

ANNUAL REPORT

April 2019 - March 2020

**National Art Gallery
of Namibia**

**A PLACE FOR
PEOPLE
a place for art**

NAGN

David Indongo; NAGN Permanent Collection - 2019: On the brink of extinction 1

Indongo
2019

MISSION STATEMENT

VISION

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

MISSION

To provide dedicated space and human capacity for the exhibition, appreciation, acquisition, conservation, preservation and research of visual art and craft.

To encourage the formation of a Namibian, African and global consciousness of the value of visual art and craft for the continued development of humankind.

VALUES

ACCOUNTABILITY

We take ownership of our actions through being responsible, trustworthy, reliable and answerable.

TEAMWORK

Through the willingness to assist our colleagues and to accept assistance in return, we exude the eagerness to contribute our efforts towards achieving collective goals and to integrate our opinions to arrive at workable solutions.

EXCELLENCE

We endeavour to perform our duties effectively and efficiently to achieve targeted outputs without exception. We continually strive towards reaching higher quality standards, with a zero tolerance of mediocrity from colleagues.

TRANSPARENCY

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

RESPECT

We respect ourselves and our institution, and we treat others with the same amount of respect as that expected from them. We tolerate the culture, beliefs, values and views of others and value all people as equal human beings. We aspire to be aware of and adhere to universally acceptable norms of respect.



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STRATEGIC OBJECTIVES

1. Promote the public's awareness, enjoyment and appreciation of visual art and craft.
2. Acquire, conserve and preserve permanent collections of Namibia's visual arts and crafts heritage of a high standard and representative nature.
3. Provide and manage comprehensive archives of visual art and craft to facilitate retrieval, research, documentation and publication in respect of Namibia's visual art and craft.
4. Exercise custody over the Government Collection.
5. Promote Namibian artists, art and craft locally, regionally and internationally through hosting exhibitions, residential workshops, networks and forums; and through encouraging dialogues and establishing partnerships
6. Facilitate the production of innovative works of art and craft in Namibia.
7. Develop educational programmes in respect of visual art and craft activities in collaboration with appropriate institutions and providers.
8. Contribute to the development of the creative sector and the arts industry in Namibia.
9. Secure and optimize administration, storage and exhibition space.
10. Employ qualified staff to fulfil the objectives of the gallery and provide opportunities for capacity building especially in cultural management.
11. Solicit and secure funding for NAGN to meet its objectives.
12. Inform itself and impart knowledge about international standards and ethics in curation; and support and provide curatorial services for visual arts and crafts exhibitions in Namibia.
13. Inculcate sound corporate governance.
14. Establish and maintain integrated information management systems.



CHAIRPERSON'S REPORT

The National Art Gallery (NAGN) remains focused on achieving its vision and mission and the 2019/20 financial year was amongst its most industrious. The achievement of all planned programmes as well as the accommodation of additional demand for the Gallery's services is a testament to this and demonstrates flexibility.

The NAGN concluded two strategic partnership agreements to ensure the promotion of Namibian artists and art students. The first agreement with the Museum of African Art in Belgrade, Serbia led to the NAGN participating in the Afro-Festival Bazaar during June 2019. The second partnership agreement was signed with the College of the Arts (COTA). It created a platform for COTA Students to utilize the wall of the NAGN's premises facing Robert Mugabe Avenue for mural work, focusing on socio-cultural and economic issues in the country, as part of their annual project week.

The NAGN programmes attracted significant publicity in the local print and electronic media and were well documented on the NAGN social media platforms, all of which provided opportunities to expose Namibian art locally, regionally and internationally and in turn boost sales.

NAGN still remains focused on supporting the creation of innovative works of art and therefore invested in Namibian artists by introducing National Art Workshops in order for them to congregate, interact and collaborate in the production of works of art which culminated in their exhibition. NAGN spent an amount of **N\$ 451,180.65** towards the support of Namibian artists during the year under review.

With the NAGN being the custodian of the Government Collection and the NAGN Collections, the Board continued to promote the growth of the two collections by approving funding for acquisitions and maintenance of the collections. In the current financial year, the NAGN spent **N\$ 130,000.00** on the expansion of the Government Collection and **N\$ 407,301.50** on the NAGN Collection, though the limitations of the present infrastructure of the NAGN to allow for the full implementation of this key function are cause for concern. Consultations with Government in this respect are ongoing, however, the possibility of securing a modern building to house the NAGN remains a challenge in the prevailing economic conditions.

