

Urte Remmert: Threads That Bind 4 (Emroided Faces on Paper), 2022

2023 / 2024

ANNUAL REPORT.

National Art Gallery of Namibia

A PLACE FOR PEOPLE
a place for art



Corner of Robert Mugabe Avenue and John Meinert Street: Windhoek, Namibia
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Prepared For:

The National Art Gallery of Namibia (NAGN)

Corner of Robert Mugabe Avenue and John Meinert Street
Windhoek, Namibia

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Financial Year Start 01 April 2023

Financial Year End 31 March 2024

Prepared By: Beau-Ann C. Ferris, NAGN Manager: Marketing and Communications

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01.

SECTION A: GET TO KNOW US





Saima Iqbal; The Bullies (Metal and Concrete Stones), 2017 Tulipamwe Collection

Corporate Philosophy

Our Mission

NAGN aims to provide a dedicated space and human capacity for the exhibition, appreciation, acquisition, acquisition, conservation, preservation, and research of visual and crafts. We also encourage the formation of a Namibian, African and global consciousness of the value of visual art and craft for the continued development of humankind.

Our Vision

NAGN envisions to be the leading institution for celebrating, collecting, preserving, exhibiting and researching visual art and crafts, as a component of national identity, cultural heritage and human connectedness.

Our Values

Teamwork

Through the willingness to assist each other and accept assistance in return, the NAGN exudes the eagerness to contribute towards achieving collective goals and integrate opinions to arrive at workable solutions.

Excellence

The NAGN endeavours to perform its duties effectively and efficiently to efficiently to achieve targeted outputs without exception. It continually strives towards reaching higher quality standards

Accountability

All staff of the NAGN takes ownership of their actions through being responsible, trustworthy, reliable and answerable.

Transparency

By providing sensible information within reasonable timeframes to enquiries from internal and external stakeholders, the NAGN upholds the value of transparency and a justifiable track record.

Respect

All NAGN staff respects themselves and the institution, as well as treat others the same. It tolerates culture, beliefs, values and views of others and value all people as equal human beings.

Strategic Objectives

- a. Secure premises and other facilities to accommodate itself, its activities and permanent collections
- b. Acquire and maintain a permanent collection of a high standard and representative nature
- c. Establish and manage archives of visual arts and crafts
- d. Preserve and protect the Namibian visual arts and crafts heritage forming part of the gallery's collections and documentation under the Gallery's care
- e. Research, document and publish visual art and crafts
- f. Research, document and publish visual art and crafts
- g. Hold public exhibitions of visual art within or outside Namibia Preserve, exhibit and make accessible Namibia's visual art heritage
- h. Develop public interest in arts and crafts Ensure that works of art are accessible, and exhibited, to the public both for viewing or for study and research
- i. Promote the public's enjoyment and understanding of visual art and other fine art in all the regions of Namibia
- j. Encourage the production of works of art in Namibia Promote Namibian art and artists
- k. Promote the exchange of ideas in art on an international level and participation in international exhibitions in art
- l. Develop education programmes in education activities and collaborate with schools, colleges, other education bodies, museums, libraries and archives in such activities;
- m. Sustain initiatives consistent with or in support of the objects of the Gallery
- n. Exercise custody over the Government collectio
- o. Research in, document and restore, works of art
- p. Provide curatorial services in and for Namibia
- q. Inform itself and impart knowledge about international standards and ethics in curation



Helmut Lauschke; (Acrylic and Oil Paint on Canvas), 2018 NAGN Permanent Collection

Governance

Strategic Partners

i. State

1. Ministry of Education, Arts and Culture
2. Ministry of Public Enterprises
3. Ministry of Trade and SME Development
4. Ministry of International Relations
5. National Theatre of Namibia (NTN)
6. National Arts Council of Namibia (NACN)
7. College of the Arts (COTA)
8. University of Namibia (UNAM)
9. Regional Offices and Local Authorities
10. Primary and Secondary Schools

Board of Trustees

The NAGN Board of Trustees (BOT) is responsible for policy, control and management of the affairs of the Gallery, and providing strategic direction. The BOT determines policy and, together with senior NAGN staff, sets the strategic direction for the institution.

In addition to overseeing the management of the Gallery, the BOT acts as guardians of the public interest; they decide on major acquisitions and resource allocations. It represents NAGN externally and monitors the organisation's performance against its agreed objectives.

ii. Associations

1. Museums Association of Namibia (MAN)
2. Namibian Arts Association (NAA)
3. Franco Namibian Cultural Centre (FNCC)
4. Goethe Institut Namibia
5. International Council of Museums (ICOM)
6. Museum of African Art (MAA)
7. United Nations Education, Scientific and Cultural Organisation (UNESCO)

iii. Private Sector

1. Bank Windhoek (BWK)
2. First National Bank (FNB)
3. Rand Merchant Bank (RMB)
4. Standard Bank (SBN)
5. NEO Paints
6. Old Mutual
7. Nampost

Hercules Viljoen; Mother Nature,
1994, Wood and Acrylic





MANAGEMENT REPORT

Chairperson's Report

the cornerstone of our approach and underscores our ability to consistently deliver quality services and products to our stakeholders.

While our approach is further based on the execution of our mandate, our efforts extend nationally as we note the importance of decentralisation. As the NAGN continues to navigate the challenges of the sector, we are excited about the achievements reached during the year under review. This is evident in our efforts towards artist promotion as a means to aid their commercialisation and sustainability.

At the NAGN, we continue to underscore the importance of stakeholder engagement as a means of delivering an improved service delivery and cementing the NAGN brand as a national institution, one with an accelerated regional ranking.

Achieving the long-term challenge of providing an institution with high standards will require all relevant parties to consistently contribute towards policy frameworks, service delivery and income generation.

The Interim Board of Trustees (BOT) and I remain confident in the NAGN's long-term growth prospects. We would like to thank the NAGN stakeholders for their continuous support over the past year. We remain cognisant of the importance of the NAGN artist database, as well as the mailing list and have been consistently working to ensure that relevant information is maintained as we work towards becoming fully accessible.

We have now ended the second financial year after the inception of the NAGN Interim BOT and moving onto the third. A role that all trustees, through our various portfolios, are committed to by delivering quality service to the Namibian artist and the NAGN stakeholders as we continuously adapt to changing

For the period under review, the National Arts Gallery of Namibia (NAGN) remained focused on crafting attainable strategic goals, and its implementation.

It has been an important undertaking to determine potential partnerships of the institution with the specific goal of growing these connections into smart partnerships and Memorandums of Understanding (MOU). Through the pursuit of these relationships, we remain committed to the growth of the institutional brand.

It is exciting to see the feedback on the NAGN activities remain positive as we navigate this season of change management. We therefore remain optimistic about the growth opportunities for the NAGN locally, regionally and internationally. The NAGN's commitment to visual arts and crafts development remains

circumstance, to ensure we fulfil our mandate.

Entrusted with the leadership and strategic direction of the organisation, the BOT aims to ensure that the NAGN operates diligently across its finances, compliance, legalities and continues to operate with sound governance.

Tasked with the responsibility of overseeing the interests of the institution until a substantive body is appointed, the interim BOT continued to oversee the growth and sustainability of the NAGN. It is pleasing to note that management has been prudent in the allocation of resources towards activities and programmes.

These maximised the NAGN's efforts through greater promotion endeavours whilst continuously working to ensure the implementation of unique initiatives across both the public and private sectors.

The Interim BOT extends our appreciation to management and the entire team for their steadfast and dedicated service to all stakeholders and indeed the country and region at large.

This is testament to the ongoing efforts to enhance our service offering to serve the dual purpose of being an exhibition space and national player, which sets the regional tone.

M'kariko Amagulu

CHAIRPERSON

Chairperson of the NAGN Interim Board of Trustees



MANAGEMENT REPORT

Director's Report

exhibitions, collaborations and innovative discussions the Gallery looks to expand the scope of its network into spaces that are yet to be engaged. These include non-traditional corporates such as banks in the role of exchange of services.

While funding continues to be a monumental challenge for the Gallery, the NAGN continued to streamline our business and align our resources accordingly.

As the true value of establishing long term relationships lie in forming foundations where collaborations are anchored in an exchange of skillsets and knowledge in a way that enhances the day-to-day practices of each collaborator involved, the NAGN is positive that our strategy moving forward, will develop attractive opportunities.

Beyond our traditional services, we are injecting new efforts into the NAGN Framing Workshop. Serving not only as an additional income stream for the Gallery, but it has also proven to have the ability to transform artworks, spaces and relationships. The focus on the Framing Workshop for the period reporting has been on enhancing the public's awareness and actively seeking opportunities to demonstrate the abilities of the Framing Technicians. The Framing Workshop continues to develop its reach and have reported an increase in its customer servicing.

Following the NAGN's change management, operations are starting to stabilise, and the institution is taking full advantage of this to reposition and expand its service offering for the financial year 2024/2025. It is during the periods of heightened change and uncertainty that opportunities are created and developed for us and our stakeholders. Our actions thus far have proven our adaptability and continue to make us better able to find and execute those opportunities.

Having been announced the substantive Director effective 03 April 2023, I am pleased to offer a recount of the financial year 2023/2024.

Given the space the NAGN operates in, as we all as our mandate, the year under review was a year filled with exciting developments, changes as well as a host of opportunities.

