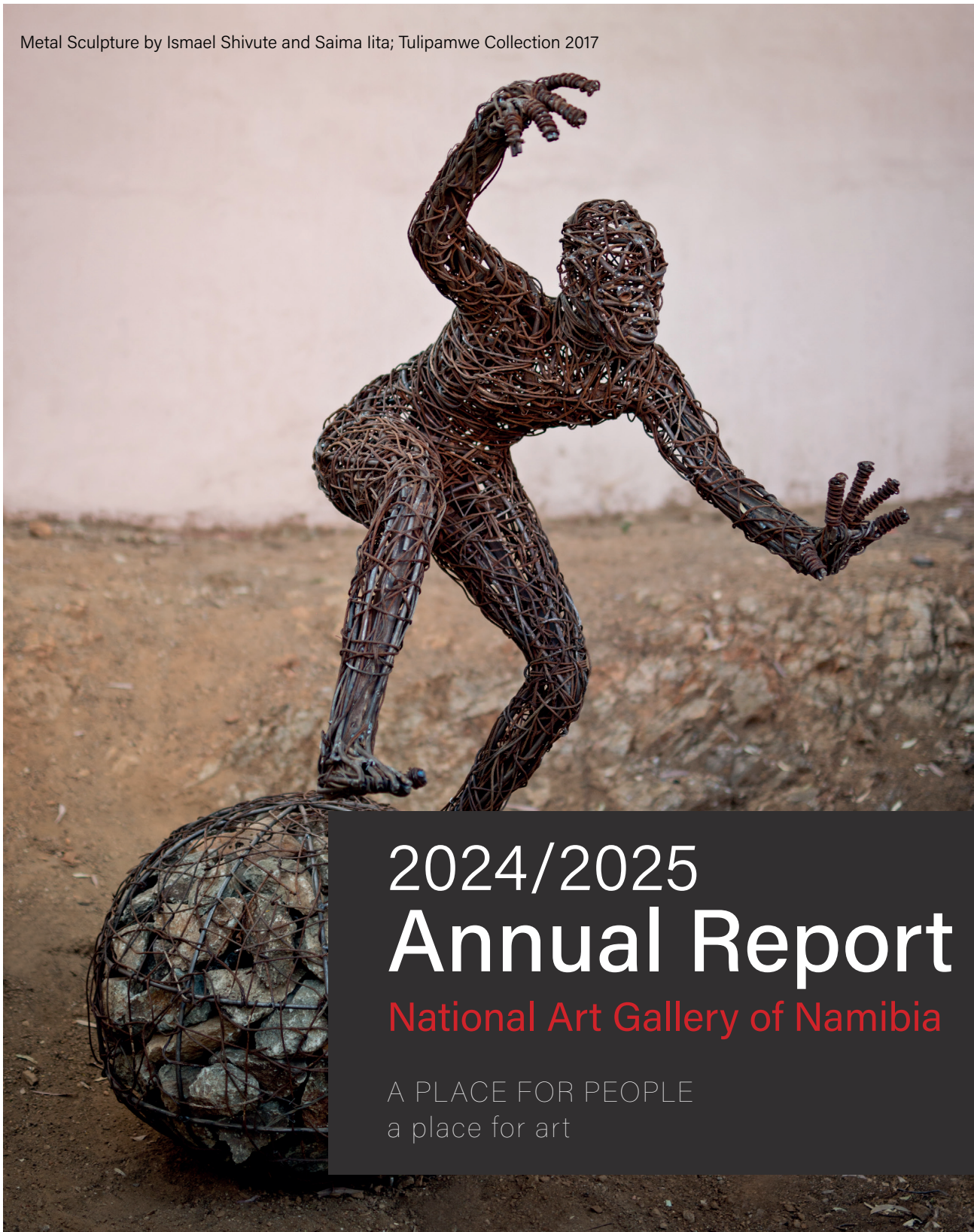


Metal Sculpture by Ismael Shivute and Saima Iita; Tulipamwe Collection 2017



# 2024/2025 Annual Report

National Art Gallery of Namibia

A PLACE FOR PEOPLE  
a place for art

This report reflects the NAGN activities for the financial year 01 April 2024 - 31 March 2025.

The NAGN is situated on the Corner of Robert Mugabe Avenue and John Meinert Street, Windhoek  
061 231 160 | 081 200 9497 | [mcm@nagn.org.na](mailto:mcm@nagn.org.na) | [admin@nagn.org.na](mailto:admin@nagn.org.na)





**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 2024  
Financial Year End : 31 March 2025

# TABLE OF CONTENTS

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## **SECTION 1**

### **THE NATIONAL ART GALLERY OF NAMIBIA STORY**

- 1.1 Introduction
- 1.2 Vision
- 1.3 Mission
- 1.4 Values
- 1.5 Our Logo
- 1.6 Our Slogan

## **SECTION 2**

### **AN INTRODUCTION TO THE ORGANISATION**

- 2.1 Our NAGN Corporate Structure
- 2.2 Strategic Objectives and Initiatives
- 2.3 Strategic Partners
- 2.4 Chairperson's Report
- 2.5 Director's Report
- 2.6 Board of Trustees
- 2.7 Our Team

## **SECTION 3**

### **OPERATIONAL REPORTS**

#### **a. CURATORIAL PORTFOLIO**

- 3.1 Curatorial Overview
- 3.2 Exhibitions: Call-Out
- 3.3 Exhibitions: Collections
- 3.4 Studio Visits

**b. MARKETING AND COMMUNICATIONS PORTFOLIO**

- 3.1 Marketing and Communications Overview
- 3.2 External Collaborative and Networking Activities
- 3.3 Internal Collaborative and Networking Activities
- 3.4 Side-Events
- 3.5 Monitoring and Evaluation: Digital Marketing
- 3.6 Monitoring and Evaluation: Print and Broadcast Media
- 3.7 Monitoring and Evaluation: Visitor Statistics

**SECTION 4**  
**FINANCIALS**

- 4.1 Audited Annual Financial Statements FY 2024/2025

# THE NAGN STORY

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Our Annual Report 2024/2025 is the primary report to our shareholder, stakeholders and investors and represents our best efforts to align our reporting with the guiding instruments availed by the Namibian Government for State Owned Enterprises.

The National Art Gallery of Namibia (NAGN) remains committed towards producing comprehensive reporting documents, which transparently provide an overview of our activities as executed against our mandate.



Shomwatala Shivute; Untitled, 2017 Tulipamwe Collection

## The NAGN Vision

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

## The NAGN Mission

NAGN aims to provide a dedicated space and human capacity for the exhibition, appreciation, acquisition, conservation, preservation, and research of visual and craft. 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.

## The NAGN Values

### **a. 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 integrating opinions to arrive at workable solutions.

### **b. Excellence**

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

### **c. Accountability**

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

### **d. Transparency**

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

### **e. Respect**

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

# AN INTRODUCTION TO THE ORGANISATION

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## 2.1 Strategy Objectives and Initiatives

- Establish and manage archives of visual arts and crafts
- Preserve and protect the Namibian visual arts and crafts heritage, forming part of the gallery's collections and documentation under the Gallery's care
- Research, document and publish visual art and crafts
- Hold public exhibitions of visual art within or outside Namibia. Preserve, exhibit and make accessible Namibia's visual art heritage
- Develop public interest in arts and crafts
- Ensure that works of art are accessible and exhibited to the public both for viewing and for study and research
- Promote the public's enjoyment and understanding of visual art and other fine art in all the regions of Namibia
- Encourage the production of works of art in Namibia
- Promote Namibian art and artists
- Promote the exchange of ideas in art on an international level and participation in international exhibitions in art
- Develop education programs in education activities and collaborate with schools, colleges, other education bodies, museums, libraries and archives in such activities
- Sustain initiatives consistent with or in support of the objects of the Gallery
- Exercise custody over the Government collection of artworks
- Research, document and restore works of art
- Provide curatorial services in and for Namibia
- Inform itself and impart knowledge about international standards and ethics in curation

Sheila Nakitende and Mwandale Mwanyeka,  
Pamoja; 2017 Tulipamwe Collection

## 2.2 Strategic Partners

### State

1. Ministry of Education, Innovation, Youth, Sports, Arts and Culture (MEIYSAC)
2. Ministry of Finance
3. Ministry of International Relations and Trade
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

### Associations

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

### Private Sector

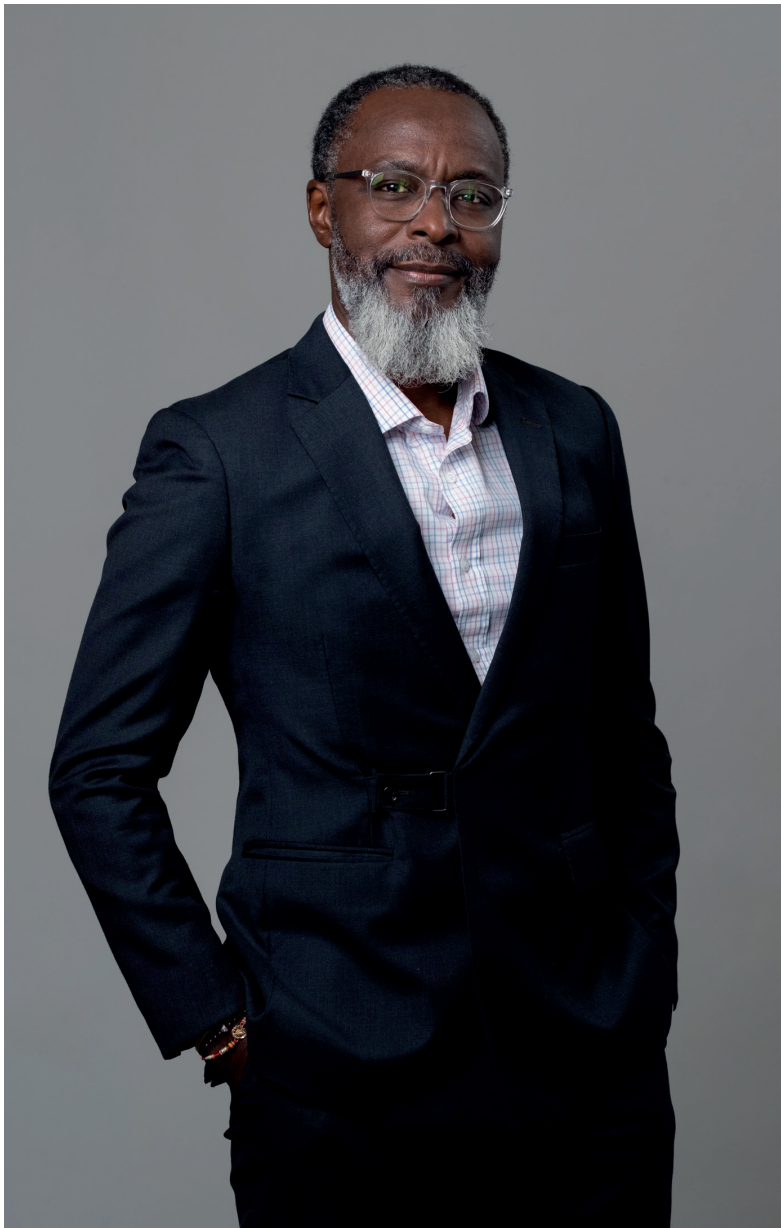
1. Bank Windhoek (BWK)
2. First National Bank (FNB)
3. Rand Merchant Bank (RMB)
4. Standard Bank (SBN)
5. NEO Paints
6. Old Mutual



# CHAIRMAN'S REPORT

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It is with great pride and a deep sense of responsibility that I present the Chairperson's Report for the National Art Gallery of Namibia (NAGN) for the 2024/2025 financial year. This report offers a reflection on our achievements, challenges, and strategic growth as we continue to serve as a cornerstone of the Namibian visual arts and culture fraternity.



