevant collections held in Finland, Germany, Sweden and the UK. A secondary exercise has documented Namibian collections in Finnish museums in more detail and will be used to demonstrate the project's potential to develop the notion of the `museum as process'. However, the presentation will also speculate on the ways in which German museums might engage more effectively with Namibian communities.

The project recognises the contextual framework of the circulation of material culture along colonial trade routes. The project seeks to position museums as mediums for global dialogue. Conversations can enable source communities to provide greater historical depth regarding the intangible cultural heritage and places which provide a more complete biography of an object in a collection. However, establishing mechanisms to enable effective dialogue remains a challenge.

The project is not a campaign for the repatriation of all African artifacts to the continent, but it will initiate debate about the provenance and significance of some artifacts. We believe that the willingness to review collections and to address the past can stimulate inter-cultural dialogue and lead to positive co-operation. European museums need to engage with this legacy, but should see dialogue as an opportunity, rather than a threat. Collections can generate connections. Museums can build bridges, rather than barriers, between communities.



Gertrud Boden

Gertrud Boden holds a PhD in social anthropology from the University of Cologne in Germany. She has conducted research with different San communities in Namibia since 1998 and curated a museum exhibition on San at the Museum of Cultural History in Duisburg. She has worked on material culture, oral history, social organisation and kinship relations. She is currently editing the Khwe collection in the academic legacy of Oswin Köhler (1911-1996), a German scholar of African Studies who was also a Government Ethnologist for the South African Administration in Namibia from 1954 to 1957.

The German Africanist Oswin Köhler (1911-1996) dedicated much of his academic life to the documentation of Khwe language and culture. His Khwe collection in the Oswin Köhler Archive at the Institute for African Studies of the Goethe University Frankfurt includes vernacular texts for an encyclopaedia on Khwe culture, audiotapes, photographs, film footage, ethnographic objects, certainly the most comprehensive collection of a San cultural heritage. In the talk we would like to discuss ideas on and challenges related to the repatriation of cultural heritage collections to communities without an official representative body. I will describe my experiences with the repatriation of the film footage and part of the photographs, present our plans for the future and am interested in discussions on the best way forward.

Reto Ulrich

Reto Ulrich has been Head of Library at the Basler Afrika Bibliographien since 2012. Between 2007 and 2012, he worked as a Scientific librarian at the Basler Afrika Bibliographien (Basel, Switzerland). He graduated in 2014 with MAS-Studies in Archival, Library and Information Science at the Universities of Berne and Lausanne. In 2001 – 2010 he completed his studies at the University of Basel, in History, Anthropology and Anthropogeography.

The Basel Africa Portal is a new Digital Collection project in which Namibian collections from the Basler Afrika Bibliographien (Namibia Resource Centre & Southern Africa Library) are to feature in various ways and formats. A wide range of collection, from books to photographs, audio sources, manuscripts, maps and objects are to be included. This presentation introduces the project and discusses trajectories, challenges and possible Namibian participation.

Gabriel Schimmeroth, Jonathan Fine and Larissa Forster

In both Namibia and Germany, a new interest in historical material culture has arisen in public as academic discourse. Projects such as the Namibian initiative Africa Accessioned that seek transnational transparency concerning museum collections in the global north as well as new institutions such as the Humboldt Forum that are advertised as centers for transcultural cooperation place historical material culture at the center of their activities. Moreover, the politico-historical dimension of the relationships between Namibia and Germany – the memory of colonialism and of the genocide – has become particularly pressing.

Beyond matters of transparency and political urgency, the central question remains: Where (understood geographically, institutionally, and intellectually) do “ethnographic” collections from Namibia have a future? It is time for museums to ask what the – legitimate – interests and goals of individuals, institutions and interest groups in Namibia are when accessing historical “ethnographic” collections in European museum collections, in particular in the face of an absence of such collections in Namibia? Since also in Germany collections of Namibian artifacts are often badly cataloged and have rarely been researched and displayed, the historical material culture of Namibia seems to be missing from daily museum practice in both countries. The reasons for this are, of course, complex: colonial history, German amnesia concerning its colonial past; the divergent engagement concerning and awareness of Namibia in East Germany and in West Germany (against the background of the Cold War), as well as the global art market’s aesthetic prioritization of certain objects from Africa and its selective valuation of historical collections, just to name a few reasons.

Taking the collection of Namibian artifacts at the Ethnological Museum in Berlin as a point of departure, we would like to discuss future avenues for dealing with collections of Namibian artifacts in and beyond German institutions, for involving Namibian individuals, institutions and interest groups on a long-term basis and mobilizing artefacts across institutional, cultural and intellectual borders and boundaries. Where in German museums, but also within the landscape of Namibian institutions could or should these collections eventually find a new place? Can objects from such collections be recuperated to initiate or facilitate new forms of intellectual and cultural dialogue – both locally, regionally, nationally and transnationally? On the other hand, it is vital to ask what the pitfalls of focusing on these often conglomerate collections are when addressing issues of e.g. Namibian history? These questions can only be answered together between and among Namibian and German actors and should be the starting point for future cooperative research and exhibitions projects, as envisaged for the Berlin collection for Namibian artefacts.

Session 7: The Repatriation of Namibian Cultural heritage



Stella Imalwa



Winani Kgwatalala

Winani Kgwatalala worked for the Botswana National Museum since 1993 and currently holds the position of Chief Curator and Head of the Ethnology Division. She is currently on sabbatical leave and affiliated to the University of Botswana under the History Department and have just submitted her thesis for a PhD with Wits University, Anthropology Department, titled 'The Migrated Museum: Restitution or Shared Heritage'? She holds a BA and MA degrees in Humanities with the University of Botswana, which she obtained in 1993 and 2013 respectively. Her BA dissertation was "J. G. Haskin, Businessman and Politician" and the MA thesis was "The Evolution and Development of the Museum in Botswana Towards a Heritage Institution". She has done extensive research and projects with different communities in Botswana, which resulted in publications and exhibitions. Have also documented and done thematic exhibitions on the ethno-historic collections of the Botswana National Museum and the diverse cultures and histories. Am a member of several international heritage organisations such as ICOM, UNESCO, SADCHA etc.