The NAGN specifically, faces challenges with a depressed economy, aging infrastructure and capacity issues. Despite these challenges the NAGN model allows us to continue seeking opportunities to enhance our delivery to our stakeholders locally, regionally and internationally.

Stakeholder engagement forms a core pillar in the mandate of the Gallery. Through

The Gallery hopes to promote the use of arts-based methods in various contexts to enhance existing approaches to business but also support the innovation of new ones through projects that are co-designed based on respective strengths embedded in all organisations.

We want to thank you for believing in the National Arts Gallery of Namibia. We will continue to strengthen our offering locally, regionally and internationally as we continue to build our networks and in-house capacity to create unparalleled service in the sector.

We have worked hard over the years to earn the trust of those we serve. During the past year we have seen some positive change as we maintain our visitor numbers, with an equally increased demand for our venue spaces. This stems from our promotional efforts and our consistent approach to seeking new networks and opportunities for partnerships.

The dedication and commitment of our team is intentionally directed towards striving for excellence and serving the local artist, as we continue to create a space for visual arts and crafts and for the Namibian people.

I would like to thank each of you for your valued contribution during the year. NAGN employees remain at the forefront of delivering on the mandate of the organisation and as such we will continue to work towards maintaining a conducive working environment; one that fosters positivity and growth.

We look forward to achieving another sound performance as we remain united in our efforts and motivated by our achievements.

Michelle van Wyk

DIRECTOR

National Art Gallery of Namibia

LEADERSHIP

Board of Trustees



M'KARIKO AMAGULU
Chairperson



LYNETTE DIERGAARDT
Vice-Chairperson



ABIUS AKWAAKE
Trustee



**NDAPEWOSHALI
ILUNGA**
Trustee



ERICA NDALIKOKULE
Trustee



MZINGISI GQWEDE
Trustee



**ESTHER MOOMBOLAH/
GOAGOES**
Trustee



MICHELLE VAN WYK
NAGN Director



KACHANA SEZUNI
Part-Time Secretary of the
Board of Trustees

LEADERSHIP

Senior Management



BEAU-ANN FERRIS

Manager: Marketing and
Communications

MICHELLE VAN WYK

Director

NDEENDA

SHIVUTE-NAKAPUNDA

Chief Curator

STAFF

Our Team



BENARD KARAERUA
Senior Accountant



CHARLES -NEIB
Logistics Coordinator



WILMARI HORN
Senior Human Resources
Officer



NOAH NIKANOR
Senior Technician



**PAUL
MUZORONGONDO**
Framing Technician



**JEFFREY
GASEB**
Gallery Technician



**DEON
KEIB**
Framing Technician



**BAYRON
VAN WYK**
Exhibitions Curator



NDEYAPO MBUDJE
Marketing and
Communications Officer



NATACHA /URIKHOS
Assistant Accountant



NINA LIYEKE
Curatorial
Administrator



SCHARIFA HASLOND
Front Desk Administrator
and Secretary to Middle
Management



NAOMI TJATRANI
Secretary to the Director
and Senior Management



LESLEY KARUOO
Driver / Messenger



IRJA KAMULE
Cleaner / Messenger



EBSON HAMAUKA
Cleaner / Messenger



Barbara Böhlke; Free to Fly, 2025, Personal Collection of Artist

02.

SECTION B: OPERATIONAL REPORT





Phillipus Sheehama; A Call to Self-Awareness (Reclaimed Paper: Charcoal, Pastel and Acrylic Paint) 2022

CURATORIAL

Exhibitions

Considered the heart of the Gallery, the curatorial department functions with the core objective to acquire, care for and develop a collection of work for exhibitions and/or permanent collections. As part of its mandate to research, document and publish visual art and crafts, hold public exhibitions of visual art within or outside Namibia, as well as to preserve, exhibit and make accessible Namibia's visual art heritage, the NAGN has hosted an array of exhibitions for the period reporting.



CONCEPTUALISATION

It is important to establish the exhibitions calendar for the year as this tool enables the department to visually conceptualise the layout of the space, as well as work with the artists to achieve this vision. It further creates opportunities for the department to seek alternative methods to incorporate displays showcasing work from the NAGN Permanent Collections.



ARTIST INVOLVEMENT

Maintaining the consistent involvement of artists at an interactive, all-inclusive and high standard remains at the forefront for the department. To be able to bring the artistic vision to life, together with the input of the artist remains important to ensure the authenticity of the work remains.



RESEARCH AND COLLECTION

For the department, research and collection work remains a vital part in exhibition conceptualisation. In order to adequately display artwork in an exhibition, it is important to undertake research, which involves considering relevant contexts as this forms the foundation of the exhibition's narrative and theme.



NAGN Audience

At NAGN, we remain cognisant of our audience and have a vested interest in their experiences in our spaces. We understand that our visitors come to the Gallery with their own interests, needs, and desires, that they learn in different ways and are drawn to different types of content.



Barbara Pirron; Leporelle (Sketches Sewn Together) 2000

Some key factors considered by the department as part of collating and exhibition:

- a. Identifying a theme or focus
- b. Object sourcing
- c. Condition assessment
- d. Acquisition process
- e. Cataloging and documentation
- f. Interpretation and contextualisation
- g. Engaging narrative
- h. Public engagement

Some Facts

1. For December 2023 and January 2024, the Gallery was closed to visitors on account of the roof renovations. The Main Gallery roof had fallen in due to the heavy rains received in December 2022.
2. The department continued to work to develop and finalise the exhibition schedule for 2024.
3. The department has grown with the addition of one team member and is steadily achieving its departmental goals.

Exhibitions

An ODE to the MASTERS



NAGN announced “An Ode to the Masters” as its first exhibition for 2023. The display featured works of art from revered artists in the Namibian arts and craft fraternity and opened on Thursday, 23 March 2023 at 18h00.

With a selection of well-established Namibian artists participating, the exhibition is a token of appreciation to all “masters” in the sector; the teachers of disciplines, the inspirers, the mentors, and pioneers who paved the way for the visual arts sector.

The exhibition reveals a rich cache of works reflecting each artist’s respective journey from earlier life to their most recent productions, and promises breadth and diversity across the fields of visual arts; linocut prints, woodcut prints, paintings, sculptures, photography, and mixed-media artworks. An Ode to the Masters really showcased the space’s potential, but to also involve locals and visitors through honouring cultural heritage and human connectedness.

Most of these artists have works that form part of the NAGN’s Permanent Collection and the Government (GRN) Collection, however, a gap in the archival record is reflected in this exhibition. Men are represented across the board while established female artists of colour are absent within their demographic of recognised artists. This body of work is therefore a direct call to art institutions to continue creating platforms for voices that were not carried forward in the past.

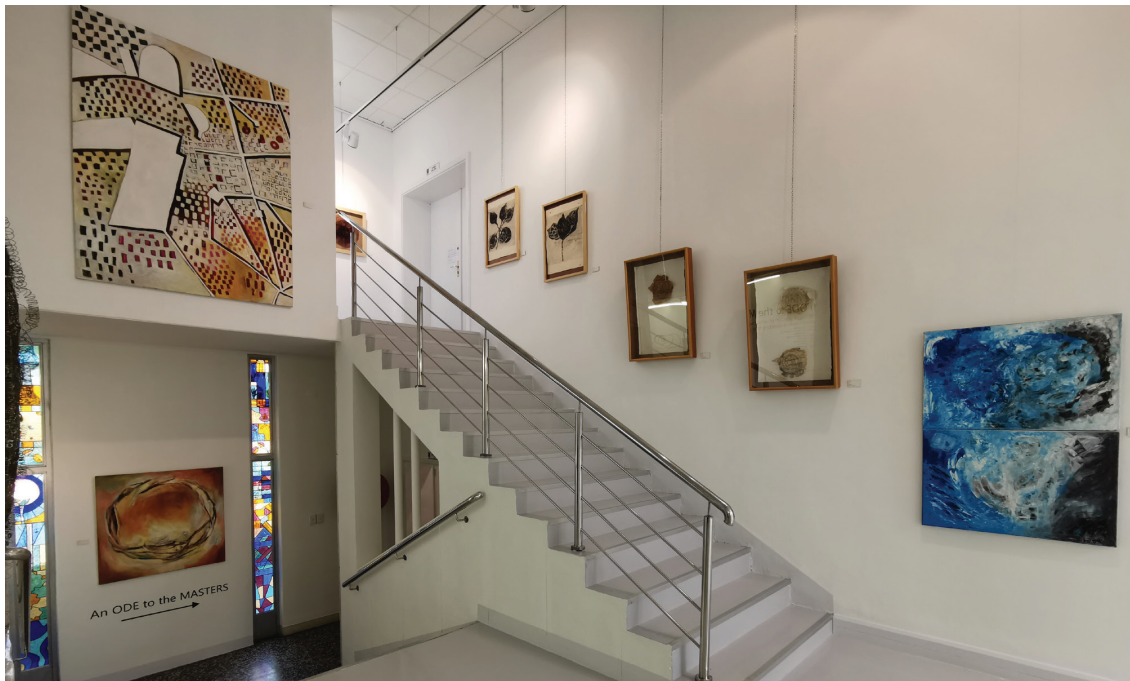


Hercules Viljoen; My Bogenfels (Wood, Soapstone, Steel and Acrylic) 2022

An ODE to the MASTERS

Celebrating a selection of artistic work by
seasoned creatives reflecting their journeys

Amy Schoeman	Hercules Viljoen
Andrew van Wyk	Ndasunje PAPA Shikongeni
Anita Steyn	Nicky Marais
Barbara Böhlke	Peter Mwahalukange
Barbara Pirron	Rika Nel
David Amukoto	Rudolf Seibeb
Helga Kohl	Trudi Dicks
Helmut Lauschke	Urte Remmert



Urte Remmert; The Ties That Bind 6,
(Emroided Faces on Paper) 2022



Barbara Böhlke; From Here to There II,
2022



(detail) Barbara Pirron; Leporello,
(Sketches Sewn Together), 2000

Exhibitions

INDIFFERENCE NAMIBIA

The National Art Gallery of Namibia presents

'INDIFFERENCE' NAMIBIA

13 JULY 2023
18H00

'Indifference' Namibia is an adaptation from the satellite display of Good Neighbours, a collaboration between the NAGN and the NIROX Foundation in South Africa and brings together the work of five artists: Saima Iita, Ismael Shivute, Fillipus Sheehama, Kambezunda Ngavee, and Nicola Brandt. The exhibition brings to the fore these works that question the nature of indifference but is further enriched through the Gallery's collections of the artist's work.