"As we prepare for the 2025/2026 financial year, our focus remains clear: to strengthen NAGN's role as a national cultural hub that celebrates, preserves, and advances Namibian visual arts and crafts."

**Abius Akwaake**  
Chairperson of the NAGN  
Board of Trustees

### **A Year of Artistic Resilience and Renewal**

The past financial year was marked by significant transformation and renewed energy across all areas of the Gallery's operations. In alignment with our mandate to preserve and promote Namibian art and culture, NAGN continued to support local artists, expand our public engagements, and invest in curatorial excellence.

### **Governance and Oversight**

The Board of Trustees maintains a strong governance oversight throughout the year, ensuring that all activities are aligned with our institutional strategy, public accountability standards, and the directive of the Ministry of Education, Innovation, Youth, Sport, Arts and Culture (MEIYSAC). Regular audits, policy reviews, and performance assessments are conducted to strengthen transparency and operational efficiency for an impactful strategic outcome. We are particularly proud of the steps taken toward improving stakeholder engagement and advancing good governance principles through greater board diversity, artist representation, and feedback channels for the public.

### **Financial Sustainability and Resource Mobilisation**

In an increasingly challenging funding environment, NAGN made deliberate efforts to leverage on existing income streams, such as the Framing Workshop, funding proposals and strategic partnerships. Our financial results for the year reflect disciplined spending and gradual growth in own-revenue generation from exhibitions, venue hire, and educational programs.

### **Accessibility and Inclusion**

Another highlight of the year was our expanded school visits, which complemented art lessons, school tours and outings, resulting in the reach of over 1,000 learners from across the country visiting the NAGN premises. Furthermore, the Gallery seeks to actively upskill staff in areas such as digital archiving to enhance current preservation methods and ensure an extensive lifespan of the artwork.

### **Looking Ahead**

As we prepare for the 2025/2026 financial year, our focus remains clear: to strengthen NAGN's role as a national cultural hub that celebrates, preserves, and advances Namibian visual arts and crafts. The upcoming strategic review will guide us in further aligning our activities with the Namibia Arts, Culture and Heritage Policy 2025-30, the National Development Plan 6 and ultimately Vision 2030, ensuring our relevance in a rapidly evolving creative economy.

### **Appreciation**

I extend heartfelt appreciation to my fellow board members for their dedication and insight, to the Director and NAGN staff for their tireless work, and to the artists whose creativity continues to shape our national identity. Together, we affirm our commitment to cultural excellence, accessibility, and transformation.

# DIRECTOR'S REPORT

---

It is with great pride and renewed commitment that I present this Director's Report for the National Art Gallery of Namibia (NAGN) for the period 01 April 2024 – 31 March 2025: a year marked by bold creativity, collaborative energy, and deepened engagement with our diverse artistic heritage.



"Looking forward, the NAGN remains committed to transparency, access, and transformation. We have been encouraged by the enthusiastic response to our 2024/2025 Open Call, and we anticipate a richly diverse exhibition schedule ahead."

**Michelle van Wyk**  
Director of the National  
Art Gallery of Namibia

The past year has seen the Gallery strengthen its role not only as a custodian of Namibian visual culture but also as a dynamic platform for artistic expression, critical thought, and national reflection. Through our exhibitions, partnerships, and outreach, we have continued to champion the voices of both emerging and established artists while preserving and celebrating the historical and contemporary narratives that shape our society.

We began the exhibition calendar with Artistic Research and Communal Knowledge (ARCK): Reconnecting with Returned Cultural Belongings—a powerful and timely exploration into repatriation, memory, and healing. This was followed by thought-provoking showcases such as Bearings by Nicky Marais, New Beginnings by COTA graduates and alumni, and Earthbound: Archived and Collected, composed of sculptures from the Permanent Collection, which demonstrated how Namibian sculptors are fusing tradition with sustainability.

We also celebrated personal and national legacies through exhibitions such as Celebrating Trudi Dicks and the emotionally resonant Tribute to Dr Sam Nujoma, which was displayed at the Gallery and the Heroes Acre. These initiatives reflected the power of visual-arts in nation-building and remembrance.

Our final quarter commenced with Traces of Feminism, an important exhibition introducing feminist perspectives within Namibian art and engaging students from the College of the Arts (COTA) in research and conceptual development for a follow-up exhibition. This collaboration speaks directly to our commitment to mentorship and the nurturing of young voices in the arts.

Exhibitions such as Earth to Light by the Whuda Marble Art Namibia collective and Art Through the Eye of an Artist by Andrew van Wyk reflected the innovation and introspection that continue to define Namibian contemporary art. These exhibitions brought forward new materials, techniques, and thematic depths, engaging the public in meaningful dialogue.

Alongside exhibitions, the Gallery has strengthened its educational and community engagement through walkabouts, brainstorming sessions, and studio visits, ensuring that our audiences do not merely observe but participate in the evolving cultural conversation.

Looking forward, the NAGN remains committed to transparency, access, and transformation. We have been encouraged by the enthusiastic response to our 2024/2025 Open Call, receiving a wide range of applications from across Namibia and abroad, and we anticipate a richly diverse exhibition schedule ahead.

I would like to thank the NAGN team, our collaborators, partner institutions, artists, and the public for their unwavering support, creativity, and shared belief in the role of art as a vehicle for understanding, expression, and connection. Together, we continue to grow not just as an institution, but as a home for Namibian visual arts in all its complexity and brilliance. Looking forward, our collective goal is to extend the reach of the Gallery's offering into multiple regions as we commit to growing internally and to serving Namibia with pride.

# THE BOARD OF TRUSTEES

The NAGN Board of Trustees consists of seven dedicated individuals who collectively bring a wealth of expertise, leadership and vision to the organisation. Together, they provide strategic oversight and uphold the institutional commitment towards excellence.



**ABIUS AKWAAKE**

Chairperson of the NAGN  
Board of Trustees



**NDAPEWOSHALI  
NDAHAF A ILUNGA**

Vice-Chairperson of the NAGN  
Board of Trustees and Chairperson  
of the Audit and Risk Governance  
Committee



**SEBULON  
CHICALU**

Trustee, Chairperson of the  
Human Resource Committee and  
Vice-Chairperson of the Audit and  
Risk Governance Committee



**NATACHE  
IILONGA**

Trustee and Chairperson of the Arts  
Collection Acquisition Committee



**LOIDE  
SHAPARARA**

Trustee and Vice-Chairperson of the  
Human Resource Committee



**SARA  
NAKALILA**

Trustee



**M'KARIKO  
AMAGULU**

Ex-Officio Member



**KACHANA  
SEIZUNI**

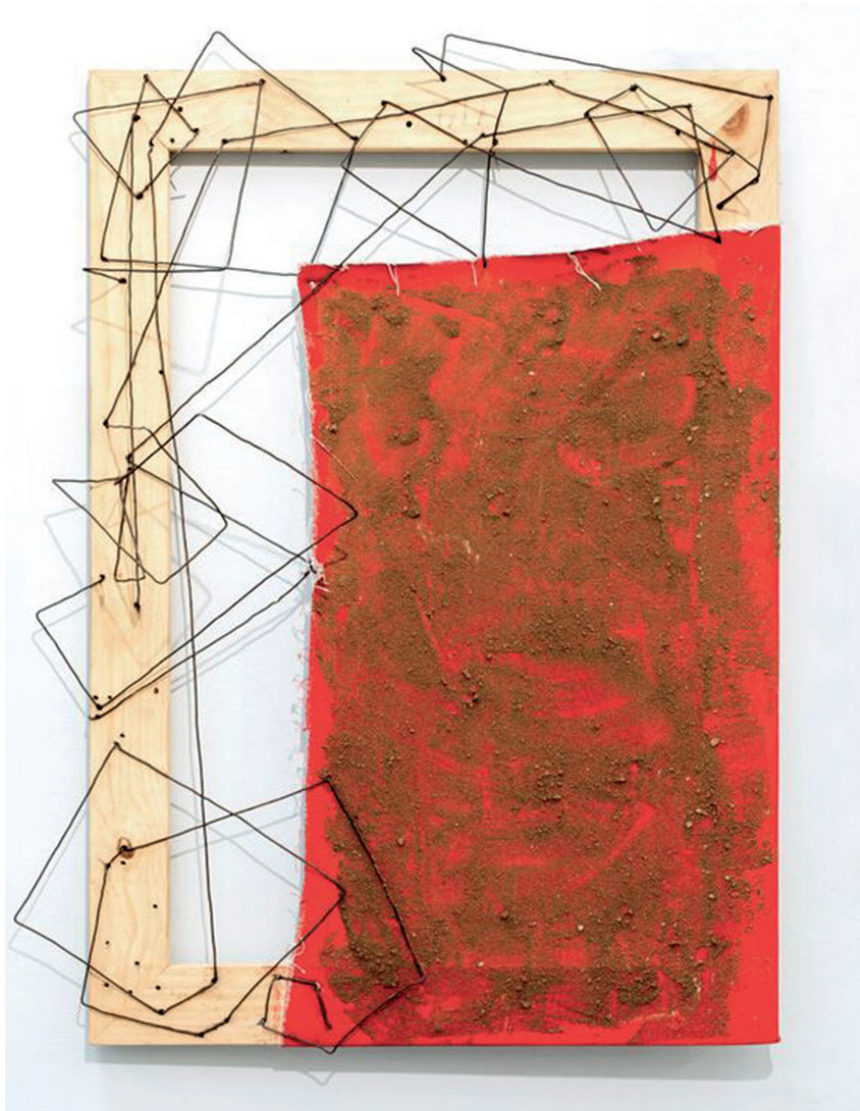
Part-time Secretary of the NAGN  
Board of Trustees



**MICHELLE  
VAN WYK**

Director of the National Art  
Gallery of Namibia

Unspecified; 2017 Tulipamwe Collection



# THE NAGN TEAM

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The NAGN team remains committed to fostering a space where art connects people, sparks dialogue and inspires future generations.