Although the institution is financially stable due to the annual Grant-in-Aid received from Government, it is not adequate to carry out all of the Gallery's internal processes and execute its mandate throughout all fourteen regions of the country.

In addition to the Grant-in-Aid the NAGN generates, additional funding through income derived from the framing workshop, donations and other contributions. Still, the commissions received from artwork sales are minimal as art investors are few and patronage by the public at large is nominal. Hence the exploration of the regional and international art markets whilst educating local communities and businesses on the importance of acquiring



Bonita de Silva

This being the second year of the current board's term, it is pleased to have been able to maintain the prior Boards' track record of ensuring unqualified audit reporting, the sound financial position and good corporate governance of the NAGN in conjunction with the realisation of the NAGN's programmes for the benefit of its stakeholders.

The current strategic plan will expire this year. The Board in consultation with key strategic partners and the management are preparing a new strategic plan and reviewing the current staff structure in order to render it more suitable to the requirements of the NAGN. This process will also strengthen staff capacity to achieve the strategic initiatives within the next five years and is especially true regarding the curation department. The Board is optimistic that a long term solution will be found to deal with the historical deficit of qualified Namibian curators, perhaps through staff exchange with other galleries and accessing online curatorial programmes.

Furthermore, the Boards of the NAGN and the Namibia Arts Association agreed to partner in the conducting of a forensic audit to assist in resolving the dispute with respect to the heritage art collections housed at the NAGN. The first phase of the audit was completed in August 2019 with the intention of concluding the remaining phase before the term of the current board expires in March 2021. This is a breakthrough for the two Boards as this issue has remained unresolved since 2005.

Despite the shortcomings of the existing staff complement, the Board expresses its gratitude to the staff members led by the Chief Executive officer for their dedication to the fulfilment of the NAGN's agenda.

CEO'S REPORT

It is with profound gratitude to our visual artists, art lovers and private Art Galleries with whom we partnered on specific projects, that I am writing this report.

Our artists response to NAGN initiatives, allowed us to continue creating platforms for them to create artworks for either solo or group exhibitions, participating in art talks, art demonstrations, walkabouts and art workshops. This is confirmed by the amount of artists who exhibited at the NAGN and participated in workshops and side events during the year under review., which led to the production of 1746 artworks, from 304 artists.

As custodian of the Government and the NAGN Collections, the NAGN continue to support our local artists through procuring artworks for the two collections. This motivates them to create artworks of high value.

Although the NAGN is challenged with a shortage of staff members due to financial constraints to implement the current staff structure and lack of capacity in some positions, the willingness of skilled staff members to multi-task have contributed to the continuous successful implementation of our programmes.

In addition to full-time staff members, the institution offers internship opportunities to students to attain the required practical skills they need for employment in their respective field of study. Our priority however, is to accommodate students studying in visual art related fields or volunteers interested in pursuing a career in arts.

The NAGN's aim is to become a high performing institution, while at the same time improving staff members' capabilities. This is confirmed by the implementation of the performance management and staff development policies. This led to the staff members receiving performance bonuses, measured against the Performance Agreement they signed with their respective supervisors, and also to determine the type of training interventions required. This has proven to be a good motivational and performance measuring tool for the institution, and have assisted us to remain focused on achieving our targeted goals.

The public's attendance at exhibition openings and to the Gallery for the duration of the exhibitions, as well as their participation in the side-events, assisted us in fulfilling our mandate. Without



Snobia Kaputu

support, remains noteworthy.

I therefore want to thank the Government of the Republic of Namibia through the MEAC, the commercial art galleries, all visual artists and the regional constituency councillors who expressed their willingness to assist in the implementation of NAGN's decentralization programmes. Without this immeasurable support, NAGN cannot continue operating.

In conclusion, I thank the entire NAGN team, who despite the challenges in our internal processes, remained focused. We continued to consistently perform as a dynamic team. The adherence to our core values and alignment with the institution's strategic objectives have indeed aided the successful implementation of planned programmes and activities.