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GALLERY OPERATING HOURS
Mondays: 1400 – 1700
Tuesdays to Fridays: 0900 – 1700
Saturdays: 0900 – 1400

EXHIBITION DURATION
Thursday, 13 July to Saturday, 19 August 2023

“Indifference Namibia is an adaptation from the satellite display of Good Neighbours, a collaboration between the National Art Gallery of Namibia (NAGN) and the NIROX Foundation in South Africa. It opened on 13 July and ran until 19 August 2023.

Bringing together the work of five artists; Saima Iita, Ismael Shivute, Fillipus Sheehama, Kambezunda Ngavee, and Nicola Brandt, who practice in a range of media; from film, marble, soapstone, and steel to quartz, makalani nuts and wire – this exhibition not only focusses on the artwork dedicated to this project but is further enriched through the Gallery's collections of the artist's work.

While Ngavee's two anthropomorphic marble works seem relatively subdued – the wings in High Hope (2022) pinned to the figure's sides, the figure in Sitting Bird (2022) bidding its time; their blend of culture and human is suggestive.

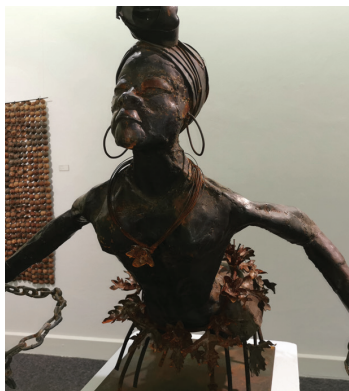
Providing a backdrop to his work, Ngavee observed how, 'In Namibia, the world only moves fast for a small minority – those who have the ocean view. But at large, people in Namibia are suffering. We're put in a position that we have no control over, economically. Now we are fighting to get back to a land that we no longer have ownership of. Left out in the desert, you will die of thirst. People push you toward the edge. But mentally, you have to persevere.'



Kambezunda Ngavee; Calm and Confident Women (Marbel and Oryx hornlic), 2020

INDIFFERENCE' NAMIBIA

A showcase of Namibian work displayed at the NIROX Found
 in September 2022, as well as works from the NAGN Per
 collection.
 3 July – 19 August 2023



Saima Iita; Woman in the 21st Century (Metal), 2021



Kambezunga Ngavee; Herero Lady (Marble), 2021



(detail) Ismael Shivute; It's in Your Own Hand (NAGN Permanent Collection), 2021



NAGN Director, Michelle van Wyk with Artists Kambezunda Ngavee, Ismael Shivute and Fillipus Sheehama



Fillipus Sheehama with visitors at the exhibition



The NAGNs Ndeenda Shivute-Nakapunda, Michelle van Wyk and Beau-Ann Ferris present the programme for the opening of the 'Indifference' Namibia Exhibition.

CURATORIAL
Exhibitions

TSAMMA TIME



The National Art Gallery of Namibia, together with the Omba Arts Trust and Commonwealth Foundation

PRESENTS

TSAMMA TIME
new contemporary San art

Opening Thursday, 24 August 2023

Time 18h00 - 20h00

Duration of Exhibition 24 August - 23 September 2023

Operating Hours
Mondays 14h00 - 17h00
Tuesdays to Fridays 08h00 - 17h00
Saturdays 09h00 - 14h00

Contact Details
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Maria Willem and Maria Ghau; Clapping Song (Paint on Craft Paper) 2023

With support from the Commonwealth Foundation and the National Art Gallery of Namibia (NAGN), the Omba Arts Trust is announced the opening of 'Tsamma Time', an exhibition focused on new contemporary San art. This remarkable exhibition showed a collection of artworks resulting from an immersive journey into the heart of three Ju/'hoansi resettlement farms in the Omaheke region of Namibia.

Curated by artist Catharina Scheepers, who has collaborated extensively with San artists in Botswana and South Africa, the output of the initial workshops is shown here for the first time.

This presentation further endorses the effects of visual art and acknowledging that it is an essential component of the human experience, helping to understand local history and culture, as well as the lives and experiences of others in a manner that cannot be achieved otherwise.

This year, it is not only the Tsamma that is bearing fruit but also new artists from the identified communities. Tsamma, a wild melon usually harvested in September by the Ju/'hoansi, is known to bring joy, hope and, relief from hunger and thirst. 'Tsamma Time' refers to summertime that now approaches and announces the time the communities start to produce visible fruit like these artworks on show. It also calls visitors to the exhibition to bravely start producing creative 'tsammas' of their own.

Since 2002, the Omba Arts Trust has been working with San artists and presented the first contemporary San art exhibition, "Roots of the First Tree" at the NAGN in 2019. The artists have embarked on an exploration of direct observation, fresh presentation, and a deep connection with their ancestral roots, weaving the traditional and contemporary into their pieces.



OMBA Founder, Karen Le Roux with some of the participating artists



Visitors at the Tamma Time Exhibition



The NAGNs Beau-Ann Ferris and Michelle van Wyk present the programme for the opening of the as exhibition co-facilitator Catherina Scheepers looks on.



Visitors form a dialogue around the artwork displayed



OMBA Founder, Karen Le Roux with Catherina Scheepers and the participating artists



Visitors at the Tsamma Time Exhibition

Exhibitions

Omusimanekwa John

In celebration of the 80th birthday of John Ndevasia Muafangejo



THE
NATIONAL ART GALLERY OF NAMIBIA
PRESENTS THE

*"Omusimanekwa
John"*
EXHIBITION

with a tribute solo by Ndasuunje 'PAPA' Shikongeni

*In celebration of the 80th birthday of
John Ndevasia Muafangejo*

05 October 2023 at 18h00

The "Omusimanekwa John" exhibition seeks to celebrate the profound impact of John Muafangejo's artistic journey and contributions to the world of printmaking. Muafangejo was a prolific storyteller, narrating Namibian history through his printmaking. Join us at the opening of this exhibition, as we pay tribute to the life and work of the legendary printmaker, John Ndevasia Muafangejo, a truly iconic figure.

- Duration of Exhibition:
Friday, 06 October 2023 -
Saturday, 11 November 2023
- Opening and Closing Time of the Gallery
Mon: 14h00 - 17h00,
Tues - Fri: 08h00 - 17h00,
Sat: 09h00 - 14h00
- Location
Corner of John Meinert Street and
Robert Mugabe Avenue
- Contact
061 231 160 / 081 200 9497 /
pro2@nagn.org.na
admin@nagn.org.na



Lukas Amakali; Hope and Optimism (Cardboard Print on paper), undated

This exhibition paid tribute to the life and work of the legendary printmaker, John Ndevasia Muafangejo, who, through his prints, narrated the culture, history and subjects related to the influence of the church throughout the colonial era and pre-independence.

As a Namibian artist, John Muafangejo stands as a revered figure, particularly renowned for his mastery of woodblock and linoleum Printmaking. The two techniques involve the use of a sharp tool to remove from the surface of the block in a skilled manner to create a recessed surface and relief onto which Ink is applied. This creates a negative which is then transferred onto a surface, traditionally, paper to create the final image.

His creative prowess extended far beyond the confines of this medium. Muafangejo was not only a printmaker but also an accomplished etcher, carpet weaver, and wood sculptor. This artistic luminary also had another talent—he was a gifted acoustic guitar player.

One of the most compelling aspects of John Muafangejo's legacy is the profound influence he exerted on aspiring artists. His legacy extends far beyond the boundaries of his homeland and his art served as a powerful tool for social and political commentary. His prints continue to inspire artists and activists worldwide, emphasising the enduring impact of his work.

This exhibition featured a curated selection of Muafangejo's prints, showcasing his mastery of printmaking techniques and storytelling. The exhibition also included works by contemporary artists who responded to the open call and have drawn inspiration from Muafangejo's legacy, offering diverse perspectives on his art and its influence.