**MICHELLE  
VAN WYK**

Director



**NDEENDA SHIVUTE-  
NAKAPUNDA**

Chief Curator



**BEAU-ANN  
FERRIS**

Manager: Marketing and  
Communications



**VACANT**

Manager: Corporate  
Services



**BENARD  
KARAERUA**

Senior Accountant



**NOAH  
NIKANOR**

Senior  
Technician



**NELAO  
KAMATI**

Senior Human  
Resources Officer



**VACANT**

Logistics  
Coordinator



**BAYRON  
VAN WYK**

Exhibitions  
Curator



**VACANT**

Assistant Accountant



**VACANT**

Marketing and Communications  
Officer



**JEFFREY  
GASEB**

Gallery Technician



**PAUL  
MUZORONGONDO**

Framing Technician



**DEON  
KEIB**

Framing Technician



**NAOMI  
TJATIRANI**

Secretary to the Director and  
Senior Management



**NINA  
LIYEKE**

Curatorial Administrator



**SCHARIFA  
HASLOND**

Front Desk Administrator and  
Secretary to Middle Management



**LESLEY  
KARUUO**

Driver / Messenger



**EBSON  
HAMAUKA**

Cleaner / Messenger



**IRJA  
KAMULE**

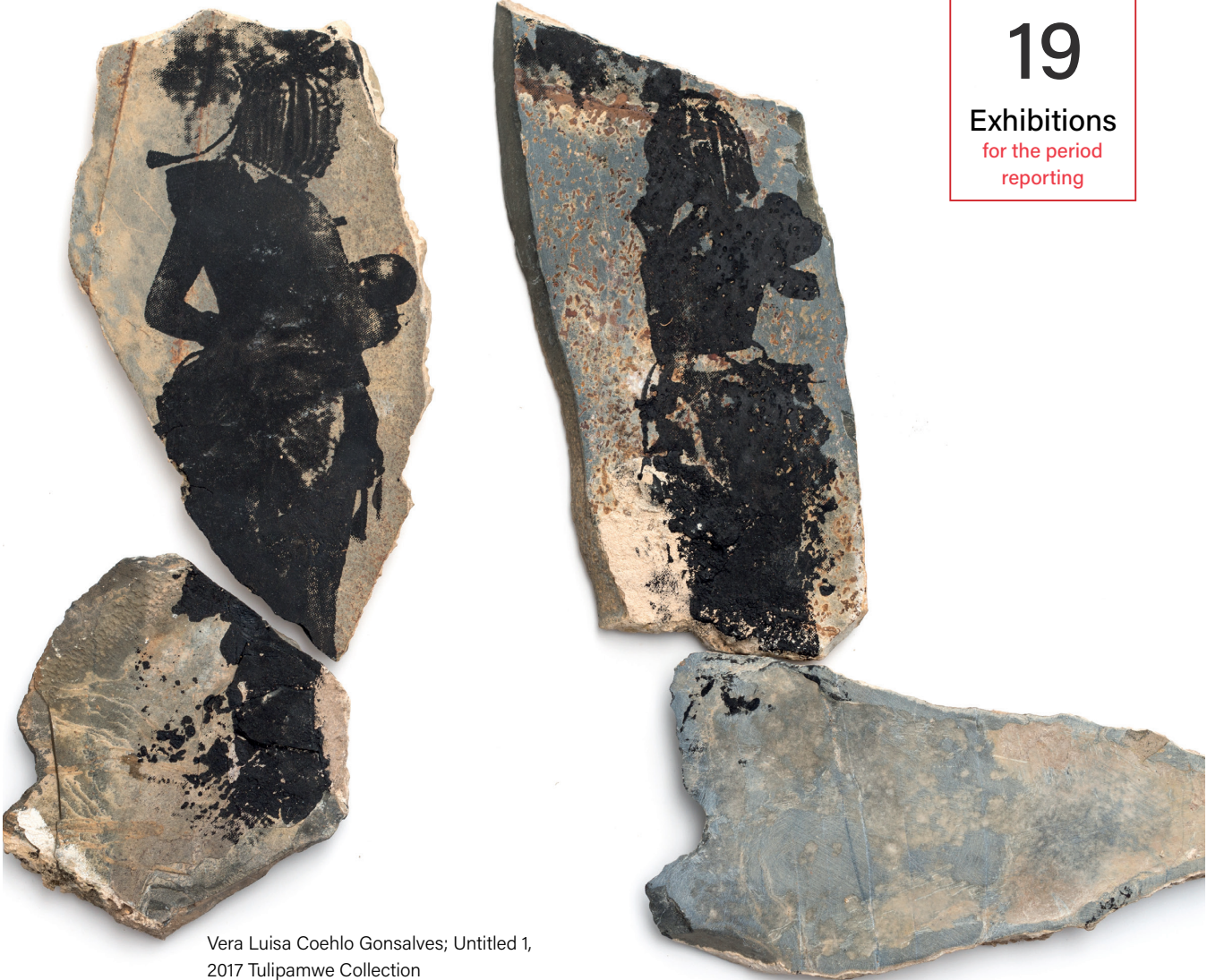
Cleaner / Messenger

# THE CURATORIAL PORTFOLIO

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Through its extensive activities, the Department aims to foster growth in the visual arts sector to connect the Namibian visual artists with opportunities in Namibia, regionally and internationally.

Namibia's art landscape (as in many other parts of the world) is constantly evolving into new directions, and the Curatorial Department wishes to take a leading role in this process, ensuring that it is truly representative of the arts community and responsive towards their needs.



**19**  
Exhibitions  
for the period  
reporting

Vera Luisa Coehlo Gonsalves; Untitled 1,  
2017 Tulipamwe Collection

As the National Art Gallery of Namibia (NAGN) is the main custodian of Namibia's visual arts, the Curatorial Department is strategically positioned within the institution to provide artistic and curatorial direction and ensure support and guidance to the visual arts community. The larger part of NAGN's staff complement thus operates within the Curatorial Department, encompassing both curatorial and technical expertise.

Through its extensive activities, the Department aims to foster growth in the visual arts sector to connect Namibian visual artists with opportunities in Namibia, regionally and internationally.

Namibia's art landscape (as in many other parts of the world) is constantly evolving into new directions, and the Curatorial Department wishes to take a leading role in this process, ensuring that it is truly representative of the arts community and responsive towards their needs. Through such undertakings, the institution remains relevant, dynamic, and a continuous force in the sector by contributing meaningfully towards the arts community. The Department actively draws on diverse actors from the creative sector, infusing their different perspectives into its innovative curatorial approaches.

For the year under review, the Curatorial Department focused on expanding its services to NAGN's clients, mainly through a rigorous exhibition and events programme, as well as activities of the Framing Workshop. The Department has firmly integrated community-based practices into its programmes and

regularly engages with different communities at exhibitions organised by the institution.

Importantly, the Department has adopted a multidisciplinary approach to expand beyond the Visual Arts, to include a focus on other subjects such as Performance Arts (which has historically been closely linked with the Visual Arts), Anthropology and History. This is motivated by a growing number of artists who have focused on issues of Namibia's colonial past in their work. The Artistic Research and Communal Knowledge (ARCK) project, which was an ambitious undertaking by many Namibian and German stakeholders, provided visual artists with an opportunity to explore the use of communal and institutional archives, sourcing information on repatriated cultural belongings, as inspiration for their creative pieces. Interesting collaborations and works emerged from this process, which will surely be used as a framework for future similar projects in Namibia.

Namibia's youth have also been a central focus of the Department, as it developed several exhibitions through which the works of young artists were featured prominently, namely through the New Beginnings (which includes works of graduates and alumni) and Art Splash (includes second- and third-year students) showcases by the College of Arts (COTA) and the University of Namibia (UNAM) Graduate Showcase. These showcases aim to assist graduates in the visual arts to start their artistic careers, providing them with avenues through

which they receive necessary experience working with art galleries, professionals, and engage with a broader public. This also creates pathways for networking, allowing conversations with other artists – especially masters of art.

The department further notes the importance of studio visits. It has included an increased number of visits to the artists prior to the exhibitions to ensure a more streamlined approach towards the creative process with the artist and the arts administrator.

## Exhibitions: NAGN Public Call-Out



Some of the returned cultural belongings exhibited as Namibian material culture at the Artistic research and Communal Knowledge: Reconnecting with Returned Cultural Belongings (ARCK) Exhibition.

### ARCK: ARTISTIC RESEARCH AND COMMUNAL KNOWLEDGE

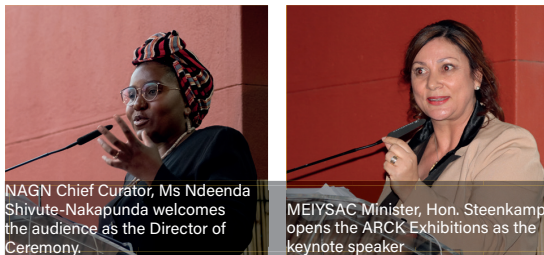
Reconnecting with Returned Cultural Belongings // 11 April 2024

The opening of the Exhibition 'Artistic Research and Communal Knowledge (ARCK): Reconnecting with Returned Cultural Belongings' project focuses on exploring the healing and creative potential of the Cultural Belongings held at the National Museum of Namibia (NMN) and offers an exceptional backdrop for unpacking the 23 repatriated cultural belongings, as well as gaining more insight into the greater collections of the NMN.

The exhibition developed from a project involving the repatriation of Namibian cultural belongings from Germany. In the 19th century, these belongings were collected by German scientists and travellers and taken up in the collections of German museums and cultural institutions.

It included fashion pieces (such as headdresses, pants), adornments (necklaces, bracelets) and household items (calabashes). These were produced from leather, ostrich eggshells. The exhibition involved Visual Artists to develop creative projects, using the cultural belongings as inspiration.

This exhibition aimed to unite people through promoting a clear understanding of the cultural belongings, as well as reactivating past knowledge and creating new narratives.

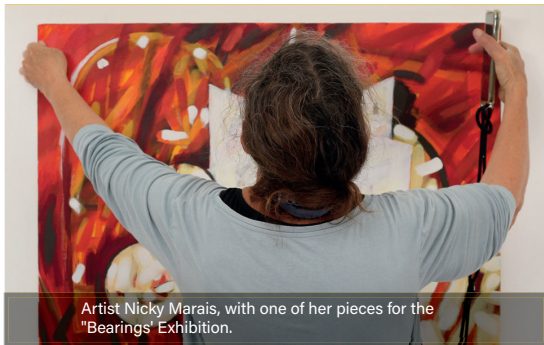


NAGN Chief Curator, Ms Ndeenda Shivute-Nakapunda welcomes the audience as the Director of Ceremony.

MEIYSAC Minister, Hon. Steenkamp opens the ARCK Exhibitions as the keynote speaker



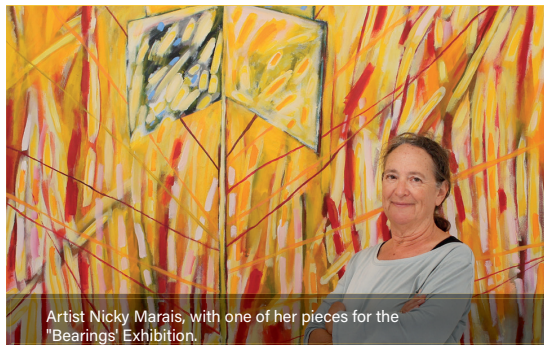
Deputy Executive Director, Mr G. Vries surrounded by the Namibian and German counterparts working on the ARCK Project.



Artist Nicky Marais, with one of her pieces for the "Bearings" Exhibition.



NAGN Exhibitions Curator, Mr Bayron van Wyk takes MEIYSAC Deputy Executive Director for Lifelong Learning, Arts and Culture, Mr Gerhard Vries through the exhibitions on show.



Artist Nicky Marais, with one of her pieces for the "Bearings" Exhibition.



Artworks and sculptures from the 'New Beginnings' Exhibition

## BEARINGS

A solo Exhibition by Nicky Marais // 27 May 2024

Nicky Marais' solo exhibition displayed work about locality, creating passageways into the unknown and ultimately reflects the process of becoming. This exhibition launch was well attended with 110 people in attendance and consisted of new large- and small-scale paintings on canvas that were produced over the course of 2023 and 2024. The artworks reflect the need to locate oneself and find one's bearings in a new environment.