Objects were forcibly removed from their natural context, stolen, pillaged or looted, exchanged as gifts, purchased and migrated from non-European states to Europe and later on to America over many centuries. They were removed in situations that could be broadly defined as at the cusp of colonialism, during or in the aftermath of colonialism. Scholars also argue that, the migration of heritage from one end of the world to the other dates way back to the first voyages of discovery, the first trade encounters, with the Arabs, the Portuguese etc. It is therefore, not surprising that in the wake of independence, many countries that had just gained their independence, both in Africa and Central America, started demanding return of their cultural heritage.

The novelty and innovation of the study of the repatriation of objects is that, it brings together a number of very topical issues that currently are seen as separate aspects of heritage, its display and performance in Southern Africa. These include repatriation of human remains and artefacts taken under the legality of the colonial era. Also worth noting is the material culture stolen under the guise of conquest and imperial order in the form of punitive expeditions (case of the Benin Bronzes), illegal trading and excavations in the post-colonial period. Addressing the illicit trade in stolen works of art, other heritage and their return is therefore, a highly difficult exercise to undertake. The topic is explored both from the point of view of a museum, its ramifications through the continent and within the sinews of African heritage that echoes in museums and collections of former and current colonial and imperial powers. The research question is therefore centred on this migrated cultural property and the call by many African countries and many parts of the world to return the cultural property back to countries of origin. Meanwhile, also considering the practicality and challenges associated with the option for repatriation. Examples of successful restitution cases in Southern Africa and other parts of the world are explored in the same light. The study also touches on the difficult issue of the contemporary global drive to share the heritage as universal property. This is in the light of UNESCO's commitment to promoting knowledge of differences, similarities and tolerance amongst the world communities. The option by UNESCO and ICOM is to keep the heritage where it is as shared universal heritage, a rather less confrontational approach and option taken as an alternative to the many bitter cases and demands for return of cultural property! This was summarised by Lyndel Prott in the following manner;

No grievance will rankle so long, or be the cause of so much bitterness, as he removal, for any reason, of a part of the heritage of any nation. It is therefore the duty of the world heritage community and individuals to collectively protest against illegal transfers. This is because there are obligations to common justice, decency and the establishment of the power of right amongst civilized nations.



Samuel Buchman

Samuel Buchman worked Museum der Kulturen Basel, Switzerland, as a scientific research assistant in the African collection department from October 2006 until April 2011. In 2011 he became the Director's assistant of the Museum der Kulturen Basel and remained in this position until August 2015. After this engagement, he worked as a curator for temporary exhibitions in Historisches Museum Basel. Since October 2017, he worked as curator for Ethnography at the Bernisches Historisches Museum in Berne, Switzerland and in this position, I am responsible for the African and American ethnographic collections of the city of Berne. Buchmann graduated with a Master of Arts in Philosophy, Social Anthropology and Political Science at the University of Basel in 2015.

The Historical Museum of Berne preserves a collection of Namibian material heritage dating back to the early 20th century. It was brought to Berne by a Swiss citizen named Victor Solioz who was working as chief engineer of Arthur Koppel AG, the firm mandated by the German colonial administration to build the Otavi Railroad in 1903. The collection entails approximately 250 artefacts, which are ascribed – in the museum database – to the Herero and Damara people. It is mainly about objects of daily life such as baskets, spoons, knives, textiles, and jewellery, but also two objects listed as “human remains”, namely a lower jaw and a femur of unknown origin. The archive of the Museum contains only very little information about the objects and the collector itself, even less about the circumstances of acquisition.

Anthropological museums all over Europe have mainly grown horizontally by acquiring millions of objects of material culture from all over Africa. While the vertical side of the preservation of heritage, which would mean collecting and documenting the immaterial knowledge that goes with it, was considerably neglected in comparison. This approach resulted in a lot of missing information about the function and meaning of these artefacts as well as missing documentation of the processes of acquisition. Nebulous or lacking background information, questionable states of property and the context of a violent colonial history of some of these anthropological collections impede the development of new narratives to be presented to the public and demand for equal and more profound debates about them. Against the background of the delicate Solioz collection, my presentation aims to provide the audience of the conference with all information that is at hand about the collection and the collector, the corresponding documents to be found in Switzerland, and the history of representation of Namibian heritage in the Berne Museum.



Christian Jarling

Christian Jarling studied Applied African Studies (Cultural Anthropology, Development Sociology and History of Africa) at University of Bayreuth and obtained his master's degree in 2010. During his studies he was student assistant at Iwalewa-Haus (Centre for Contemporary Culture in Africa). Following his masters he worked as research fellow at the Übersee-Museum Bremen. Here he was involved in planning and realizing the permanent exhibition on Africa. In November 2016 he started his PhD project within the cooperative project “Colonial Traces at the Übersee-Museum Bremen” by the University of Hamburg and the Übersee-Museum Bremen. His focus is on provenance research of the ethnographic collection from colonial “German South West Africa” today's Namibia.