UNDESIGNED UNNUMBERED PRINT WAS FOUND IN THE ESTATE OF JOHN NDEVASIA MUAFANGEJO AFTER HIS DEATH ON 27 NOVEMBER 1987. IT IS NUMBER 2 OF 2 PRINTS SO FOUND

Jan M L

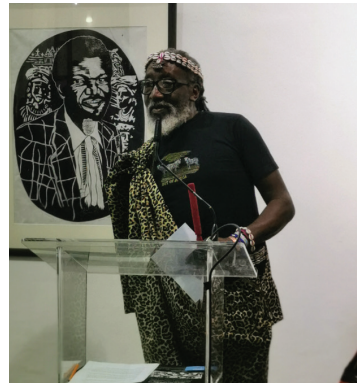
IAN MCLAREN: EXECUTOR



NAGN Chief Curator, Ndeenda Shivute-Nakapunda as the MC for the opening night



Koos Ellickhuizen; John Muafangejo Standard Postage (Mixed Media: Postage Stamps), 2003



PAPA Shikongeni, Artist and COTA Lecturer offers the keynote speech at the opening night

Departmental Overview

While the Marketing and Communications Department of the NAGN continues to focus on key themes for the period under review, such as promotional activities, social media presence, brand identity, stakeholder relations, as well as reputation management, it continues to explore alternative avenues to increase the NAGN traffic, such as events management and promotion of its framing services.

Diligently working to improve our impact on the Namibian visual arts and crafts sector, we continue to seek alternative ways to serve the NAGN stakeholder, internal and external. It remains vital to stabilise the NAGN brand locally and to consistently engage with the NAGN marketing and communication strategies for an improved digital footprint.

With the appointment of the substantive Director, Ms Michelle van Wyk in April 2023, we have intensified our communication activities through stakeholder engagements as a means to widen our networks and solidify our institutional relevance.

Event Management

Our efforts toward growing our event management portfolio is evident in the increased interest in the NAGN venues for events, official or otherwise. The department organised events ranging from national days for embassies to workshops with corporates. The range of events allowed the department to diversify its service offering, whilst considering additional elements that could continue to set the NAGN venues apart.

Strategic Partnerships

It has been important for the NAGN to reestablish its connections and to pursue new strategic partnerships to enhance our role as the national facilitator of visual arts and crafts appreciation. Our conversations continue to underscore the importance of seeking maximum value for both parties - and while some start out slow, it continues to bear fruit as we work to magnify our scope and define project structures.

The revival of our decentralisation efforts have started taking shape as we continue to serve the Namibian people at a national and regional level.

We have begun conversation around using our existing platforms for skills transfer through the application of workshops with specialists and established artists with Namibian primary and secondary schools as well as tertiary institutions.

Communications

The department is earnestly aware of the NAGN online presence and how this extends the gallery's brand in the global arena. The NAGN website is under construction for the reviewing period. To better serve our stakeholders and align with our needs, the old site with stale information, is being reconstructed. While working towards revamping the NAGN newsletter, the department has had to increase its efforts towards improving their data management processes to maintain consistent information-sharing through alternative avenues. As a result, the NAGN social media presence is growing steadily, with a consistent increase in follower numbers.

Branding

For the period under review, we continue to focus on the rehabilitation of the NAGN brand, whilst working to modernise the brand identity of the gallery. During the period under review the NAGN was able to install a new



Service providers work on fitting the building with its new signage

external signage to its main entrance, as well as on the east-facing wall. this has aided in the identification of the building and increase in visitor numbers as a result.

Media

The NAGN maintains a good relationship with the media in Namibia, and continues to pursue networking activities in this regard. During the year under review we focused on developing our contacts to media organisations in all the relevant markets in order to expand our channels of communication. With more frequent interview schedules to promote exhibiting artists, the department has managed to further solidify its relationships with the local media.

Way forward

We remain agile to adapt to the growing demands of the sector and continue to pursue innovative ways to disseminate our information. The department is vital in its support to the NAGN activities and remains a key player in aiding the institution to reach its strategic objectives.

Visitor Statistics



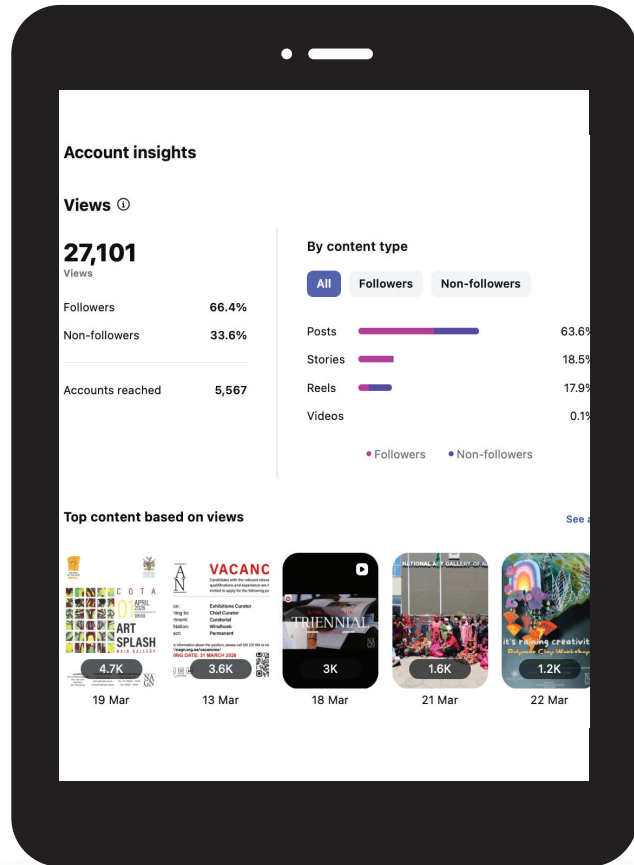
36%

New social media followers recorded for the period



5,718

Visitors for the period



SCHOOL WALKABOUTS

The department facilitates school walkabouts with the curatorial department as an extension of the institutional educational programme.

WORKSHOP FACILITATION

The department assists with workshops through space, material and skills facilitation.

VENUE RENTAL AND EVENTS MANAGEMENT

As the NAGN spaces are fast becoming sought after venues for events, with the department working to achieve a successful model that will allow for a full events management package.

DECENTRALISED ACTIVITIES

With the creation of interactive stalls, the department has seen an increase in the number of requests to represent the NAGN at expos, festivals and fairs.

NAGN social media platforms and its followers:

FACEBOOK

5,751

The first social media platform to serve the NAGN. This platform predominantly reaches a mature demographic. The department makes a concerted effort to grow these numbers through organic posts, as well as information related to the sector.

INSTAGRAM

3,404

This is the Gallery's most active platform in terms of online responses and reactions. The department makes a concerted effort to grow these numbers through organic posts, as well as information related to the sector.

LINKEDIN

257

This platform has proven useful in corresponding with the corporate demographic. The department makes a concerted effort to grow these numbers through organic posts, as well as information related to the sector.

Departmental Goals



PROMOTION

In order to ensure a wide interest in the activities of the Gallery, the department actively pursues promotional activities, such as media visits, interview schedules, artist profiles, etc.



MAILING LIST

The department continues to work on the synchronisation of the artist and stakeholder contact lists for ease of communication and information sharing.



DIGITAL FOOTPRINT

Currently without a website, the department understands the importance of this vehicle to drive content regionally and internationally. It therefore ensures it actively engages stakeholders on the NAGN social media platforms.



NETWORKING

It remains an important part of the department's portfolio to network for the purpose of benchmarking, fact-finding and creating potential collaborations and partnerships.

Visitor Feedback

For the period under review, the Gallery saw a surge in its visitor statistics, as well as a lot of positive feedback from exhibition goers, social media users and other stakeholders. As the institution continues to grow from strength to strength, it welcomes feedback from visitors to aid the institution's service delivery.

ADMINISTRATION AND FINANCE

Audited Annual Financial Statements

for the year ended 31 March 2024

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

General Information

Country of incorporation and domicile	Namibia
Nature of business and principal activities	The organisation is primarily involved in the promotion of Namibian art, artist and public interest in art.
Trustees	Ms M'kariko Amagulu (Chairperson) Ms Lynette Diergaardt (Vice-Chairperson) Ms Sarah Negumbo (Trustee) Ms Mzingisi Gqwede (Trustee) Ms Erica Ndalikokule (Trustee) Mr Abius Akwaake (Trustee) Ms Ndapewoshali Ilunga (Trustee) Ms Michelle van Wyk (Director)
Registered office	c/o John Meinert & Robert Mugabe Windhoek Namibia
Postal address	P O Box 994 Windhoek 10005 Namibia
Bankers	Bank Windhoek
Auditors	BDO Namibia Registered Accountants and Auditors Chartered Accountants (Namibia)

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Contents

The reports and statements set out below comprise the annual financial statements presented to the board of National Art Gallery of Namibia:

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Trustees' Report	7 - 8
Statement of Financial Position	9
Statement of Comprehensive Income	10
Statement of Changes in Equity	11
Statement of Cash Flows	12
Accounting Policies	13 - 17
Notes to the Annual Financial Statements	18 - 24
The following supplementary information does not form part of the annual financial statements and is unaudited:	
Detailed Income Statement	25 - 26

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Trustees' Responsibilities and Approval

The Trustees are required by the National Art Gallery of Namibia Act 14 of 2000, to maintain adequate accounting records and are responsible for the content and integrity of the annual financial statements and related financial information included in this report. It is their responsibility to ensure that the annual financial statements fairly present the state of affairs of the Gallery as at the end of the financial year and the results of its operations and cash flows for the period then ended, in conformity with the Namibian Statement of Generally Accepted Accounting Practice - NAC 001. The external auditors are engaged to express an independent opinion on the annual financial statements.

The annual financial statements are prepared in accordance with the Namibian Statement of Generally Accepted Accounting Practice - NAC 001 and are based upon appropriate accounting policies consistently applied and supported by reasonable and prudent judgements and estimates.