Inspired in part by the artist's relocation in early 2023 from Windhoek to Oranjemund, these works draw on both new and familiar symbols and shapes. These dense, vivid paintings include forms taken from triangulation beacons in the desert outside Marais' new studio as well as forms found in a print by John Muafangejo that hangs in her living room.

## NEW BEGINNINGS

An Exhibition by COTA Graduates and Alumni // 13 June 2024

This exhibition was organised by the College of the Arts (COTA) in collaboration with the National Art Gallery of Namibia (NAGN). Marking 16 years, this endeavour continues to underscore the artistic skills of the COTA Alumni (recent and past graduates). It has become a rite of passage for graduate students who wish to establish themselves in the arts industry. It showcases the creative accomplishments of the graduates alongside that of fellow alumni who have established themselves in the arts sector.

This exhibition aimed to provide a platform where the graduates can apply the knowledge and skills gained through their studies to present creative works as practising artists.



## EARTHBOUND: COLLECTED AND ARCHIVED

A showcase of Namibian Sculptors // 19 July 2024

This exhibition was a showcase of Namibian sculptors who forge a path toward a more sustainable future through the fusion of traditional techniques and contemporary concerns.

It was a compilation of sculptural works collected from contemporary Namibian artists, historical artifacts, as well as work from the NAGN's Permanent, Government, and Tulipamwe Collection.

This display celebrated the artistry and sustainability of Namibian sculptors, further accentuating the National Art Gallery of Namibia's aim to preserve and promote Namibian art.

By inviting viewers to reflect on their relationship with the natural world and consider the impact of their choices, this exhibition offered visitors an immersive experience of the nation's creative landscape.



## CELEBRATING TRUDIE DICKS

A display of work from her personal collection // 17 AUGUST 2024

Celebrating Trudi Dicks - was a memorial exhibition which was hosted in honour of Trudi Dicks who passed away on the 13th of July. The NAGN had several engagements with the family of Trudi Dicks: Billy Dicks (widow) and Geoff Dicks (nephew) to inform them of NAGN's plans to organise an exhibition in honour of the artist.

Archival material presented biographical material of Trudi Dicks and newspaper clippings and her official website on her former exhibitions.

Works from the NAGN Permanent Collection and Heritage Collection (which is now jointly shared by the Namibia Arts Association – NAA and NAGN) were exhibited. The exhibition was opened in the Upper Gallery with family, friends and admirers of Trudi Dicks in attendance.



A ceramic sculpture submitted for the 11th Ceramics Bienalle Competition organised by the Potters Association of Namibia

### 11th CERAMICS BIENALLE

A Competition by the Potters Association of Namibia // 29 August 2024

The 11th National Ceramics Biennale, by the Potter's Association of Namibia (PAN) is an exhibition focussed on ceramic pieces and pottery.

The National Ceramics Biennale has been held for more than two decades by PAN (with the NAGN in Windhoek serving as the hosting institution). For the biennale, the ceramicists and potters submit their works for the competition.

Entries were received from different parts of Namibia: from the most rural parts (such as in the Zambezi Region) to the professional studios in urban centres: Windhoek, Swakopmund, Keetmanshoop, Rosh Pinah and Lüderitz.

Through this initiative the artists came together to exhibit original ceramic pieces. On the 24th of August 2024 entrants submitted their works to NAGN. Gallery spaces were closed to the public for PAN to undertake this task. Two NAGN staff members were on site to provide access and assistance to PAN.

The competition had two judges (one international, one local) who worked diligently to select the pieces to be exhibited at the exhibition.



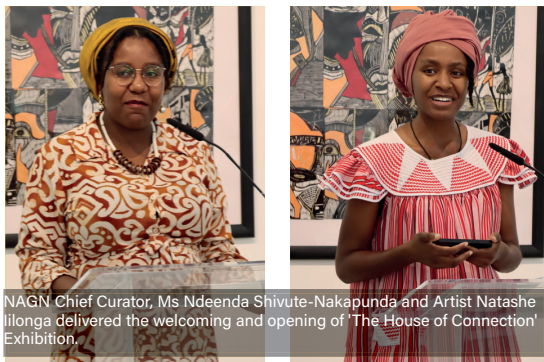
Sculptures by Duif Keyser for his solo exhibition at the NAGN, 'The Odd Ones.'

### THE ODD ONES

A Solo Exhibition by Duif Keyser // 29 September 2024

This exhibition centred on the intricate relationship between Namibia's communities and their environment. It explored the interconnectedness of humans, animals, and plants, and offers an enriching encounter with Namibia's multi-species environmental history. Through his use of steel, clay, wax, cement, and bronze, Keyser delved into the intricate, time-honoured bronze casting process to trace the connections between Namibian cultures and landscapes. Keyser's sculptures resonated with global themes of identity, memory, and transformation. The Odd Ones is a testament to the resilient spirit of Namibia, a land sculpted by both beauty and adversity.

Sculptures by the artist Elisia Nghidishange for her solo exhibition at the NAGN, 'The House of Connection'.



NAGN Chief Curator, Ms Ndeenda Shivute-Nakapunda and Artist Natashe Ilonga delivered the welcoming and opening of 'The House of Connection' Exhibition.

## THE HOUSE OF CONNECTION

A solo exhibition by Elisa Nghidishange // 10 October 2024

As the fifth solo exhibition of Namibian printmaker and sculptor, Elisia Nghidishange, this exhibition showed the latest body of work as an ambitious presentation of sculptures, reliefs and lino prints. Nghidishange's mixed media sculptures and reliefs used a combination of ceramics, welded metal, woven fabric and found objects. Through her work Nghidishange explores the intricate web of human connections, examining the profound benefits and potential pitfalls of our relationships with one another and with the objects that surround us. This diverse and complicated exhibition encouraged viewers to reflect on their connections with each other and the objects they choose to allow into their lives.



Together with the NAGN Exhibitions Curator, the graduate students from UNAM presented their work to the Directors of MINM and the NAGN during a preview of their exhibition.



Graduate students from UNAM pose with their work during the opening of their showcase.

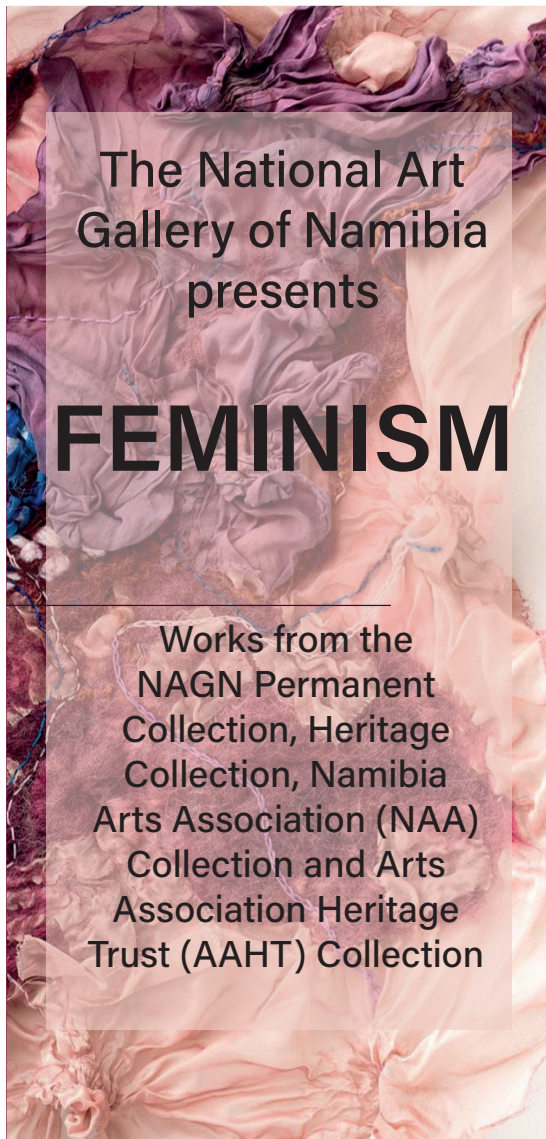


## UNAM GRADUATE SHOW

An Exhibition by UNAM Graduates // 14 November 2024

This exhibition consisted of works of graduate students from the Visual Arts Department and provided the new generation of artists the opportunity to showcase their skills and engage with a wider public. Through their works the young artists explored diverse themes covering personal identity, mental health, femininity and the environment.

The artists concentrated on the progression of their personhood, investigating and interrogating their own personal journeys through their art, and inviting the viewer on this path with them. They reflect deeply on their most intimate experiences, as the work is a reflective process of engaging with the self.



## TRACES OF FEMINISM

A group exhibition // 06 February 2025

The Traces of Feminism was hosted in NAGN's Upper Gallery, with the inclusion of traditional and contemporary perspectives of feminism. Artworks were selected from the NAGN's Permanent Collection, Namibia Arts Association (NAA) and Heritage Collection (now shared between NAGN and the NAA).

Different techniques were showcased in the exhibition, including photography, lino printing, mixed media, charcoal drawing and acrylic paintings.



## A TRIBUTE TO SAM NUJOMA

A Group Exhibition in the NAGN Foyer // 13 February 2025

Following the passing of Namibia's First President and Founding Father, (the late) Dr Sam Shafiishuna Nujoma, the NAGN dedicated Lower Foyer to the display of artistic portraits, alongside the official Presidential Portrait.



Installation shots from the 'Sam Nujoma Tribute' Exhibition

## A TRIBUTE TO SAM NUJOMA

A Group Exhibition at the Heroe's Acre // 28 February 2025

The exhibition focused on Nujoma as the leader of the liberation struggle, a diplomat and statesman. It also reflected on some aspects of his family life and encounters with fellow comrades of the liberation struggle. The exhibition was hosted at the Heroes' Acre restaurant and, and an outdoors installation was curated on the main boulevard of the Heroes Acre site.

Sculptures by the artists for their group exhibition at the NAGN, 'Earth to Light'



Exhibition goers listen to Mr Holz as he explains the intricacies of flows and folds of natural material, which inspires the marble sculptures produced by the Whuda Marble Art Collective

## EARTH TO LIGHT

A Group Exhibition by the Whuda Marble Art Collective //

06 March 2025

The exhibition included a showcase of sculptural works from Whuda Marble Art Namibia, a collective comprising five sculptors: Winfried Holze, Wolradt Sithole, William Chonderai, Isai Alfeus, Ngavee Kambezunda. Earth to Light is an exploration in the use of marble stone for artistic expression. Several features of the stone make it suitable for producing sculptural works - it is resistant to weathering, durable and polishable.



## ART THROUGH THE EYE OF AN ARTIST

A Solo Exhibition by Andre van Wyk //

27 March 2025

The exhibition was a retrospective showcase of work by the veteran Namibian printmaker, painter and photographer, Andrew van Wyk. It includes an exploration of some of the key moments in Van Wyk's career.

The showcase included works from the NAGN Permanent Collection, Heritage Collection and Private Collection from Mr. van Wyk.