There are several connections between Namibia and Bremen. Beginning with the trader Adolf Lüderitz, who took over the first pieces of land in a fraudulent intent. At the latest with the establishment of the colony “German South West Africa” more and more Germans came to Namibia. Some of them started collecting items from peoples they met here. Either it was for personal remembrance or for “scientific” efforts, lots of the objects taken from different Namibian communities found their way to the collections of ethnographic museums. These museums founded in the late 19th and early 20th century influenced the imagination of the world massively. One of those institutions was the “Städtisches Museum für Natur-, Völker- und Handelskunde”, the today's Übersee-Museum Bremen.

The ethnographic Namibian collection at the Übersee-Museum Bremen holds roughly 1.500 objects which were given to the museum by about 60 different people during 1888 and today. Almost every object where collected before Namibian independence and most of the collectors where German settlers or achieved help by German emigrants. Only in very few cases specific African Namibian individuals or groups are mentioned in the process of collecting. But in many others, there is no documented evidence of African Namibians at all.

Collections and objects were labeled as Herero, Ovambo, Nama or “Bushman” items and these groups were presented as timeless and isolated peoples. There was no interest in indigenous knowledge neither on societies, politics or colonial resistance nor on specific objects. Most, if not all information on objects and social backgrounds derive from Europeans or a few books written by even fewer Europeans. In the colony not only the political, economic and social control was taken over by Europeans, but the establishment of a new colonial knowledge order took place. This was transferred to Europe not only by political propaganda and “scientific” publications, but more and more by a simplifying and arrogant presentation of so called “primitive cultures” in museums. The Bremen collection is heavily connected to a network of white knowledge keepers on African Namibian peoples and their material culture. With the establishment of a German settler community the museum was not constrained to get in touch with any African Namibian, but could rely on a network of German emigrants.

Annette Hoffmann

Annette Hoffmann holds a Ph.D. from the Amsterdam School of Cultural Analysis, University of Amsterdam (2005). Her work engages with audio-visual archival collections from southern Africa, on which she has published widely, has created exhibitions and sound installations. Her exhibition ‘What We See. Images, Voices, and Versioning’ included voice recordings from Namibia that were recorded in 1931. It was shown at the Franco-Namibian Cultural Centre in Windhoek in 2013. Hoffmann is currently a research fellow at the Institut für Kulturwissenschaft at the Humboldt University in Berlin and holds a Lise Meitner Fellowship at the Akademie der bildenden Künste in Vienna. She is working on a monograph on voice recordings with African prisoners of WWI, and on a project that critically engages with the potential of sound archives as sources for the understanding of colonial history.

Between December 1907 and November 1909, the Austrian anthropologist Rudolf Pöch travelled to southern Africa to study people he classified as Bushmen. His journey was funded by the Kaiserliche Akademie der Wissenschaften in Vienna. Pöch travelled within a colonial network: he worked from Police stations in Rietfontain and Oas, was supported by farmers and traders, and he was able to send the boxes with his exploits to Vienna with the help of the German Schutztruppe. In his diaries he writes of his greed; the list of his collection includes human remains of at least 125 people (see Rassool & Legassick 2000), 2000 photos, 1000 m of cinematographic film, 50 phonographic recordings, stereo photographs, about 1000 ethnographic objects, parts of animals and plants, and a variety of other things. Today the Pöch collection is distributed between at least five institutions in Vienna.

The phonographic recordings Pöch produced mostly with Naro speakers in Oas, Gobabis, and in the vicinity of Ghanzi probably are the earliest acoustic recordings from this area. His recordings were published as a CD by the Phonogrammarchiv Wien in 2003. On a recording specified as ‘Speech’, spoken by ‘Bushmen’, almost drowned out by crackle and hiss, one can hear Pöch’s faint voice, speaking English and Afrikaans with a thick Austrian accent. First translations by Job Morris resound with a conflict over a knife that Pöch might have taken from the speaker, who requests its immediate return. Some of the transcriptions Pöch delivered resonate with drought and crisis – hunger, thirst, food and water are the main topics. Two of the speakers appear in the photographic collections, one may have been recorded cinematographically. My presentation engages with these recordings, with different levels of mediation, and with the potential to acoustically document an asymmetric encounter between Naro speakers and the Austrian anthropologist in 1908.

Session 8: Heritage Economics and Marketing



Angel Tordosilas

Angel Tordosilas, was born in Madrid (Spain), graduated in Romance Philology at the Faculty of Philosophy of the University of Madrid; also, in Business Administration from the Geneva University; post-graduate of the Harvard Business School. A PhD (h.c.) in Economic Sciences by the University of Namibia. Chairman of the Lüderitz Waterfront Development Company and Coordinator of the National Maritime Museum; Former Chairman and CEO of the NovaNam organization in South Africa and Namibia. Many years of experience in international fishery management and in forums under the auspices of FAO. First chapter chairman of the Young Presidents Organization and chairman of the Namibian National Endowment Fund for the promotion of Science, Mathematics and Technology. Former Honorary Consul of Spain in Namibia. In possession of decorations of civil merit from Spain, Namibia and other countries Married with two children; interests in music, art, museology, reading and book collecting; travelling and cricket! Established residence in Cape Town, Lüderitz and Madrid.



Eliot Mowa

Eliot Mowa is a Lecturer at the University of Namibia. A Maritime Archaeologist by profession, he has been involved with the Oranjemund shipwreck since 2008, as a UNAM student, and consequently a Curator for Oranjemund Shipwreck Museum from 2011 to 2017. He carried out several research about the shipwreck, of which some have been published in accredited journals. He is also a doctoral candidate for Archaeology at the University of Pretoria. He holds an MA in Maritime Archaeology from the University of Bristol, and a Bachelor Degree in Education from the University of Namibia. He is passionate about our maritime cultural landscape and its potential for tourism. Its rich history about our country. There is a need to conserve, preserve, acknowledge and sensitize the public about it.