The Trustees acknowledge that they are ultimately responsible for the system of internal financial control established by the Gallery and place considerable importance on maintaining a strong control environment. To enable the Trustees to meet these responsibilities, the Trustees sets standards for internal control aimed at reducing the risk of error or loss in a cost effective manner. The standards include the proper delegation of responsibilities within a clearly defined framework, effective accounting procedures and adequate segregation of duties to ensure an acceptable level of risk. These controls are monitored throughout the Gallery and all employees are required to maintain the highest ethical standards in ensuring the Gallery's business is conducted in a manner that in all reasonable circumstances is above reproach. The focus of risk management in the Gallery is on identifying, assessing, managing and monitoring all known forms of risk across the Gallery. While operating risk cannot be fully eliminated, the Gallery endeavours to minimise it by ensuring that appropriate infrastructure, controls, systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

The Trustees are of the opinion, based on the information and explanations given by management, that the system of internal control provides reasonable assurance that the financial records may be relied on for the preparation of the annual financial statements. However, any system of internal financial control can provide only reasonable, and not absolute, assurance against material misstatement or loss.

The Trustees have reviewed the Gallery's cash flow forecast for the year to 31 March 2025 and, in the light of this review and the current financial position, They are satisfied that the Gallery has or has access to adequate resources to continue in operational existence for the foreseeable future.

The external auditors are responsible for independently auditing and reporting on the Gallery's annual financial statements. The annual financial statements have been examined by the Gallery's external auditors and their report is presented on page 4 - 6.

The annual financial statements set out on page 7 - 26, which have been prepared on the going concern basis. The Board of Trustees convened on Monday, 24 February 2025 in a Special Board meeting, where they considered and approved Annual Financial Statements for the Period 01 April 2023 – 31 March 2024 for onward submission to the AGM for approval. Further, formally adopted on the 12 March 2025. The annual financial statements for this reporting period are signed on its behalf by:

Approval of annual financial statements


Ms M'karko Amagulu (Chairperson)


Ms Lynette Diergaardt (Vice -Chairperson)



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INDEPENDENT AUDITOR'S REPORT

To the Member of National Art Gallery of Namibia

Opinion

We have audited the annual financial statements of National Art Gallery of Namibia ("the Gallery") set out on pages 9 to 24, which comprise the statement of financial position as at 31 March 2024, and the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and the notes to the annual financial statements including a summary of significant accounting policies.

In our opinion, the annual financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2024, and its financial performance and cash flows for the year then ended in accordance with the Namibian Statement of Generally Accepted Accounting Practice NAC 001 and the requirements of the National Art Gallery of Namibia Act No.14 of 2000.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the "Auditor's Responsibilities for the Audit of the Annual Financial Statements" section of our report. We are independent of the Gallery in accordance with the International Ethics Standards Board for Accountants International Code of Ethics for Professional Accountants (including International Independence Standards) and other independence requirements applicable to performing audits of financial statements in Namibia. We have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of Matter- Permanent Art Collection

We draw attention to Note 8 of the annual financial statements, which states that the fair value of the permanent art collection, acquired through the integration of the John Muafangejo Art Centre into the National Art Gallery of Namibia, remained unascertained as of year-end, pending the conclusion of the valuation process by the professional valuator. As a result, the permanent art collection has been recorded at a nominal value of N\$ nil until the valuation process is concluded.

Furthermore, we draw attention to Note 3 of the annual financial statements, which states that the National Art Gallery of Namibia has agreed in principle to joint ownership of certain disputed artwork. The value of the disputed artwork remains unascertained as of year-end and, therefore, has not been recognized in the financial statements pending the conclusion of the agreement for joint ownership.

Our opinion is not modified with respect to these matters.

BDO, a Namibian partnership, is registered with the Institute of Chartered Accountants of Namibia (Practice Number: 9402). Our firm has offices in Windhoek, Walvis Bay and Oshakati. BDO is a member of BDO International Limited, a UK company limited by guarantee, and forms part of the International BDO network of independent member firms.



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Other Information

The Trustees are responsible for the other information. The other information comprises the Trustees Report and the Detailed statement of profit or loss and other comprehensive income, which we obtained prior to the date of this auditor's report. The other information does not include the annual financial statements and our auditor's report thereon.

Our opinion on the annual financial statements does not cover the other information and we do not and will not express an audit opinion or any form of assurance conclusion thereon.

In connection with our audit of the annual financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the annual financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information that we obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Trustees for the Annual financial statements

The trustees are responsible for the preparation and fair presentation of the annual financial statements in accordance with the Namibian Statement of Generally Accepted Accounting Practice NAC 001 and the requirements of the National Art Gallery of Namibia Act No.14 of 2000, and for such internal control as the directors determine is necessary to enable the preparation of annual financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the annual financial statements, the trustees are responsible for assessing the Gallery's ability to continue as a going concern, disclosing, as applicable, matters related to going concern, and using the going concern basis of accounting unless the trustees either intend to liquidate the Gallery or to cease operations or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Annual Financial Statements

Our objectives are to obtain reasonable assurance about whether the annual financial statements as a whole are free from material misstatement, whether due to fraud or error and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these annual financial statements.

As part of an audit in accordance with ISAs, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

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- Identify and assess the risks of material misstatement of the annual financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the annual financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure, and content of the annual financial statements, including the disclosures, and whether the annual financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the trustees regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

BDO Namibia
Registered Accountants and Auditors
Chartered Accountants (Namibia)

Per: Andrew Musarurwa
Partner

Windhoek
24 March 2025

BDO, a Namibian partnership, is registered with the Institute of Chartered Accountants of Namibia (Practice Number: 9402). Our firm has offices in Windhoek, Walvis Bay and Oshakati. BDO is a member of BDO International Limited, a UK company limited by guarantee, and forms part of the International BDO network of independent member firms.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Trustees' Report

The Trustees have pleasure in submitting their report on the annual financial statements of National Art Gallery of Namibia for the year ended 31 March 2024.

1. Review of financial results and activities

The annual financial statements have been prepared in accordance with Namibian Generally Accepted Accounting Practice - NAC 001: Namibian Statement on Financial Reporting for Small and Medium Sized Entities and the requirements of the National Art Gallery of Namibia Act 14 of 2000. The accounting policies have been applied consistently compared to the prior year.

Full details of the financial position, results of operations and cash flows of the Gallery are set out in these annual financial statements.

2. Trustees

The Trustees in office at the date of this report are as follows:

Trustees

Ms M'kariko Amagulu
(Chairperson)
Ms Lynette Diergaardt (Vice-
Chairperson)
Ms Sarah Negumbo (Trustee)
Ms Mzingisi Gqwede (Trustee)
Ms Erica Ndalikokule (Trustee)
Mr Abius Akwaake (Trustee)
Ms Ndapewoshali Ilunga (Trustee)
Ms Michelle van Wyk (Director)

3. Property, plant and equipment

Property, plant and equipment and permanent art collection were acquired to the cost of N\$421,108 (2023: N\$168,874). There have been no changes in the policy of their use.

4. Events after the reporting period

The Trustees are not aware of any material event which occurred after the reporting date and up to the date of this report.

5. Going concern

The Trustees believe that the Gallery has adequate financial resources to continue in operation for the foreseeable future and accordingly the annual financial statements have been prepared on a going concern basis. The Trustees have satisfied themselves that the Gallery is in a sound financial position and that it has access to sufficient borrowing facilities to meet its foreseeable cash requirements. The Trustees are not aware of any new material changes that may adversely impact the Gallery. The Trustees are also not aware of any material non-compliance with statutory or regulatory requirements or of any pending changes to legislation which may affect the Gallery.

6. Secretary

The Gallery Board Secretary, Ms Kachana Sezuni, is contracted specifically for the service of Minute taking for the meetings of the full Board of Trustees and its sub-committees.

7. Terms of appointment of the auditors

BDO Namibia will continue in office in accordance with section 18(2)(b) of the National Art Gallery of Namibia Act.

BDO is appointed for a period of three (3) years.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Trustees' Report

8. Dispute with the Arts Association of Namibia on ownership of Disputed Collection

Background

After the 21st of March 1990, when Namibia gained its independence, the Art Association of Namibia ("the AAN"), currently referred to as the Namibian Arts Association ("the NAA"), operated as the National Art Gallery of the Namibia ("the NAGN"), until the NAGN Act, Act 14 of 2000 came into being. During the period under review, the AAN received funding from the Government of the Republic of Namibia ("the GRN") through the Ministry of Education of the operation of the AAN and the acquisition of artworks which form part of a collection currently under dispute. That is, according to the NAA and/or the Arts Association Heritage Trust ("the AAHT"), the aforementioned collection was acquired through private funding and donations and not the aforementioned GRN funding.

The decision to conduct forensic audit

Subsequent to numerous unsuccessful engagements between the NAGN and/or the NAA/AAHT to resolve the dispute and the NAGN obtaining a legal opinion from the office of the Attorney-General of Namibia, in order to reach an amicable solution to the dispute, the National Art Gallery of Namibia, Board of Trustees and the Board of the Namibia Arts Association respectively resolved to appoint forensic investigators, Ernest and Young Namibia, to perform a forensic audit to determine the ownership of the collection under dispute; and to provide its finding and/or recommendations regarding the ownership of the collection, with specific focus on the GRN funding granted to the NAGN during the period under review and how the same was spent and donations received.