THE ORGANISATIONAL STRUCTURE OF THE NATIONAL ART GALLERY OF NAMIBIA (NAGN)

NAGN is a state-owned enterprise under the auspices of the Ministry of Education, Arts and Culture (MEAC) and is regulated by the National Art Gallery of Namibia Act 14 of 2000 and the Public Enterprises Governance Act 1 of 2019.

BOARD OF TRUSTEES



Ms. Bonita de Silva
Chairperson



Hon. Betty Kaula
Vice-Chairperson



Ms. Sanet Steenkamp Member



Mr. Erastus Mutota Proxy
Member



Ms. Andrea Behnsen Member



Ms. Hildegard Titus
Member



Ms. Snobia Kaputu
CEO

NARRATIVE REPORT

NAGN OPERATIONS

SOLICITATION AND SECURING OF FUNDS TO MEET NAGN OBJECTIVES

For the year under review, the below funds were received:

- Government Grant-in-Aid: **N\$ 9,200 000.00**
- Bank Windhoek (Bank Windhoek Triennale 2020) : **N\$ 175,000.00**
- First National Bank through the Rand Merchant Bank (Art Come Together Workshops): **N\$ 127,447.81**
- Public donations: **N\$ 13,980.42**
- Museum Association of Namibia: **N\$ 8,700.00**

PROMOTE THE PUBLIC'S AWARENESS, ENJOYMENT AND APPRECIATION OF VISUAL ART AND CRAFT

1. NUMBER OF VISITORS

The NAGN offers free entry to the public to attend exhibition openings as well as view exhibitions on display. This allows the visitors to interact with Namibian and international art for either purchasing or mere appreciation.

We received eight thousand, eight hundred and sixty two (8 862) public visits during the year under review. Subsequent to the Government's directive to close museums due to the Covid-19 pandemic, NAGN received a limited number of visits during March 2020.

To promote interaction and involvement from the public, NAGN provides the public the opportunity to contribute their input / views / expressions through the completion of a survey for placement in the comment box.



2. HAPPY ART HOUR

Happy Art Hour is an NAGN initiative, which takes place bi-monthly. As a casual evening with music, drinks and art, the event features different art activities that relates to the concepts of exhibitions on display during the specific duration.



3. BOOK LAUNCH

On 09 October 2019, NAGN hosted a book launch on the history of print makers in Namibia titled 'Celebrating 30 years in the making'.

'A history of printmakers in Namibia; Celebrating 30 years in the making', is the initiative of Namibian Visual Artist, sculptor and printmaker Alfeus Mvula. The book is a homage to the printmakers who deeply imprinted the history of Namibia through contributions they made in the arts between 1990 to present, but also to showcase the development of printmaking since the seminal contribution of John Muafangejo (1943-1987).

The technique of printmaking is common in today's Namibian art scene and continues to be re-invented by marrying it with different other mediums and the discovery of new realms to it.

The history of printmaking has demonstrated that Namibian artists have mastered the technique of cardboard printing and have produced works of substance. Many of these prints are significant because they embody important aspects of Namibian heritage and experience. Therefore, the contribution by Namibian printmakers warrants formal recognition in any consideration of the development of visual arts in Namibia.

This book serves to nurture and ensure that the legacy of these artists is acknowledged and appreciated through representative collection, documentation, study and publication of their work.

4. BI-MONTHLY NEWSLETTER

Through our online bi-monthly newsletter, which is emailed to all the art lovers on the Gallery's our mailing list, and posted to the NAGN website, we are able to keep the public updated on upcoming art events and highlights in the art industry nationally, regionally and internationally. We promote public interest for our reading corner and our collections through monthly articles on an art technique from a book in the reading corner and from a specific artwork in our collection relating to an exhibition on display during that specific month.

5. DECENTRALIZATION PROGRAMMES

Consultation meeting in the Erongo Region during February 2020W

The NAGN team, consisting of the CEO as well as the Curation and the Marketing and Communications Departments had a consultation meeting with all constituency councilors and visual artists in the Erongo Region. The aim of the engagement centred on awareness of the NAGN Programmes, note their expectations and encourage possible networking and collaborations with regional structures. Through this, the NAGN will extend its services to the rural communities.