His new technique is deeply inspired by his environmental surroundings, taking on a contemporary understanding and interpretation of rock painting. Using semi-precious rocks, Van Wyk grinds these into a fine powder form. The powder is used as a substitute for paint in the works and produces different pigments, which Van Wyk applies to hardboard and paper. The shimmering portraits and landscapes speak to the universal mystery that imbues his work.

## Exhibitions: NAGN Collections

Collection Type	Number of Artworks	Collection Activity	Location Notes
Permanent Collection	4	Loaned to NAA for Prof. Francois de Necker exhibition	Managed by NAGN; Part of ongoing curation and review
Heritage Collection	8	Removed for Prof. Francois de Necker exhibition	Now temporarily housed at Gallery House; security concerns noted (garage door risks)
Government Collection	not quantified	Included in collection management training and condition reporting procedures	Training covered accessioning and conservation of GRN works
JMAC Collection	10	For Omusimanekwa John exhibition and JMAC relaunch	Curator and intern visited; artworks were later moved and rehung post-exhibition

## Studio Visits

NAGN's studio visits are vital engagement opportunities between curators and artists/exhibitors. These visits help curators gain insight into the artists' creative processes, assess progress, and finalise schedules for exhibition deliverables.

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### Whuda Marble Art Namibia

21 May 2024

The Curatorial and MC Department, together with the Director, visited the studio of Whuda Marble Arts Studio for a presentation on sculptural work with Namibian marble stone as part of conceptualising their planned exhibition.

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### Duif Keyser

26 August 2024

The Curatorial and MC teams visited Duif Keyser's studio space, and what a sensational experience this was! This body of work is one of ingenuity and adeptness and promises another mind-blowing sculptural exhibition.

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### Whuda Marble Art Namibia

21 January 2025

Inspected 9 works for the Earth to Light exhibition. Works were in excellent condition, combining smooth and rough marble textures. Discussed plinth colours, netting, use of marble dust, and a potential sound piece.

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### Mechtild Merdes

31 January and 12 February 2025

Two visits were conducted. The first visit discussed unfinished work and the production schedule. The second visit resulted in the selection of 22 artworks (both framed and unframed) for the exhibition.

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### Andrew van Wyk

05 March 2025

The NAGN team evaluated new works using industrial materials and precious metals. The visit confirmed conceptual and aesthetic viability. Final selection of works for exhibition was made.



Vera Luisa Coehlo Gonsalves; Untitled 2, 2017 Tulipamwe Collection

# THE MARKETING AND COMMUNICATIONS PORTFOLIO

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Networking and collaborative activities have taken on a more prominent role for the NAGN in that benchmarking and the creation of additional stakeholder relationships remained a pivotal motivator. The solidification of relationships across the public and private sector holds that the NAGN is positively steering in an upward trajectory and particularly welcomed this for the 2024/2025 financial year.

With an intentional approach to excellent service delivery, the Marketing and Communications Department remains a source of consistent interaction public interaction and a cornerstone support function to the various NAGN departments.

With a steady incline in our online presence, the Gallery boasts a traffic index of nearly 10,000 visitors for the period reporting. This, coupled with the extensive work done on the NAGN Website, certainly indicated a progressive growth index for the NAGN on which the Marketing and Communications Department is keen to capitalise.

## Event Management

The NAGN continues to receive an array of requests for the use of the NAGN venues, for official use and otherwise. The range of events allows the department to diversify its service offering aswell.

## Strategic Partnerships

The Marketing and Communications Department

has been actively involved in discussions with potential collaborators and has noted their eagerness to work with the NAGN. The benefits of working with the NAGN stem from our convenient location, our venue size, our artists' base, as well as our connections with the local media and sector.

## Communications

The department has taken up an increased number of interviews, expanded social media captions, and elaborated sharing of curatorial texts with stakeholders to ensure the existing gaps do not grow and to mitigate any risk of non-communication.

## Branding

For the period under review, the institution has started using an alternative logo, with a rebranding initiative underway. While the logo is not a new face for the NAGN, it has already aided the transformation of NAGN's corporate identity.

## Media

The NAGN maintains a good relationship with the media in Namibia and continues to pursue networking activities in this regard. We continue to focus on developing our media relations with the local publishing houses, broadcast outlets, as well as communication and public relations officials from ministerial offices.

## 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 of the NAGN activities and remains a key player in aiding the

institution to reach its strategic objectives.

## Stakeholder Engagements: External



The NAGN exhibited at the Namibia Tourism Expo

### Namibia Tourism Expo

24 - 26 April 2024

The NAGN participated in the 2024 Tourism Expo, organised and facilitated by the Namibia Media Holdings (NMH). The NAGN was able to exhibit across two stalls, whilst paying only for one – courtesy of NMH.

The three-day event focused on creating public awareness on the importance of tourism in Namibia, and the NAGN used this opportunity to further boost its brand identity and enhance positive stakeholder relations.

### Windhoek //Ae //Gams Arts and Culture Festival

24 - 26 April 2024

Approached by the City of Windhoek, NAGN was requested to assist with the concept for the Live Craft Classes and to bring a large number of visual artists to the site of the festival. The NAGN assisted in mobilising various artists to set up their stalls and sell their artwork.



The NAGN sets up stall at the festival for artist David Amukoto



### Strauss & Co Art Valuation Cocktail Event

29 April 2024

Together with her team, the NAGN Director attended the Art Valuation Cocktail Event. This event presented Windhoek residents with an exclusive opportunity to have their artworks assessed and valued by experts from Strauss & Co.

## Public Sector Knowledge Management Policy: Awareness and Validation Workshop

21-22 May 2024

The NAGN was invited to attend the Public Sector Knowledge Management Policy Awareness and Validation Workshop to offer input on the Public Sector Knowledge Management Policy (PSKMP). The document has been crafted to embed a knowledge management culture in the Public Sector to improve service delivery by creating conditions conducive to knowledge work and to contribute towards Namibia's transition to a knowledge-based economy as envisioned by Vision 2030.

The Policy follows a problem-solution pattern as it advocates targeted solutions to address key challenges hampering improved service delivery in the Namibian Public Sector. Thus, this Policy also complements the Public Sector Innovation Policy (PSIP) and the National Science, Technology and Innovation Policy (NSTIP) in their quests to contribute towards the attainment of Vision 2030.

## The Portuguese National Day Celebrations

11 June 2024

The NAGN hosted the Portuguese Embassy for their National Day Celebrations on Tuesday, 11 June 2024, in the Main Gallery and the Pashuka Multipurpose Venue.



NAGN's Beau-Ann Ferris welcomes NACN's Gretta Gaspar during her courtesy visit to the Gallery

## Courtesy Visit from the NACN

13 June 2024

The Administrator from the NACN paid a courtesy visit to the NAGN to view the artwork in anticipation of the COTA New Beginnings Exhibitions. Ms Gretta Gaspar extended her well-wishes to the institution and commended the NAGN on a job well done.

## The Technovation Social

19 June 2024

The Namibia Investment Promotion and Development Board (NIPDB), in collaboration with FNB Namibia, hosted the third annual TechNovation Social-themed, "Bringing creators and customers together" at the premises of the City of Windhoek.



## Feedback Session on the Occupational Safety and Health (OSH) Bill

25 June 2024

The Manager: Marketing and Communications, Senior Human Resources Officer and the Driver/Messenger attended the stakeholder consultation on the draft Occupational Safety and Health (OSH) Bill. This was on the invitation extended to the NAGN by the Ministry of Labour, Industrial Relations and Employment Creation (MLIREC).

## Opening of St Paul's Annual Art Exhibition

22 July 2024

The Director, a proud alumnus, opened the St Paul's College Annual Art Exhibition and offered the attendees some inspiring words about art in the education sector.



NAGN's Michelle van Wyk opens the St. Paul's School Exhibition

## Jewellery Training for UNAM Design Students

25 July 2024

In preparation for the upcoming Namibia Diamond Trading Company (NDTC) Shining Lights Awards jewellery design competition, the NAGN Director assisted a group of UNAM students by facilitating workshops that focused on technical design considerations for the esteemed jewellery competition.



NAGN Michelle van Wyk teaches UNAM students some elements of design thinking

## Inauguration of the Bom Jesus Shipwreck Room

20 August 2024

The NAGN had the privilege of attending the BOM JESUS Shipwreck Exhibit Inauguration in Oranjemund on 20 August 2024. The exhibition, which opened at the Jasper House Museum, depicts artefacts found onboard the Bom Jesus ship that set sail from Lisbon, Portugal, on 07 March 1533.

The remains of the shipwreck were found in 2008 during mining activities by Debmarine. The exhibition room was inaugurated by Hon. Faustina Caley and is a testament to the importance of conservation and heritage preservation.



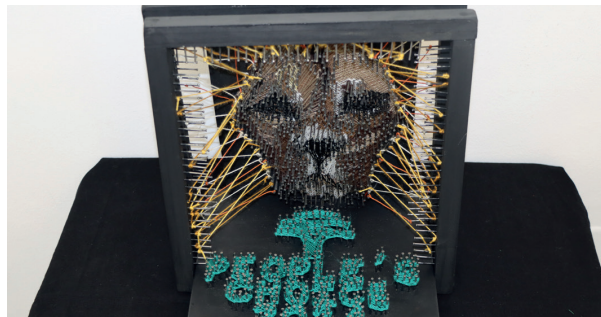
Officials from MOEAC, the Portuguese Embassy, OMDs and the /Karas Regional Council attended the inauguration of the Shipwreck Museum in Oranjemund

## FNB Commercial Trophy Awards

03 October 2024

The NAGN was approached by the First National Bank of Namibia to produce a set of trophy awards for their commercial awards ceremony. The NAGN enlisted the help of three Namibian artists, Saima Iita, Ndako Nghipandulwa and Ismael Shivute to produce the following awards:

1. The Big Five
2. The Cluster of the Year Award
3. The People's Choice Awards x 3
4. The CEO's Award



Awards produced by artists Saima Iita, Ismael Shivute and Ndako Nghipandulwa

## The NACN Panel Discussions

08 - 11 October 2024

The National Arts Council of Namibia (NACN) hosted a four-day Panel Discussion Series at the Gallery, discussing the future of Namibia's creative sector. Experts, artists, and industry stakeholders explored the key subsectors: Performing Arts and Festivals, Culture, Heritage and Literature, Visual Arts and Crafts, and Audio-Visual Design and Creative Services. The discussions focused on the professionalisation and regulation of the creative industries, enhancing relationships between artists and suppliers, and identifying the support and development needs of the industry. The panel discussions further sought input into the crafting and review of regulations of the NACN Act No.1 of 2005.

## Museum's Association of Namibia Annual General Meeting

21-24 October 2024

The meeting theme was the role of museums in healing, education and research and was well attended by museum representatives and MAN members from across Namibia.

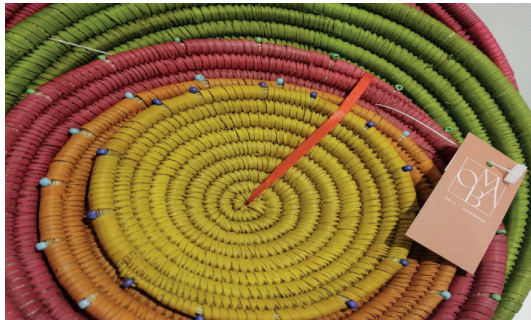
The NAGN Director presented on "The Role of Artducation: A Perspective from the National Art Gallery of Namibia." She further outlined the gallery's mandate to serve as the national custodian of visual arts in Namibia, promoting cultural heritage and human connectedness, and further emphasised the value of arts in education across age groups and with a wide array of audience.



f.l.t.r. NAGN's Bayron van Wyk, Michelle van Wyk, Beau-Ann Ferris and Lesley Kuruuo attends the launch of the Museum of Namibian Fashion.