The two parties also agreed to share the cost of the forensic audit equally as well as to be bound by the outcome of the forensic audit.

The audit was set to take place in two phases. The first phase was completed in 2019, with a summary findings dated 19 August 2019.

Current and previous years Accounting Treatment of the Disputed Assets in the Annual Financial Statements

There is an art collection with an unknown value that is not disclosed in the Annual Financial Statements for the financial year ended 31 March 2024.

Subsequent Developments in this matter

During the 2024 Calendar year, the AAN and the NAGN agreed to enter into an agreement that would divide the ownership of the art collection as well as the costs and responsibilities that forms part of the safe keeping and management of this valuable collection. No agreements were signed by the time that these Annual Financial Statements were finalised. A set of signed adopted minutes for a meeting dated 30 May 2023 reflect the collection to in the possession of the NAA and NAGN under 'shared ownership' and will be known as National Art Heritage Collection moving forward once the Care Agreement has been drafted. No forensic audit was performed to date.

9. JMAC Project

During the financial year, the National Art Gallery of Namibia (NAGN) entered into an agreement to absorb the JMAC Project into its normal operations. As part of this arrangement, certain artworks acquired under the project were to be integrated into the Gallery's balance sheet as part of the Permanent Art Collection. However, as at year-end, the JMAC artworks were not incorporated into the financial records due to the valuation process not being completed.

Management is in the process of finalizing the verification and valuation of the remaining JMAC artworks, and these assets will be fully incorporated into the financial records in the subsequent financial period.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Statement of Financial Position as at 31 March 2024

Figures in Namibia Dollar	Note(s)	2024	2023
Assets			
Non-Current Assets			
Property, plant and equipment	2	796,694	616,565
Permanent Art Collection	3	6,542,000	6,542,000
		7,338,694	7,158,565
Current Assets			
Inventories	5	165,344	175,514
Trade and other receivables	4	38,071	84,218
Cash and cash equivalents	6	5,256,678	4,537,346
		5,460,093	4,797,078
Total Assets		12,798,787	11,955,643
Equity and Liabilities			
Equity			
Accumulated Income		7,563,533	6,383,407
Liabilities			
Non-Current Liabilities			
Deferred income	8	5,008,057	5,026,462
Current Liabilities			
Trade and other payables	7	7,053	317,726
Deferred income	8	1,501	1,807
Provisions	9	218,643	226,241
		227,197	545,774
Total Liabilities		5,235,254	5,572,236
Total Equity and Liabilities		12,798,787	11,955,643

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Statement of Comprehensive Income

Figures in Namibia Dollar	Note(s)	2024	2023
Revenue	10	349,499	249,824
Cost of sales	11	(269,365)	(215,716)
Gross profit		80,134	34,108
Government and other grants	12	10,806,629	8,983,424
Operating and project expenses	13	(9,706,637)	(8,626,834)
Operating income		1,180,126	390,698
Income for the year		1,180,126	390,698
Other comprehensive income		-	-
Total comprehensive income for the year		1,180,126	390,698

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Statement of Changes in Equity

Figures in Namibia Dollar	Accumulated Income	Total equity
Balance at 1 April 2022	5,992,709	5,992,709
Income for the year	390,698	390,698
Other comprehensive income	-	-
Total comprehensive income for the year	390,698	390,698
Balance at 1 April 2023	6,383,407	6,383,407
Income for the year	1,180,126	1,180,126
Other comprehensive income	-	-
Total comprehensive income for the year	1,180,126	1,180,126
Balance at 31 March 2024	7,563,533	7,563,533

Note(s)

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Statement of Cash Flows

Figures in Namibia Dollar	Note(s)	2024	2023
Cash flows from operating activities			
Cash receipts from customers		9,920,505	9,199,587
Cash paid to suppliers and employees		(8,780,065)	(8,352,879)
Cash generated from operations	15	1,140,440	846,708
Net cash from operating activities		1,140,440	846,708
Cash flows from investing activities			
Purchase of property, plant and equipment	2	(421,108)	(168,874)
Total cash movement for the year		719,332	677,834
Cash at the beginning of the year		4,537,346	3,859,511
Total cash at end of the year	6	5,256,678	4,537,345

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Accounting Policies

1. Basis of preparation and summary of significant accounting policies

The annual financial statements have been prepared on a going concern basis in accordance with the Namibian Generally Accepted Accounting Practice - NAC 001: Namibian Statement on Financial Reporting for Small and Medium Sized Entities, and the National Art Gallery of Namibia Act 14 of 2000. The annual financial statements have been prepared on the historical cost basis, and incorporate the principal accounting policies set out below. They are presented in Namibia Dollar.

These accounting policies are consistent with the previous period.

1.1 Significant judgements and sources of estimation uncertainty

Critical judgements in applying accounting policies

In preparing the financial statements, management is required to make estimates and assumptions that affect the amounts represented in the annual financial statements and related disclosures. Use of available information and the application of judgement is inherent in the formation of estimates. Actual results in the future could differ from these estimates which may be material to the annual financial statements. Significant judgements include:

Key sources of estimation uncertainty

Useful lives of property, plant and equipment

The Gallery reviews the estimated useful lives of property, plant and equipment when changing circumstances indicate that they may have changed since the most recent reporting date. Property, plant and equipment is depreciated over its useful life taking into account residual values, where appropriate. The actual lives of the assets and residual values are assessed annually and may vary depending on a number of factors. In reassessing asset lives, factors such as technological innovation and maintenance programmes are taken into account. Residual value assessments consider issues such as future market conditions, the remaining life of the asset and projected disposal values.

Impairment testing

The Gallery reviews and tests the carrying value of property, plant and equipment, investment property on the cost model and intangible assets when events or changes in circumstances suggest that the carrying amount may not be recoverable. When such indicators exist, management determine the recoverable amount by performing value in use and fair value calculations. These calculations require the use of estimates and assumptions. When it is not possible to determine the recoverable amount for an individual asset, management assesses the recoverable amount for the cash generating unit to which the asset belongs.

Provisions

Provisions are measured at the present value of the amount expected to be required to settle the obligation using a pre-tax rate that reflects current market assessments of the time value of money and the risks specific to the obligation. The increase in the provision due to the passage of time is recognised as interest expense. Provisions are not recognised for future operating losses.

Contingent assets and contingent liabilities are not recognised.

Impairment of non-financial assets

The Gallery assesses at each reporting date whether there is any indication that property, plant and equipment or Permanent Art collection on the cost model may be impaired.

Consigned art collection

Consigned art collections held by the Gallery without any known claim on the art collection by the consignor are acquired by the Gallery at fair value through the operation of law of Prescription Act of Namibia, Act 68 of 1969 at each reporting date.

1.2 Property, plant and equipment

Property, plant and equipment are tangible assets which the Gallery holds for its own use or for rental to others and which are expected to be used for more than one period.

Property, plant and equipment is initially measured at cost.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Accounting Policies

1.2 Property, plant and equipment (continued)

Cost includes costs incurred initially to acquire or construct an item of property, plant and equipment and costs incurred subsequently to add to, replace part of, or service it. If a replacement cost is recognised in the carrying amount of an item of property, plant and equipment, the carrying amount of the replaced part is derecognised.

Expenditure incurred subsequently for major services, additions to or replacements of parts of property, plant and equipment are capitalised if it is probable that future economic benefits associated with the expenditure will flow to the company and the cost can be measured reliably. Day to day servicing costs are included in profit or loss in the period in which they are incurred.

Property, plant and equipment is subsequently stated at cost less accumulated depreciation and any accumulated impairment losses, except for land which is stated at cost less any accumulated impairment losses.

Depreciation of an asset commences when the asset is available for use as intended by management. Depreciation is charged to write off the asset's carrying amount over its estimated useful life to its estimated residual value, using a method that best reflects the pattern in which the asset's economic benefits are consumed by the Gallery.

The useful lives of items of property, plant and equipment have been assessed as follows:

Item	Depreciation method	Average useful life
Furniture and fixtures	Straight line	30%
Motor vehicles	Straight line	20%
Office equipment	Straight line	30%
Lighting and Sound System	Straight line	20%
Computer equipment	Straight line	30%
Frames held for Rentals	Straight line	10%
Art Library	Straight line	10%
Framing Equipment	Straight line	10%
Network and Surveillance Systems	Straight line	30%

When indicators are present that the useful lives and residual values of items of property, plant and equipment have changed since the most recent annual reporting date, they are reassessed. Any changes are accounted for prospectively as a change in accounting estimate.

Impairment tests are performed on property, plant and equipment when there is an indicator that they may be impaired. When the carrying amount of an item of property, plant and equipment is assessed to be higher than the estimated recoverable amount, an impairment loss is recognised immediately in profit or loss to bring the carrying amount in line with the recoverable amount.

An item of property, plant and equipment is derecognised upon disposal or when no future economic benefits are expected from its continued use or disposal. Any gain or loss arising from the derecognition of an item of property, plant and equipment, determined as the difference between the net disposal proceeds, if any, and the carrying amount of the item, is included in profit or loss when the item is derecognised.