With the recent global financial situation that has hit Southern Africa and Namibia being worst hit as a result of huge debt accumulation, the country is officially in a financial meltdown. Everyday news on local daily newspaper we hear of reports on government budget cuts that has not only affected government ministries but also heritage institution such as the national museum and national heritage council. The national museum in particular has so far been self-reliant on the government for funding for its programmes. The budget cuts have thus negatively affected the functions of this very important institutions including the national heritage council.

We therefore need to find means and ways of making these institutions financially self-sustainable, the challenge is how do we achieve this, heritage can be sold in many ways from simple coffee shops selling souvenirs in museums to charging entrance fee which is a common practice in museum around the world and to more complex undertakings such as the heritage lottery funds and private investment in public heritage. In particular underwater cultural heritage in Namibia such as the shipwreck along the skeleton coast are famous and a major tourist attraction, well managed heritage trails could see both private safaris and the national heritage institutions financially benefiting from such with minimal investment, the Oranjemund shipwreck museum could be marketed to be self-sustaining and to become a major tourist attraction in the south. Lake Otjikoto could become a major tourist attraction with considerate minimal investment in infrastructures could become a major underwater



Lisa Roulet

Lisa Roulet has a Bachelor of Arts in History and Nordic Philology from the University of Basel (Switzerland) She is currently studying for her Masters degree in history, specializing in Namibian History and works as an Archivist at the Basler Afrika Bibliographien.

When googling something, most of the time internet-users first land on Wikipedia where one can gather first, basic information before looking through the sources and links leading to further, deeper articles. Earlier this year the archival-team of the Basler Afrika Bibliographien (BAB), started to discuss the potential of Wikipedia as a platform for international networking between archives specialized on Namibia.

The idea is to reach researchers and a broader public who don't know BAB and have not found the institution on the internet. If we, as an archival team, would become Wikipedia-authors, we might make BAB more visible thus potentially reaching more people. The plan would be to make our different archives visible by writing articles based on our collections and by linking our homepage with these Wikipedia-articles, in order to lead users to our digital catalogues, where they could then do further research according to their interests.

The aim of the talk is to give a glimpse into the various possibilities this approach offers. The claim is, that if more institutions would make their collections accessible for a broader public then the oftentimes hidden pictures, papers and documents would become accessible and thus also subject to analysis by said public. Can this approach make these archival collections into materials that are not just accessible for few researchers and archivists, but potentially for all who have access to the internet? Can this help to link archives on Namibia which are abroad with institutions and individuals in Namibia? These are questions the talk aims to raise in order to discuss the broader topic of accessibility to archives. Furthermore, it shall also be discussed, if opening up archives in this manner can positively shape Wikipedia itself by inspiring more Namibian authors to write about the country's history on the platform.

Session 9: New Directions in Heritage



Wanda Rutishauser

Wanda Rutishauser is an MA student at the University of Basel. She recently finished her BA studies in English and History and is currently enrolled in the MA programme African Studies at the University of Basel. Throughout her BA studies, Ms Rutishauser has focused mostly on Namibian and South African history. Ms Rutishauser was part of the student group that worked on the Usakos – Photographs Beyond Ruins exhibition project and attended the Winter School Staging History in August 2017.

The exhibition “Usakos – Photographs Beyond Ruins: The Old Location Albums, 1920s- 1960s” was launched in Usakos in June 2015. Next to this permanent exhibition, there are also, two mobile versions, which have been and continue to be on show outside Namibia (i.e. South Africa, Mozambique, Switzerland, France, Germany, UK, USA and the West Indies.) The paper reflects on the international perception of these mobile exhibits by interviewing curators and participants and by analysing visitors' comments and media coverage.

This requires contextualising the various venues and the peculiarities of each show and location. The paper aims to elaborate potential differences and similarities in how Namibian heritage was perceived by an international audience. Which parts of the exhibition were attractive, and for whom? Did an audience in London connect to the same parts of the exhibition as an audience in Barbados, or Cape Town? Was it the quality of the photographs, the design of the exhibitions, the overall topic or rather personal connections and the availability of funds that allowed the exhibition to travel and be seen by so many people?

The paper also wants to reflect on whether it is desirable to “export” and “internationalise” Namibian heritage, and what the respective benefits and pitfalls might be. Parallel to the paper it is envisaged to document the trajectories of the exhibition on a website, excerpts of which will be presented at the conference in the form of a poster.

Claudio Simoni

The *stenocara dentata*, commonly known as the Toktokkie-beetle, is a form of long-legged darkling beetle found living in the Namib desert. In a form of survival mechanism, evolved to cope with the harsh environment of the oldest desert on the planet, it climbs the steep sand dunes in the early morning hours before sunrise where it stands in a head-down posture, collecting a few droplets of the morning dew hailing from the Atlantic Ocean.

Before the use of ceramics, metal canisters or plastic the San people and similar societies in Southern Africa used buried ostrich egg shells to store water over long periods of time. Accessible during the months of the dry periods in the unfriendly, arid environment these hidden stashes of water and other methods guaranteed the survival of individuals and their kin. The Otavi Mining and Railway Company in its endeavour to harness and transport precious metal resources built hundreds of miles of railway tracks from the Otavi mountains in the north of the then colony South West Africa to the harbour town Walvis Bay. Among the many troubles caused by the dry environment was the lacking supply of water for the steam locomotives. A small active spring embedded on the slopes of the Kahn provided one of the motives for using a station on the banks of the Khan river in the Erongo Region as a workshop and watering station.

Besides their determination of reaching the life-giving resource all three of the examples have one thing in common: they leave traces throughout history: the beetle in the evolutionary development of longer hind limbs; the San ancestors with the traces of ostrich eggs in the ground and the rock paintings at Spitzkoppe and Brandberg; and the railway company by laying Railway-tracks, boring waterholes and installing pumping systems in wells.