Participants at the MAN AGM



## Closing of Roots and Resilience Exhibition

14 February 2025

The Roots and Resilience exhibition closed with a sponsorship event. Here, First National Bank (FNB) presented a cheque to the Omba Arts Trust, through an intimate event with OMBA staff members and ten attendees from FNB.

## The Launch of the Namibia Arts, Culture and Heritage Policy 2025/26 - 2029/30

17 March 2025

The Ministry of Education, Arts and Culture launched the Namibia Arts, Culture and Heritage Policy (2025/26 - 2029/30) on Monday, 17 March 2025, at the National Theatre of Namibia (NTN) Foyer. The policy represents a critical step in strengthening Namibia's creative and cultural industries, fostering national identity, and positioning arts, culture, and heritage as drivers of sustainable development.

The event created a platform for stakeholders to engage on the policy's overarching objectives and to give direction regarding the role of sector stakeholders to promote and develop the Culture and Creative Industries and cement their role in national development.

# Stakeholder Engagements: Internal

## NAGN and NMH Meet to discuss Art Educational Booklet

16 May 2024

The NAGN attended a meet and greet session with NMH to discuss the probability of developing and printing an art educational booklet as a collaborative project between NAGN and NMH. This meeting was attended by Octavia Tsibes, NMH Journalist, and two other colleagues working on their educational booklets as well as on the printing production, as well as the Director and the Manager: Marketing and Communications.

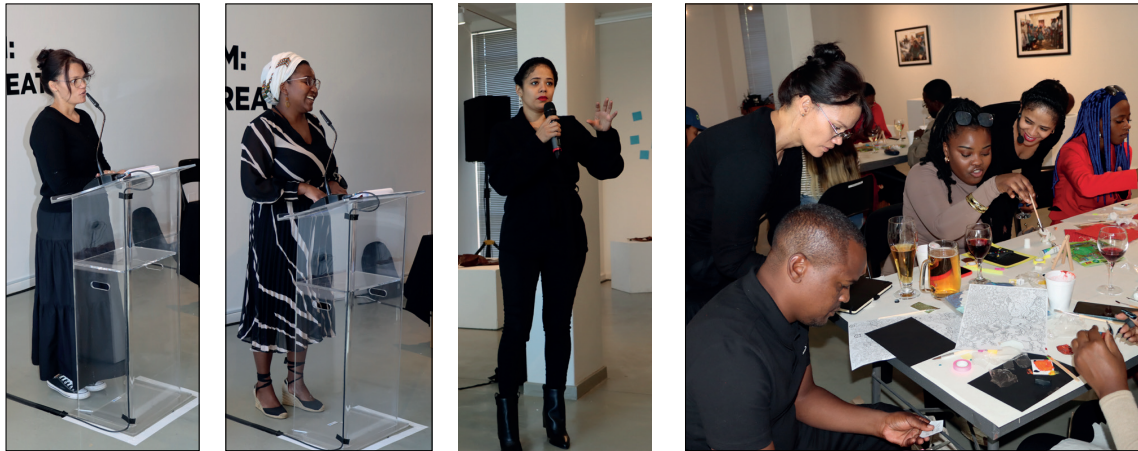
## NAGN Media Day

24 May 2024

In an effort to further boost relations with the local media, the institution hosted an interactive Media Day. The objective of the activity was to sensitise the media to the activities of the Gallery, whilst gaining a perspective on their reporting requirements. The day was an incredible success, with the NAGN forging relations with various local media houses, which culminated in the development of a collective WhatsApp group. The group has also been instrumental in streamlining communication.

The NAGN had a total of 32 media personalities attend and register their details for listing on the NAGN WhatsApp group.

The programme was well set out and ranged from the NAGN Staff introductions to the media, the purpose of the event and an overview of the exhibitions and events calendar, to a presentation by the Director which looked at the NAGN stakeholders, our purpose and intentions for the year, as well as soliciting commitments from the Media in terms of their support to the NAGN.



NAGN's Beau-Ann Ferris, Ndeenda Shivute and Michelle van Wyk present an institutional overview to the local media practitioners at the NAGN Media Day.



## NAGN Heritage Week Workshops

16 - 2- September 2024

For the 2024 Namibian Heritage Week celebrations, the NAGN hosted a series of workshops titled: Crafting as a Conduit for Sustainable Growth: Rebuilding Communities, Reimagining Culture and Remaking Tradition. The workshops were intended to build on existing efforts aimed at developing Namibia's craft sector (which is a core mandate of the NAGN). Additionally, the NAGN had previously hosted a market for crafts in its Pashuka Multipurpose Venue to aid the commercialisation of the artworks and provide income for the Namibian craftsmen and craftswomen. While this activity has undergone a temporary cease, the workshops from the Namibia Heritage Week continued to highlight the need for similar interactive activities as a way of revitalising the crafts and increasing new feet into the NAGN.

The workshops were attended by students from the International Training College Lingua and the University of Namibia (UNAM), as well as students and teachers from St George's Diocesan School. These workshops presented an opportunity to complement classroom teaching with practical training. Corporate representatives from the Museums Association of Namibia (MAN), Nedbank Namibia, the Franco Namibian Cultural Centre (FNCC) and the National Art Gallery of Namibia (NAGN) were also in attendance. A total of ninety-three (93) students from different age groups attended the workshops. The themes of workshops covered diverse fields of crafts, with various facilitators as outlined below:

### Reimagining Traditions Basket Weaving by Laimi Kakolo

The facilitator, Ms Laimi Kakololo, is a Visual Artist who was taught the skill of weaving by her grandmother as a child. During the first session of the workshop, Ms Kakololo demonstrated to the students her technique of weaving the fan covers. Through conversations with the participants, they indicated how captivating weaving wool into the fan covers was.



Facilitator, Laimi Kakolo shows participants the skill of weaving a fan cover

### A Weaving of Culture and Tradition Patchwork Sewing by Ingrid Keis

Twenty-eight students from the University of Namibia (UNAM) and International College Lingua attended the workshop and learnt about Nama patchwork sewing. The workshop was facilitated by Ms Ingrid Keis, who is a seasoned seamstress, with many years of experience. Ms Keis integrated elements of storytelling in the workshop. During the session, she narrated the experiences of some of Namibia's communities. The participants created a blanket from ShweShwe fabrics, comprising different designs (i.e. colours and patterns). NAGN's curators used the blanket as a symbol of community-building.



Facilitator, Ingrid Keis shows participants the skill of patchwork making



**Traces of Heritage  
Starch Resist Pattern Making  
by Beau-Ann Ferris**

Beau-Ann Ferris, who studied Textiles as a second major, facilitated the workshop on starch-resist printing. With accolades from Hedmark University College in Norway and the University of Namibia (UNAM) in this field, Mrs Ferris presented these skills to the 11 participants from the International Training College Lingua and UNAM.



Facilitator, Beau-Ann Ferris shows participants the skill of starch resist pattern making

**Changing Perspectives  
Soap Carving by Wolradt Sithole**

This workshop explored the skills of sculpting and zoomed in on the most basic elements of soap carving. With the guidance of the facilitator, Sculptor Wolradt Sithole, who is presently part of the Whuuda Marble Collective, they meticulously carved out their specific shapes using a bar of Sunlight soap and a set of (Lino) carving tools.



Facilitator, Wolradt Sithole shows participants the skill of soap carving

**Links of Culture and Community  
Jewellery-making by Michelle Olga van Wyk**

Goldsmith and Director of the NAGN, Ms Michelle Olga van Wyk, facilitated the workshop. The targeted audience for the workshop was representatives from corporations.

Specialised equipment and tools were used, and a fee of N\$100.00 was charged for the workshop.



Facilitator, Michelle van Wyk shows participants the skill of jewellery making

## NAGN Announces Substantive Board

19 December 2024

The NAGN announced the appointment of its substantive Board of Trustees for 2024 – 2027. As Mr Sebulon Chicalu, Ms Loide Shaparara, Ms Natache Ilonga, and Ms Sara Nakalila take up the role of trustee, Mr Abius Akwaake was announced as Chairperson, with Ms Ndapewoshali Ndahafa Ilunga as Vice-Chairperson, and Ms M'kariko Amagulu as an ex officio member. The appointments, effective 01 August 2024 to 31 July 2027, were made in accordance with the Public Enterprises Governance Act (PEGA) No. 1 of 2019. The NAGN is confident that together with the appointment of this vibrant and diverse Board, it can continue to leverage emerging trends in the museum's sphere to evolve NAGN's service offerings and sustainability efforts, but most importantly to find grounding with institutional policy, strategy and risk management. One of the main objectives remains to consistently morph the NAGN campus and experience with intentional storytelling, as a way of remaining one of Africa's top museums.

### Announcement of NAGN Board of Trustees

The National Art Gallery of Namibia (NAGN) is pleased to announce the appointment of its substantive Board of Trustees for the period 2024 - 2027, effective 01 August 2024. The appointments were made in line with the Public Enterprises Governance Act (PEGA) No. 1 of 2019.



**Mr Abius Akwaake**  
Chairperson



**Ms Ndapewoshali Ilunga**  
Deputy Chairperson



**Mr Sebulon Chicalu**  
Trustee



**Ms Loide Shaparara**  
Trustee



**Ms Nataché Ilonga**  
Trustee



**Ms Sara Nakalila**  
Trustee



**Ms M'kariko Amagulu**  
Ex Officio Member



**Ms Michelle van Wyk**  
NAGN Director

The NAGN is excited about your contributions to the institution and looks forward to this new chapter as the institution continues to expand and flourish.



SCAN ME



## NAGN Develops ISBP with UNDP Accelerator Lab

03 - 07 February 2025

Session with the United Nations Development Plan (UNDP): Accelerator Lab to develop the NAGN Integrated Strategic Business Plan (ISBP) for the period 2025–2029.

The session saw incredible teamwork towards the building of a collective strategic document which speaks to the implementable objectives for the next five years. The ISBP forms part of the NAGN's vision to set key goals for the future that contribute towards fulfilling its mandate as well as address the growing need to become financially sustainable.

## NAGN Collaborates with Peace Corps for a Response Volunteer

25 February 2025

Following the interest expressed by the NAGN to work with a response volunteer to perform grant writing, the Peace Corps reached out to discuss the onboarding of this individual.

This unfortunately did not materialise, but the experience gained from the process will aid the NAGN in similar future projects.

# Stakeholder Engagements: Side-Events

## ARCK Panel Discussion

25 April 2024

As an extension of the Artistic Research and Communal Knowledge: Reconnecting with Returned Cultural Belongings (ARCK) Exhibition, the NAGN hosted a panel discussion to address and understand the concept of Namibian material culture post repatriation.

The dialogue looked at the concept of material culture in the Namibian setting, its associated use and meaning, as well as deliberating on themes of cultural heritage, national identity, and access to these significant historical treasures for appreciation and awareness.