1.3 Financial instruments

Initial measurement

Financial instruments are initially measured at the transaction price (including transaction costs except in the initial measurement of financial assets and liabilities that are measured at fair value through profit or loss) unless the arrangement constitutes, in effect, a financing transaction in which case it is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Accounting Policies

1.3 Financial instruments (continued)

Financial instruments at amortised cost

These include loans, trade receivables and trade payables. Those debt instruments which meet the criteria in section 11.8(b) of the standard, are subsequently measured at amortised cost using the effective interest method. Debt instruments which are classified as current assets or current liabilities are measured at the undiscounted amount of the cash expected to be received or paid, unless the arrangement effectively constitutes a financing transaction.

At each reporting date, the carrying amounts of assets held in this category are reviewed to determine whether there is any objective evidence of impairment. If there is objective evidence, the recoverable amount is estimated and compared with the carrying amount. If the estimated recoverable amount is lower, the carrying amount is reduced to its estimated recoverable amount, and an impairment loss is recognised immediately in profit or loss.

1.4 Leases

Operating leases- lessee

Operating lease payments are recognised as an expense on a straight-line basis over the lease term unless:

- another systematic basis is representative of the time pattern of the benefit from the leased asset, even if the payments are not on that basis, or
- the payments are structured to increase in line with expected general inflation (based on published indexes or statistics) to compensate for the lessor's expected inflationary cost increases.

Any contingent rents are expensed in the period they are incurred.

1.5 Permanent Art Collection

Permanent art collections are recognised as an asset when, and only when, it is probable that the future economic benefits that are associated with the Permanent Art Collection will flow to the entity, and the cost of the Permanent Art Collection can be measured reliably.

Permanent Art Collections received through the government grant account is accounted at fair value in the statement of financial position by setting up the grant received as deferred income or by deducting the grant received in arriving to the carrying amount of the Permanent Art Collections.

Permanent Art Collections acquired through donations received are accounted at fair value in the statement of financial position by setting up the donation received as deferred income or by deducting the donation received in arriving to the carrying amount of the Permanent Art Collections.

Permanent Arts Collection is initially recognised at cost. Transaction costs are included in the initial measurement.

Costs include costs incurred initially to acquire or construct a permanent art collection and costs incurred subsequently to add to, replace part of, or service it. If a replacement cost is recognised in the carrying amount of an item of permanent art collection, the carrying amount of the replaced item is derecognised.

Permanent Art Collection is non-depreciable.

1.6 Inventories

Inventories are measured at the lower of cost and estimated selling price less costs to complete and sell, on the first-in, first-out (FIFO) basis.

Inventories are measured at the lower of cost and net realisable value.

Consignment Inventory

Inventory held on consignment is not included in inventory owned by the Gallery until the point of sale. At the point of sale, it is recognised as inventory and immediately transferred to cost of sales.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Accounting Policies

1.7 Impairment of assets

The Gallery assesses at each reporting date whether there is any indication that property, plant and equipment or Permanent Art collections may be impaired.

If there is any such indication, the recoverable amount of any affected asset (or group of related assets) is estimated and compared with its carrying amount. If the estimated recoverable amount is lower, the carrying amount is reduced to its estimated recoverable amount, and an impairment loss is recognised immediately in profit or loss.

If an impairment loss subsequently reverses, the carrying amount of the asset (or group of related assets) is increased to the revised estimate of its recoverable amount, but not in excess of the amount that would have been determined had no impairment loss been recognised for the asset (or group of assets) in prior years. A reversal of impairment is recognised immediately in profit or loss.

1.8 Employee benefits

Short-term employee benefits

The cost of short-term employee benefits, (those payable within 12 months after the service is rendered, such as leave pay and sick leave, bonuses, and non-monetary benefits such as medical care), are recognised in the period in which the service is rendered and are not discounted.

1.9 Provisions and contingencies

Provisions are recognised when the Gallery has an obligation at the reporting date as a result of a past event; it is probable that the Gallery will be required to transfer economic benefits in settlement; and the amount of the obligation can be estimated reliably.

Provisions are measured at the present value of the amount expected to be required to settle the obligation using a pre-tax rate that reflects current market assessments of the time value of money and the risks specific to the obligation. The increase in the provision due to the passage of time is recognised as interest expense.

Provisions are not recognised for future operating losses.

1.10 Government grants

Government grants are recognised when there is a reasonable assurance that:

- The National Art Gallery of Namibia will comply with the conditions attaching to them; and
- The grants will be received.

Government grants are recognised as income over the periods necessary to match them with the related costs that they are intended to compensate.

A government grant that becomes receivable as compensation for expenses or losses already incurred or for the purpose of giving immediate financial support to the organisation with no future related costs is recognised as income of the period in which it becomes receivable.

Grants related to income are presented as a credit in the income statement (separately).

Repayment of a grant related to income is applied first against any un-amortised deferred credit set up in respect of the grant. To the extent that the repayment exceeds any such deferred credit, or where no deferred credit exists, the repayment is recognised immediately as an expense.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Accounting Policies

1.11 Revenue

Revenue is recognised to the extent that the Gallery has transferred the significant risks and rewards of ownership of goods to the buyer, or has rendered services under an agreement provided the amount of revenue can be measured reliably and it is probable that economic benefits associated with the transaction will flow to the Gallery. Revenue is measured at the fair value of the consideration received or receivable, excluding sales taxes and discounts.

Sale of consignment inventory

The Gallery has written agreements with various artists to sell artwork on their behalf at a mark up. The ownership of the artwork remains with the artist until the point of sale by the Gallery to the customer. At the point of sale, ownership of the artwork transfers to the Gallery and immediately passes onto the customers. The Gallery therefore recognises revenue and cost of sales as the conditions for the sale of goods are met.

Interest is recognised, in profit or loss, using the effective interest rate method.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Notes to the Annual Financial Statements

Figures in Namibia Dollar

2024

2023

2. Property, plant and equipment

	2024			2023		
	Cost or revaluation	Accumulated depreciation	Carrying value	Cost or revaluation	Accumulated depreciation	Carrying value
Arts Library	212,512	(79,989)	132,523	212,512	(59,431)	153,081
Computer equipment	700,960	(630,057)	70,903	631,099	(571,685)	59,414
Framing equipment	177,437	(177,437)	-	177,437	(173,250)	4,187
Furniture and fixtures	629,981	(540,148)	89,833	536,850	(495,014)	41,836
Lights and Sounds	90,103	(3,003)	87,100	-	-	-
Mobile Exhibition System	51,504	(51,504)	-	51,504	(51,504)	-
Motor vehicles	765,974	(765,974)	-	765,974	(718,717)	47,257
Office equipment	1,153,886	(737,551)	416,335	985,874	(675,084)	310,790
Total	3,782,357	(2,985,663)	796,694	3,361,250	(2,744,685)	616,565

Reconciliation of property, plant and equipment - 2024

	Opening balance	Additions	Depreciation	Closing balance
Arts Library	153,081	-	(20,558)	132,523
Furniture and fixtures	41,836	93,130	(45,133)	89,833
Motor vehicles	47,257	-	(47,257)	-
Office equipment	310,790	168,012	(62,467)	416,335
Computer equipment	59,414	69,863	(58,374)	70,903
Lights and Sounds	-	90,103	(3,003)	87,100
Framing equipment	4,187	-	(4,187)	-
	616,565	421,108	(240,979)	796,694

Reconciliation of property, plant and equipment - 2023

	Opening balance	Additions	Depreciation	Closing balance
Arts Library	173,140	500	(20,559)	153,081
Furniture and fixtures	65,219	23,554	(46,937)	41,836
Motor vehicles	141,450	-	(94,193)	47,257
Office equipment	223,905	131,584	(44,699)	310,790
Computer equipment	97,246	13,236	(51,068)	59,414
Framing equipment	8,754	-	(4,567)	4,187
	709,714	168,874	(262,023)	616,565

National Art Gallery of Namibia
Annual Financial Statements for the year ended 31 March 2024
Notes to the Annual Financial Statements

Figures in Namibia Dollar

3. Permanent Art Collection

	2024	2023
Cost	Accumulated Carrying value depreciation and impairment	Cost Accumulated Carrying value depreciation and impairment
Permanent Art Collection	6,542,000	6,542,000
	-	-
	6,542,000	6,542,000

Reconciliation of permanent art collection - 2024

Permanent Art Collection

Opening balance	6,542,000	Total
	6,542,000	6,542,000

Reconciliation of permanent art collection - 2023

Permanent Art Collection

Opening balance	6,542,000	Total
	6,542,000	6,542,000

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Notes to the Annual Financial Statements

Figures in Namibia Dollar

2024

2023

3. Permanent Art Collection (continued)

Background

After the 21st of March 1990, when Namibia gained its independence, the Art Association of Namibia ("the AAN"), currently referred to as the Namibian Arts Association ("the NAA"), operated as the National Art Gallery of the Namibia ("the NAGN"), until the NAGN Act, Act 14 of 2000 came into being. During the period under review, the AAN received funding from the Government of the Republic of Namibia ("the GRN") through the Ministry of Education of the operation of the AAN and the acquisition of artworks which form part of a collection currently under dispute. That is, according to the NAA and/or the Arts Association Heritage Trust ("the AAHT"), the aforementioned collection was acquired through private funding and donations and not the aforementioned GRN funding.

The decision to conduct forensic audit

Subsequent to numerous unsuccessful engagements between the NAGN and/or the NAA/AAHT to resolve the dispute and the NAGN obtaining a legal opinion from the office of the Attorney-General of Namibia, in order to reach an amicable solution to the dispute, the National Art Gallery of Namibia, Board of Trustees and the Board of the Namibia Arts Association respectively resolved to appoint forensic investigators, Ernest and Young Namibia, to perform a forensic audit to determine the ownership of the collection under dispute; and to provide its finding and/or recommendations regarding the ownership of the collection, with specific focus on the GRN funding granted to the NAGN during the period under review and how the same was spent and donations received.