The lack of easy accessible water during the rainless seasons in Namibia drives people, animals and industry to extreme measures and creative survival strategies. Water and its accessibility have always played a big role in the shaping of power and the representation thereof. The proposed paper seeks to highlight the important role of water in Namibian societies and their heritage and aims to present the archaeological methods available to study its agency in prehistorical and historical societies in Namibia.



Baby Doeseb

Baby Doeseb was born in Okahandja, Namibia. His musical career started a very young age of 6 when he was drumming (the drums being a cardboard -box) for his family band with his elder brothers and cousins. He was taught to play trumpet and read notes at the age of 8 and compose his first of many Music pieces at the age of 10. He joined the Ugly Creatures music band in 1976 as Lead guitarist and is still playing with them today. In 2010, he founded the “Stolen Moments – Namibia Music History: Untold” Research project together with German national, Thorsten Schuette and later joined by Aino Moongo. The findings of this project ended up in exhibitions in Bayreuth, Basel and Berlin in 2017. Baby Doeseb, now retired, is a qualified Sound- Engineer. He has founded NAVA (Namibia Audio Visual Archives) in 2017 to Research, Collect, Safeguard and Preserve Namibian arts history and make it accessible to the present and future generations.



Marion Wallace

This talk will discuss how to get research published in international academic journals, and the Journal of Southern African Studies (JSAS) in particular. The aim of the talk is to equip early career scholars to successfully submit an article and see the process through to publication. Topics will include:

Why publish in JSAS?

What is JSAS looking for in an academic article?

The writing process: How do I structure my article?

What are the most common mistakes?

What about language?

I've submitted my article. What's the process now?

There will be a chance to ask questions, and participants will be left with an understanding of where to start, and what they need to do to achieve publication.

Session 10: Intangible Cultural Heritage

Christian Harris

Language is said to be a marker of cultural identity and plays a pivotal role in society. All the cultural attributes and/or behaviour of a given speech community are contained in its language. Losing one's language, is like losing one's soul. Language is an integral part of any nation's heritage and Namibia is not an exception. This paper therefore aims to elucidate the role that language plays in maintaining the cultural attributes and heritage of the people of Namibia's Zambezi region. The Zambezi region has a unique culture and language is pivotal in the social and political organisation of the ethnic groups of that farmost region of Namibia.

The region is home to the following ethnic groups and their languages: Masubia, Mayeyi, Mafwe, Hambukushu, Barakwena, Mambalangwe and the Lozis. Contrary to popular narratives, Silozi is not the widely spoken native language of the region and most Zambezi peoples do not identify as belonging to the Lozi ethnic group. This is so because the majority of the region's people speak one of the aforementioned languages at home and only learn Silozi at school. Despite, its minority status in terms of native speakers, Silozi is the de facto official language of the region. It is the language of education, local media, church, political rallies, government notices among others. Some estimates postulate that about 91% of the region's population speak and understand Silozi as a second language. Silozi is also a recognised national language of neighbouring Zambia. The role that Silozi plays in maintaining or disrupting the linguistic heritage of the Zambezi region will thus be interrogated in this paper.



Hertha Bukasa

Hertha Bukasa was born in exile in Cabuta, Angola and came to Namibia in 1989. Her academic qualification includes a Bachelor's degree (Honours) in Economics and Sociology, and a Postgraduate Diploma in Heritage Conservation Management from the University of Namibia. She currently works as a Culture Officer with the Ministry of Education Arts and Culture.

The Herero dress does not only beautify the Herero women but it is also a symbol of the Herero women's identity, cultural practices and rich Herero heritage. The embodiment of cattle in the design and the rules adhered to by the wearer signifies the sacredness of cattle to the ovaHerero and the value that the ovaHerero have bestowed upon the dress. The Herero dress is made up of three parts, namely the dress, headgear and petticoat. The dress and headgear are of similar colour and fabric, worn as one and inseparable, while a petticoat is worn in order to give a voluminous, rounded shape. Further, though after tailoring, the Herero dress is a beautiful masterpiece, its completion has to embody the customs, traditions, indigenous knowledge and skills bestowed upon it. Its completion also has to be appreciated and valued amongst the ovaHerero as a transmitted identity of the Herero women.

This research paper is aimed at safeguarding the process of making the Herero dress, headgear and petticoat as an Intangible Cultural Heritage (ICH). In order to fulfil the objectives and aims of this research project, data was collected through closed and open-ended in-depth interviews from a sample of Herero elderly women, Herero young women, Herero dress tailors and a Headgear maker. A concurrent nested approach was employed incorporating both qualitative and quantitative research methods. The research project found that the process of making the Herero dress does incorporate tradition, customs, rituals, values and practices and is transmitted through indigenous knowledge and skills. The research project also found that the skill of making a Herero dress is found in many Herero women but not limited to Herero speaking people only.

The study further found that the making of the headgear requires attention to detail and accurate measurements of the horns and only a selected few can master this art. Culturally a Herero woman's legs, back, cleavage and arms are not to be seen when wearing the dress but today, Herero dress tailors are altering the dress in response to modernization. In order to satisfy customer demand, especially from the younger generation irrespective of the customs, traditions, practices and rituals. This study recommends that the Herero dress is a sacred identity of the ovaHerero women and hence for continuity of the dress, tailors should adhere to the rules associated with making the dress despite the threats of commercialisation and globalization. This is because altering the Herero dress has been seen as not only leading to the loss of the respect bestowed upon the Herero dress but also hinders the sustainability of the ovaHerero people's identity, continuity, traditions and culture.