Kelvin Chiringa from Desert Radio moderates the panel discussion during the ARCK Exhibition

## Bearings Exhibition: An Art Talk by Artist Nicky Marais

08 June 2024

Nicky Marais, who opened her exhibition on Thursday, 30 May 2024 and held her Art Talk on Saturday, 08 June 2024. During this event, she spoke to attendees about her process and journey. She was vulnerable whilst sharing her personal experiences and moving to a remote town, which was when she started working on the collection for this exhibition.



Artist Nicky Marais moderates her creative process for her solo show, the 'Bearings' Exhibition



## COTA Happy Art Hour

19 July 2024

The NAGN hosted a Happy Art Hour social event linked to the 'New Beginnings' Exhibition.

The Happy Art Hour, a relaunched event of the NAGN, came back after a long hiatus and welcomed all art enthusiasts for a casual walk through the gallery, whilst witnessing a variety of artistic demonstrations by Frans Nambinga, Wolradt Sithole, Leonard Kamanya, Ryan de Wee and Esneya Zulu.



During this event, the NAGN had on display the COTA New Beginnings annual graduate show, as well as the continued Artistic Research and Communal Knowledge: Reconnecting with Returned Cultural Belongings Exhibition.

It also showcased a display of work from its collections titled, 'Earthbound: Collected and Archived'. Tickets were sold for N\$50.00 and were accompanied by a complimentary delicious cup of soup and vetkoek, along with other refreshments.

Artists Wolradt Sithole and Frans Nambinga perform live sculpting and painting sessions during the NAGN Happy Art Hour

## Earth to Light Exhibition: Side-Event

07 March 2025

The side-event to this exhibition was a sculpting workshop where the members of the Whuda Marble Art Collective demonstrated their skills and knowledge of the tools used to work on marble. Our exhibition side-events serve our educational objectives and promotes interaction with our local artists and their art.



Participants at the sculpting workshop

# Monitoring and Evaluation: Social Media

Below is a break down of the social media statistics over the period reporting:

## FACEBOOK

Quarter 1 Apr - Jun 24	Quarter 2 Jul - Sep 24	Quarter 3 Oct - Dec 24	Quarter 4 Jan - Mar 25
17,521	17,689	17,983	18,070

## INSTAGRAM

Quarter 1 Apr - Jun 24	Quarter 2 Jul - Sep 24	Quarter 3 Oct - Dec 24	Quarter 4 Jan - Mar 25
10,534	10,904	11,400	11,689

## LINKEDIN

Quarter 1 Apr - Jun 24	Quarter 2 Jul - Sep 24	Quarter 3 Oct - Dec 24	Quarter 4 Jan - Mar 25
1,407	1,595	2,006	2,135

# Monitoring and Evaluation: Visitor Statistics

The National Art Gallery of Namibia is honoured to have welcomed a broad spectrum of visitors throughout the period April 2024 to 31st March 2025. From students and educators to international tourists, officials, and local art enthusiasts.

Each visit underscored the Gallery's role as a vibrant space for cultural exchange, learning, and creative engagement. We are proud to have served as a hub where Namibian visual arts could be explored, appreciated, and celebrated by diverse audiences across this reporting period.

## NAGN VISITOR NUMBERS

Quarter 1 Apr - Jun 24	Quarter 2 Jul - Sep 24	Quarter 3 Oct - Dec 24	Quarter 4 Jan - Mar 25
2,243	3,319	2,443	1,896

**9,901**

Visitors  
for the period  
reporting

# THE AUDITED ANNUAL FINANCIAL STATEMENTS

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## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### General Information

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

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Contents

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

	<b>Page</b>
Trustees' Responsibilities and Approval	3
Independent Auditor's Report	4 - 6
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 2025

### Trustees' Responsibilities and Approval

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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 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 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 2026 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 Thursday, 18 September 2025 in a Special Board Meeting, where they considered and approved the Annual Financial Statements for the period 01 April 2024 - 31 March 2025 for onward submission to the AGM for approval. The annual financial statements for this reporting period are signed on its were approved by the Trustees on its behalf by:

#### Approval of annual financial statements



Mr. Abius Akwaake (Chairperson)



Ms. Ndapewoshali Ilunga (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 2025, 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 2025, 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.

#### **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.



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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:

- 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



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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**

**BDO Namibia  
Registered Accountants and Auditors  
Chartered Accountants (Namibia)**

**Per: Andrew Musarurwa  
Partner**

**Windhoek  
24 September 2025**

# National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

## 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 2025.

### 1. Review of financial results and activities

The annual financial statements have been prepared in accordance with Namibian Generally Accepted Accounting Practice - NAC 001 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	Appointment/ Term ended date
Mr. Abius Akwaake (Chairperson)	Appointed 01 September 2024
Ms. Ndapewoshali Ilunga (Vice-Chairperson)	Appointed 01 September 2024
Ms. Loide Shaparara (Trustee)	Appointed 01 September 2024
Ms. Natache Ilunga (Trustee)	Appointed 01 September 2024
Ms. Sara Nakalila (Trustee)	Appointed 01 September 2024
Mr. Sebulon Chicalu (Trustee)	Appointed 01 September 2024
Ms. M'kariko Amagulu (Trustee)	Appointed 01 September 2024
Ms Michelle van Wyk (Director)	
Ms. Lynette Diergaardt	Term ended on 31 August 2024
Ms. Sarah Negumbo	Term ended on 31 August 2024
Mr. Mzingisi Gqwede	Term ended on 31 August 2024
Ms. Erica Ndalikokule	Term ended on 31 August 2024

### 3. Property, plant and equipment

Property, plant and equipment and permanent art collection were acquired to the cost of N\$190,591 (2024: N\$421,108). 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

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Trustees' Report

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Postal address

PO Box 22274  
Windhoek  
Namibia

Business address

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Windhoek  
Namibia

#### 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 was appointed for a period of three (3) years.

#### 8. Dispute with the Arts Association of Namibia/ Namibia Arts Association (NAA) 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 2025.

##### Current 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.

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Statement of Financial Position as at 31 March 2025

Figures in Namibia Dollar	Note(s)	2025	2024
<b>Assets</b>			
<b>Non-Current Assets</b>			
Property, plant and equipment	2	798,061	796,694
Permanent Art Collection	3	6,918,350	6,542,000
		<b>7,716,411</b>	<b>7,338,694</b>
<b>Current Assets</b>			
Inventories	5	194,314	165,344
Trade and other receivables	4	34,941	38,071
Cash and cash equivalents	6	4,377,706	5,256,678
		<b>4,606,961</b>	<b>5,460,093</b>
<b>Total Assets</b>		<b>12,323,372</b>	<b>12,798,787</b>
<b>Equity and Liabilities</b>			
<b>Equity</b>			
Accumulated Income		6,492,848	7,563,533
<b>Liabilities</b>			
<b>Non-Current Liabilities</b>			
Deferred income	8	5,403,121	5,008,057
<b>Current Liabilities</b>			
Trade and other payables	7	203,468	7,053
Deferred income	8	-	1,501
Provisions	9	223,935	218,643
		<b>427,403</b>	<b>227,197</b>
<b>Total Liabilities</b>		<b>5,830,524</b>	<b>5,235,254</b>
<b>Total Equity and Liabilities</b>		<b>12,323,372</b>	<b>12,798,787</b>

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Statement of Comprehensive Income

Figures in Namibia Dollar	Note(s)	2025	2024
Revenue	10	743,724	349,499
Cost of sales	11	(611,511)	(269,365)
<b>Gross profit</b>		<b>132,213</b>	<b>80,134</b>
Government and other grants	12	9,070,391	10,806,629
Operating and project expenses	13	(10,273,289)	(9,706,637)
<b>Operating (loss)/income</b>		<b>(1,070,685)</b>	<b>1,180,126</b>
<b>(Loss)/Income for the year</b>		<b>(1,070,685)</b>	<b>1,180,126</b>
Other comprehensive income		-	-
<b>Total comprehensive (loss)/income for the year</b>		<b>(1,070,685)</b>	<b>1,180,126</b>

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Statement of Changes in Equity

Figures in Namibia Dollar	Accumulated Income	Total equity
<b>Balance at 1 April 2023</b>	<b>6,383,407</b>	<b>6,383,407</b>
Income for the year	1,180,126	1,180,126
Other comprehensive income	-	-
<b>Total comprehensive income for the year</b>	<b>1,180,126</b>	<b>1,180,126</b>
<b>Balance at 1 April 2024</b>	<b>7,563,533</b>	<b>7,563,533</b>
Loss for the year	(1,070,685)	(1,070,685)
Other comprehensive income	-	-
<b>Total comprehensive loss for the year</b>	<b>(1,070,685)</b>	<b>(1,070,685)</b>
<b>Balance at 31 March 2025</b>	<b>6,492,848</b>	<b>6,492,848</b>
Note(s)		

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Statement of Cash Flows

Figures in Namibia Dollar	Note(s)	2025	2024
<b>Cash flows from operating activities</b>			
Cash receipts from customers		9,817,245	9,920,505
Cash paid to suppliers and employees		(10,505,626)	(8,780,065)
Cash (used in) generated from operations	15	(688,381)	1,140,440
<b>Net cash from operating activities</b>		<b>(688,381)</b>	<b>1,140,440</b>
<b>Cash flows from investing activities</b>			
Purchase of property, plant and equipment	2	(190,591)	(421,108)
<b>Total cash movement for the year</b>		<b>(878,972)</b>	<b>719,332</b>
Cash at the beginning of the year		5,256,678	4,537,346
<b>Total cash at end of the year</b>	6	<b>4,377,706</b>	<b>5,256,678</b>



## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Accounting Policies

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#### 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, 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 of non-financial assets

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.

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.

##### 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.

##### 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 2025

### 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 2025

### Accounting Policies

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#### 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 Collections

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 Collections will flow to the entity, and the cost of the Permanent Art Collections 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 Art Collections 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 Collections 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 Collections 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 2025

### Accounting Policies

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#### 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 2025

### **Accounting Policies**

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#### **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 2025

### Notes to the Annual Financial Statements

Figures in Namibia Dollar 2025 2024

#### 2. Property, plant and equipment

	2025			2024		
	Cost or revaluation	Accumulated depreciation	Carrying value	Cost or revaluation	Accumulated depreciation	Carrying value
Arts Library	212,512	(100,548)	111,964	212,512	(79,989)	132,523
Computer equipment	740,320	(670,936)	69,384	700,960	(630,057)	70,903
Framing equipment	177,437	(177,437)	-	177,437	(177,437)	-
Furniture and fixtures	667,757	(583,426)	84,331	629,981	(540,148)	89,833
Lights and Sounds	90,103	(21,024)	69,079	90,103	(3,003)	87,100
Mobile Exhibition System	51,504	(51,504)	-	51,504	(51,504)	-
Motor vehicles	803,093	(765,974)	37,119	765,974	(765,974)	-
Office equipment	1,230,223	(804,039)	426,184	1,153,886	(737,551)	416,335
<b>Total</b>	<b>3,972,949</b>	<b>(3,174,888)</b>	<b>798,061</b>	<b>3,782,357</b>	<b>(2,985,663)</b>	<b>796,694</b>

#### Reconciliation of property, plant and equipment - 2025

	Opening balance	Additions	Additions through business combinations	Depreciation	Closing balance
Arts Library	132,523	-	-	(20,559)	111,964
Furniture and fixtures	89,833	39,361	-	(44,863)	84,331
Motor vehicles	-	-	37,119	-	37,119
Office equipment	416,335	76,337	-	(66,488)	426,184
Computer equipment	70,903	37,774	-	(39,293)	69,384
Lights and Sounds	87,100	-	-	(18,021)	69,079
	<b>796,694</b>	<b>153,472</b>	<b>37,119</b>	<b>(189,224)</b>	<b>798,061</b>

#### 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)	-
	<b>616,565</b>	<b>421,108</b>	<b>(240,979)</b>	<b>796,694</b>

**National Art Gallery of Namibia**  
 Annual Financial Statements for the year ended 31 March 2025  
**Notes to the Annual Financial Statements**

Figures in Namibia Dollar

**3. Permanent Art Collection**

	2025		2024	
Cost	Accumulated depreciation and impairment	Carrying value	Cost	Accumulated depreciation and impairment
6,918,350	-	6,918,350	6,542,000	-
				6,542,000

Permanent Art Collection

**Reconciliation of permanent art collection - 2025**

Opening balance	Additions	Total
6,542,000	376,350	6,918,350

Permanent Art Collection

**Reconciliation of permanent art collection - 2024**

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

Permanent Art Collection

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Notes to the Annual Financial Statements

Figures in Namibia Dollar	2025	2024
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#### 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 2025.