The two parties also agreed to share the cost of the forensic audit equally as well as to be bound by the outcome of the forensic audit.

The audit was set to take place in two phases. The first phase was completed in 2019, with a summary findings dated 19 August 2019.

Current and previous years Accounting Treatment of the Disputed Assets in the Annual Financial Statements

There is an art collection with an unknown value that is not disclosed in the Annual Financial Statements for the financial year ended 31 March 2024.

Subsequent Developments in this matter

During the 2024 Calendar year, the AAN and the NAGN agreed to enter into an agreement that would divide the ownership of the art collection as well as the costs and responsibilities that forms part of the safe keeping and management of this valuable collection. No agreements were signed by the time that these Annual Financial Statements were finalised. A set of signed adopted minutes for a meeting dated 30 May 2023 reflect the collection to in the possession of the NAA and NAGN under 'shared ownership' and will be known as National Art Heritage Collection moving forward once the Care Agreement has been drafted. No forensic audit was performed to date.

4. Trade and other receivables

Trade receivables	14,065	56,876
Prepaid Expenses	12,898	16,234
Deposits	11,108	11,108
	38,071	84,218

5. Inventories

Framing Workshop and Gallery Shop	165,344	175,514
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National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Notes to the Annual Financial Statements

Figures in Namibia Dollar	2024	2023
6. Cash and cash equivalents		
Cash and cash equivalents consist of:		
Cash on hand	3,106	1,610
Bank balances	5,253,572	4,535,736
	5,256,678	4,537,346
7. Trade and other payables		
Trade payables	7,038	317,711
Income received in advance	15	15
	7,053	317,726
8. Deferred income		
Deferred income	5,009,558	5,028,269
Split between non-current and current portions		
Non-current liabilities	5,008,057	5,026,462
Current liabilities	1,501	1,807
	5,009,558	5,028,269

Deferred revenue relates to the value of donated assets and is recognised as revenue through the income statement over the period in which the respective assets being depreciation for depreciable assets sold for permanent art collection assets. Permanent Art Collection assets are not depreciable and deferred revenue is recognised as revenue through the income statement only when the assets are sold. There have been no permanent art collection assets sold during the year.

During the financial year, the National Art Gallery of Namibia (NAGN) entered into an agreement to absorb the JMAC Project into its normal operations. As part of this arrangement, certain artworks acquired under the project were to be integrated into the Gallery's balance sheet as part of the Permanent Art Collection. However, as at year-end, the JMAC artworks were not incorporated into the financial records due to the valuation process not being completed.

Management is in the process of finalizing the verification and valuation of the remaining JMAC artworks, and these assets will be fully incorporated into the financial records in the subsequent financial period.

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Notes to the Annual Financial Statements

Figures in Namibia Dollar 2024 2023

9. Provisions

Reconciliation of provisions - 2024

	Opening balance	Utilised during the year	Total
Provision for Bonus	54,437	-	54,437
Provision for Leave	171,804	(7,598)	164,206
	226,241	(7,598)	218,643

Reconciliation of provisions - 2023

	Opening balance	Utilised during the year	Total
Provision for Bonus	54,437	-	54,437
Provision for Leave	191,106	(19,302)	171,804
	245,543	(19,302)	226,241

Provision for Bonus

Annually the bonus is paid to staff in their birthday month, it is part of Total Guaranteed Package. The bonus provision is raised on 01 March of each tax year. Currently all employees tax on bonus are paid over to Receiver of Revenue over 12 months.

Provision for Leave

Leave days accruals based on the number of leave days outstanding at year end and the leave rate.

10. Revenue

Sale of Goods	211,790	134,280
Commission received	79,218	75,692
Rental Income	30,302	9,316
Donations received	28,189	30,536
	349,499	249,824

11. Cost of sales

Cost of goods sold	269,365	215,716
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12. Government and other grants

Government grants	8,348,000	8,348,000
Heinrich Boll Stiftung Project Fund Received	473,754	-
Insurance Claims	-	1,450
John Muafangejo Art Project Fund Received	466,000	603,546
NAGN Roof Project	1,500,000	-
Projects Funds Received	10,000	-
Recoveries (Staff funds)	8,875	-
Staff Training and Overtime	-	30,428
	10,806,629	8,983,424

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Notes to the Annual Financial Statements

Figures in Namibia Dollar 2024 2023

13. Operating income

Operating income for the year is stated after charging (crediting) the following, amongst others:

Expenses by nature

The total selling and distribution expenses, marketing expenses, general and administration expenses, research and development expenses, maintenance expenses and other operating expenses are analysed as follows:

Project expenses

John Mufangejo Art Project

Salaries	288,956	231,875
Consulting Professional fees	23,880	23,401
Motor vehicle expenses	-	4,327
Investment	40,106	-
	352,942	259,603

Heinrich Boll Stiftung Project

Salaries	61,352	-
Artist payments	207,600	-
Transport	32,507	-
Stationery	4,639	-
Other	100,995	-
	407,093	-

Operating expenses

Depreciation on property, plant and equipment	240,979	262,023
Employee costs	5,420,554	5,675,947
Consulting and professional fees	417,696	-
Security	249,790	-
Legal expenses	-	422,429
Repairs and maintenance	1,172,673	240,576
Other Operating expenses	1,444,909	1,766,256
	8,946,601	8,367,231

Total operating and project expenses

9,706,637 8,626,834

14. Taxation

NAGN is a non-profit making organisation, exempted from taxation by the Income Tax Act, Section 6.

15. Cash generated from operations

Income before taxation	1,180,126	390,698
Adjustments for:		
Depreciation and amortisation	240,979	262,023
Movements in provisions	(7,598)	(19,300)
Changes in working capital:		
Inventories	10,170	(24,723)
Trade and other receivables	46,147	(6,673)
Trade and other payables	(310,673)	263,462
Deferred income	(18,711)	(18,779)
	1,140,440	846,708

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Notes to the Annual Financial Statements

Figures in Namibia Dollar 2024 2023

16. Related parties

Relationships

Ultimate Controlling Party
Director
Board of Trustees

Ministry of Education, Arts and Culture
Ms. Michelle van Wyk
Refer to note 2 of the Trustees Report

Related party balances and transactions with other related parties

Related party transactions

Government Grants

Ministry of Education, Arts and Culture	10,314,000	8,951,546
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Remuneration to key management personnel

Remuneration paid	780,000	484,014
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Remuneration to Board of Trustees

Retainers and Sitting fees	190,984	278,735
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National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Detailed Income Statement

Figures in Namibia Dollar	Note(s)	2024	2023
Revenue	10	349,499	249,824
Cost of sales			
Opening stock		(175,514)	(150,791)
Purchases		(259,195)	(240,439)
Closing stock		165,344	175,514
	11	(269,365)	(215,716)
Gross profit		80,134	34,108
Government and other grants			
Government grants		8,348,000	8,348,000
Heinrich Boll Stiftung Project Fund Received		473,754	-
Insurance claims		-	1,450
John Muafangejo Art Project		466,000	603,546
NAGN Roof Project		1,500,000	-
Projects Funds Received		10,000	-
Recoveries (Study Fund and NAGN Covid 19 costs)		8,875	-
Staff Training and Overtime		-	30,428
		10,806,629	8,983,424
Expenses (Refer to page 26)		(9,706,637)	(8,626,834)
Profit for the year		1,180,126	390,698

National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2024

Detailed Income Statement

Figures in Namibia Dollar	Note(s)	2024	2023
Operating expenses			
Accounting fees		(4,025)	(156,613)
Advertising		(197,275)	(76,521)
Bank charges		(41,425)	(37,061)
Cleaning		(51,810)	(59,747)
Computer expenses		(168,476)	(183,153)
Consulting and professional fees		(417,696)	(112,129)
Covid 19 Expenses		-	(2,078)
Curatorial Services		(7,990)	(43,250)
Depreciation, amortisation and impairments		(240,979)	(262,023)
Employee costs		(5,420,554)	(5,675,947)
Entertainment		(56,575)	(74,435)
Framing Expenses Internal		(32,659)	-
Heinrich Boll Stiftung Project Fund Expenses		(407,093)	-
Insurance		(116,731)	(105,941)
John Muafangejo Art Project Expenses		(352,943)	(259,603)
Legal Expenses		(115,942)	(422,429)
License Fees		(49,055)	(106,069)
Motor vehicle expenses		(46,394)	(10,736)
Municipal expenses		(180,963)	(177,299)
Petrol and oil		(25,291)	(22,062)
Postage		(2,151)	-
Printing and stationery		(796)	(26,157)
Projects Expenses		(19,983)	-
Recruitment Expenses		(36,772)	(162,934)
Repairs and Maintenance		(1,172,673)	(240,576)
Secretarial fees		(59,500)	-
Security		(249,790)	(186,158)
Staff welfare		(24,626)	-
Stakeholders Consultations and Strategic Planning & Capacity Building		(3,952)	-
Subscriptions		(46,100)	(28,703)
Telephone and fax		(109,108)	(93,238)
Tools		(1,850)	-
Training		-	(59,350)
Transport and freight		-	(891)
Travel - local		(45,460)	(41,731)
		(9,706,637)	(8,626,834)





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