Moses Mberira

Moses Mberira attended the West Surrey College of Arts and Design in England (UK) between 1986-1991. He holds a Bachelor of Arts Hons in Mass Media. In 1991, he co-founded the Film Association of Namibia (FAN). He is also the first black Namibian film maker. He is a co-founder of the Omaheke Community Development Foundation (OCDF), a civil society organization aimed poverty alleviation and focuses on promoting and sensitizing the rural community on socio-economic development programme as well as other available opportunities that are available in Namibia. Currently, he is the regional film research and development executive for the Omaheke, Kunene and Otjozondjupa.

He proposed production is a film that aims to dig deep into the attributes which hair and Hairstyles, although not viewed significant, continues to define our cultural identities and preserve our customs, as passed through generations to generations. Though the emergence of technologies has and continues to somewhat impede on our traditional ways of living, there seems to be certain cultures who steadily retain what they believe is, or create their existence and firmly holds onto these customs so as to not lose their self-identity. The Ovahimba people from the north-eastern part of Namibia are a perfect example of such traditions who's steadily retained these norms, of which some are articulated through the different hairstyles which these people wear.

Moreover, every hairstyle, according to these traditions, has a meaning, a certain portrayal and a story to tell of its own, which all are aligned and rooted along their traditional patterns. Their hairstyles differentiate boys from the man, man from the father, the girls from women, and women from their mothers. This paper therefore, presents the ladder of difference which accent different hairstyle as defined by customs, culture and behavior of the beautiful of different Namibia communities. Underneath every inch of hair that grows, every hair that get cut off, every hair that get plated, every hair that get a new coloring and every hair that get a stretch has a story to tell, has a memory to bring forth.

As a filmmaker, originated from a Kwanyama father, partly from Angola, and a Herero mother from the Himba Kaoko, Opuwo, I got a rude awakening and immediately started embarking on a nationwide research on different hairstyle of Namibia.



Rebecca Haufiku

Rebecca Haufiku is passion for History, Heritage and her community. She discovered her passion when she took part in the School Clubs and Museum Exhibition (SCAMX) competition. At SCAMX, there was a lady that spoke about uplifting your community through museums positive engagement and finding ways to make museums more interactive by finding alternative ways to protect objects but still making it accessible.

She is a graduate of the African Program Museums and Heritage Studies from the University of the Western Cape. Her passions where further ignited in Cape Town due to the community involvement in community museums. Her desire is to continue studying in the field of History and Heritage. To bring change to her community by creating a platform for social change using the museum as a hub for positive creative imaging, messaging and engagement.

Tsumeb is my hometown. But it has been a decade since I was in the Helvi Mpingana Kondombolo Cultural Village in Tsumeb. However, recently I went back to visit. It felt as if I had stepped in a time capsule and travelled back ten years. Nothing had changed. The Helvi Mpingana Kondombolo Cultural Village in Tsumeb, has fought to keep the Tsumeb community involved and interested in the museum. However, the current social scope is different to a few years ago, times have changed. We need to challenge the idea that the role of Namibian museums is primarily to provide 'tourist traps'.

Our museums should be primarily OUR museums. Instead of focusing on static displays, they should be able to transform themselves into spaces for social gatherings and platforms that can provide a space for current debates. The idea is to show that all members of the community are welcome to air the opinions. The movement towards a more interactive museum space can create a sense of belonging for all Namibian people. In Namibia the role of 'tradition' in contemporary life raises many issues.

I propose to use short films to showcase different ways in which the Cultural Village might engage the community. Many museums around the world are prioritizing their role as community museums and seeking to tell community stories. Collaborating with community initiatives guarantees a wider local audience for the Museum. This creates a social sense of inclusion by giving different age groups representation within the museum space. One could also create a variety of capacity-building workshops that draw on traditional skills to encourage social entrepreneurship and economic opportunities for the community. Namibian museums could position themselves as hubs for sustainable development - rooted in our unique cultural heritage.

Session 11: Creating Heritage Sites and Heritage Sites



Naitsikile Izyenda

Naitsikile Izyenda is the Editor at UNAM Press with special responsibility for assessing submissions. She was previously employed as the Operations Manager of the Museums Association of Namibia (MAN). She holds a Bachelor's Degree in Education (English and History) from the University of Namibia (UNAM), a Post-Graduate Diploma in Museum and Heritage Studies (University of the Western Cape, South Africa), a Certificate in Managing Cultural Organisations (University of Victoria, Canada) and a Master of Arts in English Studies (UNAM). Ms Izyenda maintains her interest in heritage development and currently serves as the Chairperson of the International Council of Museums (ICOM) Namibia National Committee.



Lovisa Tegelela Nampala

Lovisa Tegelela Nampala is a history teacher at Uukelo Combined School in Otunganga Circuit, Ohangwena region. She is also a doctoral student with the University of the Western Cape. Her research is on 'The Impact of Migrant Labour Infrastructure on Contract workers from Colonial Ovamboland, Namibia, 1915 to 1954'. The study critically explores system, disciplinary practices and controls over time and space established by the migrant labour system.

She served as the secretary of the Nakambale Museum Board (2006-2017) and with the group working on planning the King Mandume yaNdemufayo museum at Omhedi. She is currently a member of the Board of the Onandjokwe Medical Museum. She participated in the Heritage Hunt Project facilitated by MAN which asked communities to identify heritage sites. She has conducted research on the Namibian liberation struggle, including the battles at Okahenge and Ondeshifilwa in April, 1989 and landmine victims. She served as a member of the Executive Committee of the Museums Association of Namibia (2006 – 2008). She has also conducted a feasibility study of the potential of the Oshiku Salt Pan to be developed as a heritage site for cultural tourism.