##### Current 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.

The valuation of the JMAC Collection was conducted in 2025 by Ms. Annaleen H. Eins, former Director and Curator of the National Art Gallery of Namibia. Ms. Eins is a highly regarded expert in the field of visual arts, with extensive experience in both academic and curatorial roles. She has received notable recognition for her contributions to the arts, including an award for dedication at the 4th Bank Windhoek Triennale in 2017. Ms Eins knowledge in the sector stems from attending various courses organised through the International council of Museums – ICOM and the South African Museums Association which the NAGN held a mandatory membership before Independence.

A total of 557 artworks were assessed as part of this valuation exercise. Of these, 154 works were recommended for deaccession based on the following criteria:

Substandard artistic quality; Lack of substantive content or relevance to the NAGN collection; Technical deficiencies in printmaking (e.g., misaligned layers, unclear or incomplete prints, unclean backgrounds); Weak compositional elements; Inadequate foundational drawing skills; and/or Poorly executed figure drawing, except where stylistically intentional.

The estimated net realisable value of the deaccessioned artworks is N\$68,800.00.

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Notes to the Annual Financial Statements

Figures in Namibia Dollar	2025	2024
<b>3. Permanent Art Collection (continued)</b>		
<p>The remaining 403 artworks were re-evaluated over a period of three days, from 8th to 19th June 2025. The reappraised value of these works amounted to N\$376,350.00. The valuation process comprised an assessment of the overall content of the collection; identification and removal of works that negatively impacted the overall value of the collection; and re-evaluation of the remaining artworks to determine their individual and collective value.</p>		
<b>4. Trade and other receivables</b>		
Trade receivables	23,833	14,065
Prepaid Expenses	-	12,898
Deposits	11,108	11,108
	<b>34,941</b>	<b>38,071</b>
<b>5. Inventories</b>		
Framing Workshop and Gallery Shop	194,314	165,344
<b>6. Cash and cash equivalents</b>		
Cash and cash equivalents consist of:		
Cash on hand	3,000	3,106
Bank balances	4,374,706	5,253,572
	<b>4,377,706</b>	<b>5,256,678</b>
<b>7. Trade and other payables</b>		
Trade payables	200,685	7,038
Income received in advance	15	15
Accruals	2,768	-
	<b>203,468</b>	<b>7,053</b>
<b>8. Deferred income</b>		
Deferred income	5,403,121	5,009,558
<b>Split between non-current and current portions</b>		
Non-current liabilities	5,403,121	5,008,057
Current liabilities	-	1,501
	<b>5,403,121</b>	<b>5,009,558</b>

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 prior financial year (31 March 2024), 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. The valuation of the Permanent Art Collection was performed in the current year and the value incorporated in the deferred income is N\$ 376,350 based on the valuation.

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Notes to the Annual Financial Statements

Figures in Namibia Dollar

2025

2024

#### 9. Provisions

##### Reconciliation of provisions - 2025

	Opening balance	Additions	Utilised during the year	Total
Provision for Bonus	54,437	-	(9,746)	44,691
Provision for Leave	164,206	15,038	-	179,244
	<b>218,643</b>	<b>15,038</b>	<b>(9,746)</b>	<b>223,935</b>

##### 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
	<b>226,241</b>	<b>(7,598)</b>	<b>218,643</b>

##### 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	292,175	211,790
Commission received	120,788	31,221
Rental Income	91,766	30,302
Donations received	26,046	28,189
Events Management	212,949	47,997
	<b>743,724</b>	<b>349,499</b>

#### 11. Cost of sales

Cost of goods sold	374,355	80,693
Exhibition costs (payments to artists)	237,156	188,672
	<b>611,511</b>	<b>269,365</b>

#### 12. Government and other grants

Government grants	8,348,000	8,348,000
Heinrich Boll Stiftung Project Fund Received	217,350	473,754
John Muafangejo Art Department	466,000	466,000
NAGN Roof Project	-	1,500,000
Projects Funds Received	10,000	10,000
Recoveries (Staff funds)	6,741	8,875
Staff Training and Overtime	22,300	-
	<b>9,070,391</b>	<b>10,806,629</b>

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Notes to the Annual Financial Statements

Figures in Namibia Dollar

#### 13. Operating (loss)/income

Operating (loss)/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
Consulting Professional fees	-	23,880
Investment	-	40,106
	-	<b>352,942</b>

###### Heinrich Boll Stiftung Project

Salaries	38,664	61,352
Artist payments	93,590	207,600
Transport	3,068	32,507
Stationery	4,418	4,639
Other	149,489	100,995
	<b>289,229</b>	<b>407,093</b>

##### Operating expenses

Depreciation on property, plant and equipment	189,224	240,979
Employee costs	6,647,554	5,420,554
Accounting fees	490,990	-
Consulting and professional fees	182,952	417,696
Municipal expenses	382,624	-
Security	168,944	249,790
Repairs and maintenance	475,128	-
Repairs and maintenance	114,544	1,172,673
Other Operating expenses	1,332,100	1,256,237
	<b>9,984,060</b>	<b>8,946,601</b>

##### Total operating and project expenses

**10,273,389**      **9,706,637**

#### 14. Taxation

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

#### 15. Cash (used in)/generated from operations

(Loss)/Income before taxation	(1,070,685)	1,180,126
<b>Adjustments for:</b>		
Depreciation and amortisation	189,224	240,979
Movements in provisions	5,292	(7,598)
<b>Changes in working capital:</b>		
Inventories	(28,970)	10,170
Trade and other receivables	3,130	46,147
Trade and other payables	196,415	(310,673)
Deferred income	17,213	(18,711)
	<b>(688,381)</b>	<b>1,140,440</b>

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Notes to the Annual Financial Statements

Figures in Namibia Dollar	2025	2024
<b>16. Related parties</b>		
<b>Relationships</b>		
Ultimate Controlling Party	Ministry of Education, Arts and Culture	
Director	Ms. Michelle van Wyk	
Board of Trustees	Refer to note 2 of the Trustees Report	
<b>Related party balances and transactions with other related parties</b>		
<b>Related party transactions</b>		
<b>Government Grants</b>		
Ministry of Education, Arts and Culture	8,348,000	10,314,000
Ministry of Education, Arts and Culture (John Muafangejo Art Collection)	466,000	466,000
<b>Remuneration to key management personnel</b>		
Remuneration paid	780,000	780,000
<b>Remuneration to Board of Trustees</b>		
Retainers and Sitting fees	285,660	190,984

#### 17. Going concern

The annual financial statements have been prepared on the basis of accounting policies applicable to a going concern. This basis presumes that funds will be available to finance future operations and that the realisation of assets and settlement of liabilities, contingent obligations and commitments will occur in the ordinary course of business.

The ability of the Gallery to continue as a going concern is dependent on a number of factors. The most significant of these is that the Trustees continue to procure funding for the ongoing operations for the Gallery.

#### 18. Events after the reporting period

There were no significant events after the reporting period identified and noted by the Trustees.

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Detailed Income Statement

Figures in Namibia Dollar	Note(s)	2025	2024
<b>Revenue</b>	10	<b>743,724</b>	<b>349,499</b>
<b>Cost of sales</b>	11	<b>(611,511)</b>	<b>(269,365)</b>
<b>Gross profit</b>		<b>132,213</b>	<b>80,134</b>
<b>Government and other grants</b>			
Government grants		8,348,000	8,348,000
Heinrich Boll Stiftung Project Fund Received		217,350	473,754
John Muafangejo Art Department		466,000	466,000
NAGN Roof Project		-	1,500,000
Projects Funds Received		10,000	10,000
Recoveries (Study Fund and NAGN Covid 19 costs)		6,741	8,875
Staff Training and Overtime		22,300	-
		<b>9,070,391</b>	<b>10,806,629</b>
<b>Expenses (Refer to page 26)</b>		<b>(10,273,289)</b>	<b>(9,706,637)</b>
<b>(Loss) /profit for the year</b>		<b>(1,070,685)</b>	<b>1,180,126</b>

## National Art Gallery of Namibia

Annual Financial Statements for the year ended 31 March 2025

### Detailed Income Statement

Figures in Namibia Dollar	Note(s)	2025	2024
<b>Operating expenses</b>			
Accounting fees		(490,990)	(4,025)
Advertising		(239,266)	(197,275)
Bank charges		(57,991)	(41,425)
Cleaning		(117,969)	(51,810)
Computer expenses		(134,352)	(168,476)
Consulting and professional fees		(5,049)	(417,696)
Curatorial Services		(43,197)	(7,990)
Depreciation, amortisation and impairments		(189,224)	(240,979)
Employee costs		(6,647,554)	(5,420,554)
Entertainment		(64,305)	(56,575)
Framing Expenses Internal		-	(32,659)
Heinrich Boll Stiftung Project Fund Expenses		(289,229)	(407,093)
Insurance		(129,756)	(116,731)
John Muafangejo Art Department Expenses		-	(352,943)
Legal Expenses		(259,890)	(115,942)
License Fees		(68,446)	(49,055)
Motor vehicle expenses		(48,633)	(46,394)
Municipal expenses		(382,624)	(180,963)
Petrol and oil		(39,293)	(25,291)
Postage		-	(2,151)
Printing and stationery		(57,856)	(796)
Projects Expenses		(10,000)	(19,983)
Recruitment Expenses		-	(36,772)
Repairs and Maintenance		(475,128)	(1,172,673)
Secretarial fees		(45,500)	(59,500)
Security		(168,944)	(249,790)
Staff welfare		(7,633)	(24,626)
Stakeholders Consultations and Strategic Planning & Capacity Building		(747)	(3,952)
Subscriptions		(7,450)	(46,100)
Telephone and fax		(122,901)	(109,108)
Tools		(18,244)	(1,850)
Training		(21,146)	-
Transport and freight		(2,173)	-
Travel - local		(127,799)	(45,460)
		<b>(10,273,289)</b>	<b>(9,706,637)</b>

# Notes:



Vera Luisa Coehlo Gonsalves; Untitled 3,  
2017 Tulipamwe Collection

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