Nehoa Hilma Kautondokwa

Nehoa Hilma Kautondokwa holds an M.A. Public and Visual History and Postgraduate Diploma in Museums and Heritage Studies from the University of the Western Cape, as well as a Bachelor of Education from the University of Namibia. She joined the Museums Association of Namibia in 2014, where she is currently responsible for Museum Development. She also works as Part-time Lecturer at the University of Namibia.

Lovisa Nampala and Nehoa Kautondokwa

The King's heritage (graves) are one of the oldest heritage sites in northern Namibia. In oNdonga, a King's grave, or as locally known, oompampa, has been considered by many as a sacred site. The significance of such site does not only emanate from their age, but from functions, meanings and narratives attached to, and performed by and / or on the sites. The burial and maintenance rituals and processes, encompass a body of knowledge that renders an understanding of societies under which the kings interacted with. The burial sites' physical presence is of monumental nature, subtly acting as cues to the both distant yet so near past. Despite the age of the grave sites, community members share memories and stories about the sites and the kings they entomb.

It is such prominence, that captivated the Museums Association of Namibia, to document the heritage sites. The paper aims to share the documentation process of the heritage sites and discuss arising knowledge and issues of concern about the memorialization by communities near the grave sites.

Gebhardt Shiimbi

When Ombalantu King Kamhaku ka Huhwa died and when his subjects therefore remained without a King, people from neighbouring tribes took advantage of the situation and periodically attacked the Mbalantus, stealing their cattle and capturing their people as slaves. These were difficult years in the Ombalantu society. The invaders indeed referred to the Ombalantu people as Aakwanakatati which means “Kingless” people who only depend on their bows and arrows to defend themselves against other tribes.

The elders selected some of the big Baobab Trees and cut out chambers inside the main trunk which extended high up inside the trees. They made a neat entrance into each cavity which could be closed by a door. Women and children could be protected inside these chambers in times of invasion by other tribes. Men took positions high up inside the tree using ladders. They cut small holes through the wall of the upper trunk to allow fresh air to enter the chamber and through which they might fire arrows from their bows. Wood and mud walls were also built around the trees to make them into natural fortresses.

The village houses and kraals for their livestock were built around these legendary Baobab Trees. These strategic plans made the work of the adversaries very difficult, thus the Baobab Trees provided protection to the people of Ombalantu and mean that Baobab trees still have a special meaning as heritage sites for our community. The presentation will show some of the individual trees that are remembered by the community.



Susanne Hubler

Susanne Hubler & Dag Henriksen

The so-called “White Lady” in a cave in the Brandberg/Daureb mountain in western Namibia counts as one of the most emblematic figures amongst the rich rock art landscape in southern Africa. The expeditions of the archaeologist Abbé Henri Breuil and his assistant Mary Boyle in the late 1940s and early 1950s formed the basis of her international fame.

The historical photo archives of the expeditions offers unexpected insights into a time when the “White Lady” was scientifically discovered and declared as a national monument. In this presentation (and an already existing exhibition) we discuss colonial trajectories embedded in archaeological research during apartheid and some of its reverberations. In particular, we discuss questions relating to the spaces and place of African involvement during the expeditions and in the creations of Namibia’s perhaps most well-known heritage site.



Emily Mutota

Emily Mutota is a social ecologist. Her interest is the relationship between culture and nature, mainly on using cultural values (e.g. heritage) as a tool to manage nature and generate economic benefits for rural communities. She is currently doing a PhD in agricultural economics in rural development. Her research aims to understand people’s relationship and value for nature, by assessing both socio-cultural as well as economic values. Between 2010 –2012, she represented Gobabeb Training and Research Center—where she was employed—on a Museum Association of Namibia (MAN) committee. She is a member of MAN, thus passionate to contribute to museums development in Namibia.

Ecomuseums are increasingly growing as approaches for involving and empowering local communities to identify, share and preserve their cultural and natural heritage. Through ecomuseums, local communities or individuals share their cultural stories and practices with visitors to the museum. Ecomuseums approach results in an increase in self-awareness and appreciation as communities get to value their own culture and natural resources and the linkages between the two.

The potential of developing ecomuseums exists in Namibia as areas of rich cultural heritage coincide with natural heritage and natural resources. The purpose of this paper is to explore the potential of ecomuseums to raise awareness about the relationship between culture and nature and encourage natural resources management. The paper also discusses the implications of losing heritage (tangible and intangible) if natural resources are not managed.

This study uses cultural stories and practices obtained from villagers in Marema and Nambi in Kavango West Region. The narratives were obtained using Photovoice, a technique whereby selected villagers personally took photos of cultural significant landscapes and objects and use them to tell cultural stories to highlight which aspects of nature are culturally valuable and why. Findings show that villagers have wealth heritage knowledge, developed through a sense of attachment to historical sites, practices (such as fishing and traditional healing) rituals and myths.

The villagers recognize the important contribution nature has in shaping their heritage, identity, livelihoods and maintaining social cohesion and interaction. Villagers perceive and fears that heritage is being lost due to globalization and modernity which is mainly influencing the youth to lose interest in their cultural practices. The villagers expressed their need to document and preserve their cultural and natural heritage through sharing with locals and outsiders. The results highlight that ecomuseums are necessity in Namibia and could be used to the interplay between culture and nature. However, for effective implementation ecomuseums needs to be supported by local-based research and integrated into community-based natural resources management practices and policies.

Session 12: Public Art and History



Chisengo Nikanor

Mrs Chisengo Nikanor. Chief Curator at the Military Museum and former Lieutenant Colonel (Lt Col) with the Army in the Ministry of Defence. I am a heritage practitioner (Anthropologist and Museologist) Public Administrator and Sociologist by profession. Am currently a PhD Candidate in Public Administration with the University of Namibia. Joined the heritage fraternity straight from high school and have been in this domain for over 26 years having worked at the National Heritage Conservation Commission- Railway Museum and the Field Museum in Zambia, the National Museum of Namibia and the John Muafangejo Art Gallery in Namibia.

I have attained qualifications in Anthropology, Museums and Heritage, Sociology and Public Administration. Some of my main achievements were undergoing pure military and military peacekeeping operations training, setting up a national Gule Wamukulu exhibition at the Chichiri Museum in Blantyre, Malawi, drafting the Conservation Management Plan for the Heroes Acre in Namibia, re-organizing the exhibition and collection set up at the Rehoboth and kavango museums, while touching on conservation and restoration of the collection. Besides academic degrees research conducted, I have conducted the unique Namibian Liberation struggle history research around the country in Namibia and abroad in Tanzania (Kongua), Zambia (Nyango) and Robben Island in South Africa to mention but a few.



Nashilongweshapwa Mushaandja

Nashilongweshapwa Mushaandja is a performance artist, writer & educator who has worked in Namibia, South Africa, Mozambique, Zimbabwe, Botswana, Ghana and Germany. His research & practice has interests in movement formation taking from embodied & spatial archives. He is currently reading his PhD in Performance Studies & Public Archives at the University of Cape Town. He is also an artist in residence at the University of Hamburg's Centre for Post-Colonial Legacy for Hamburg, Germany.

This performative piece of writing is a critical reflection on public art archive and education in Namibia since 1990. The critique is directed towards the conventional representations performed by dominant cultural production in (mostly government funded) art schools, museums, galleries and theatres in the democratic Namibia. In this paper, I argue that the roles of these contemporary cultural institutions remain untransformed and deeply violent to the communities they serve. When do we begin to disrupt the rigid, one-dimensional, rehearsed, diluted, protocol-observing, inconsistent, dusty, inaccessible collections and reproductions of sameness?

At what point in our democracy do we actually transgress the boundaries of the disembodied and passive art history and education? In an attempt to answer my questions, I suggest that we commit ourselves to an active and reflective practice of solidarity in the fight against heteropatriarchal racist classist ableist culture of divide and rule. Our struggle is urgent. Our assignment is to re-think and re-embodiment concepts of 'publicness', agency and ownership. To enable queer resistances and rituals in our processes, productions and pedagogies of performance, art and visual culture.



Ndeenda Shivute

Activism in art played a major role in the fight against the Apartheid regime both in South Africa and Namibia. The dawn of independence saw the artist as an activist step back and review the "independent" space that they occupy (or were about to occupy).

The in 1982 the Medu Art ensemble hosted a symposium for cultural workers in Southern Africa to define future strategies for the cultural front (Kellner & González, 2009). The collective was a highly organized group of people in various sections of the cultural sector, that had a great influence on the way that artist saw their role as activist in the "independent" space they were going to occupy.

Today in Namibia there are a number of Artist collectives that function in a unique way, where their members are also individual artists as they also function as a unit "A collective" - challenging the norm of the singular artist working in isolation. These collectives are seeking to function outside of the traditions "formal" art spaces where only a small part of the population has access to the spaces.

The Namibian collectives such as Kaleni Theatre Lab's, Ghetto soldiers and various art duo's have been responding to the spaces they occupy in present day Namibia reflecting on the past and in some cases projecting the future. The ever emerging Namibian artists today have similarities to their South African counterparts such as the Gugulective, iQhiya and many others who are described by Dr Massa Lemu, as consenting issues in theory surroundings through biopolitical collectivism which feature an activist aesthetic. (Lemu, 2016). Thus in the decolonial manner, the presentation in proposal, looks at the emergence of contemporary 'artists' in Southern Africa; looking at how they have interrogated structures of our historical and shared cultural spaces, towards opening critical dialogue amongst community members about the complexity and necessary futures of our heritage, representation and narratives.

This presentation will also like to emphasize the importance and need for archiving, especially in the Namibian context, where the artist as activist "artist" plays an important role in creating space for critical dialogue on how we reflect on our heritage and shared spaces.



Nikhita Winkler

Museums are traditionally equipped and prepared to preserve objects and materials of cultural, religious and historical importance, to research into them, and present them to the public for educational and enjoyment purposes. In this context, we are experiencing a gap separating heritage and performance art; the role of museums is to create meaning from the heritage related to the performing arts. The intangible nature of performing arts makes it difficult to preserve. Museums are better suited to curate the tangible heritage related to the gestures and bodily actions that are involved in any kind of performance; such as rituals or public commemorations. However, the entertainment and performing arts sector can contribute to the preservation of culture and sustaining historical memories through continuous re-enactments of past performances.

Dance, as a performance art, is a vehicle through which the dynamics and complexities of culture can be studied and passed down to future generations. All dances have a cultural context; therefore, dance can make a contribution to the teaching of cultural diversity in educational settings. Through learning about the way people dance and experiencing the dances in different cultural settings, one can research the socio-cultural and historical origins of the dance and the way of life of the people who created it and perform it; their past, their beliefs, their ideals, their customs, their music and their lived context. Dance can tell stories of time, change and materiality of spaces and places that carry historical significance.

The dance has the capacity to awaken felt experiences at the historical site in which the dance is performed as public art; connecting the past, present and future through an approach that engages all. It is important that we now come to understand how the performing arts can contribute to the preservation and presentation of our history, culture and heritage, and how to safeguard the intangible nature of the performing arts in which its value lies. The Nikhita Winkler Dance Theatre and Project is building on a model that presents new ways of researching, documenting and teaching history across the country to children who are artistically inclined and presenting new perspectives of history to their communities. This model also addresses the need to create value and appreciation for the art of dance as it embodies our cultural heritage.

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