The Gallery remains optimistic that it will be able to undertake the consultations to the remaining regions, which did not transpire due to the outbreak of the COVID-19.



Sponsored by RMB through the FNB Namibia Foundation Holdings

DEVELOP EDUCATIONAL PROGRAMMES IN RESPECT OF VISUAL ART AND CRAFT ACTIVITIES IN COLLABORATION WITH APPROPRIATE INSTITUTIONS AND PROVIDERS

1. ART ENGAGEMENTS

1.1. ART TALKS: SIX

- Conversation with Namibian visual artist, Alfeus Mvula who engaged with the public about his solo exhibition 'Metaphors'.
- Curating in Africa: Creating spaces by NAGN in Collaboration with Goethe -Institut
- Lynette Diergaardt: Namibian Textile & Fibre Artist
- Cynthia Shimming: Art talk on her exhibition Fashion Beyond Trends
- Panel discussion around the We//Me exhibition
- Panel discussion: Ovizire, Somgu: From Where Do We Speak?

1.2. WALKABOUTS /SCHOOL VISITS: 15 WALKABOUTS WITH 372 VISITORS

- University of Namibia (UNAM) Education and Arts 3rd Year
- International Universit of Management (IUM) 1st Years
- Visitors to the Gallery
- Delta Windhoek Primary School
- Frans Nambinga Art Training School
- Combretum Trust School
- Double exposure # Selfies walkabout by Lukas Amakali
- Private visitors
- Lingua College 3rd year tourism students
- Opuwo Christian school
- Goethe-Institut visitors and German Press
- St Georges Diocesan School
- Windhoek International School
- College of the Arts
- Amazing Kids Private School



1.3. ART DEMONSTRATIONS: THREE ART DEMONSTRATIONS AS FOLLOWS:

- **Print making Art demonstration by Petrus Amuthenu and Lok Kandjengo**
- **Type Arts by Mathew Taanyanda**
- **Demonstration by Davido Indongo relating to on the Brink exhibition**

2. WORKSHOPS:

2.1. CURATORSHIP BOOT CAMP

Goethe-Institut Namibia, in partnership with NAGN, presented a Curatorship Bootcamp 2019. The camp had 25 participants.

The project is the first of its kind for the two institutions and is aimed at skills development within the visual arts community in Namibia, with a key focus on conceptualisation, exhibition design and art conservation within curatorship. It included site visits, tours of exhibition spaces, handling of collection objects/items and an introduction to the art of critical text reading and writing. Participants have the opportunity to possibly curate an exhibition at either Goethe-Institut Namibia or National Art Gallery of Namibia in 2019/2020.



2.2. HERITAGE WEEK PRINT MAKING WORKSHOP: FRANS NAMBINGA ART SCHOOL

As part of Heritage Week and in partnership with the Museum Association of Namibia, NAGN provided a printmaking workshop at one of Windhoek informal settlements in Havana, at Frans Nambinga Training Art School. 15 learners and 5 adults participated in the workshop. The workshop was facilitated by young Namibian Visual Artists Mr. Wayne A. Goliath and Ms. Bewise Tjonga.



2.3. PUBLIC LECTURE: ATTRITION- ANNIHILATION - EXTERMINATION: THE CHANGING NATURE OF THE GERMAN-HERERO WAR, 1904

As part of the Lecture Programme of the German Federal Government, Dr Matthias Häussler visited Namibia from 10 to 15 November 2019. He is the author of "Der Genozid an den Herero. Krieg, Emotion und extreme Gewalt in Deutsch-Südwestafrika" (The Herero Genocide. War, Emotion, and Extreme Violence in "German Southwest Africa", currently being translated from German into English).

A public lecture was held at the NAGN lower Gallery, on Tuesday, 12 November 2019 to address the aforementioned.

3. INTERNATIONAL PARTICIPATION

3.1 AFRO-FESTIVAL

The Afro-Festival was a three-day (28-30 June 2019) event, organised each year by the Museum of African Art in Serbia Belgrade. It contributes to the expansion and nurturing of cultural ties and the promotion of the principles of multiculturalism and cultural diversity. Amongst other activities, on 28 June 2019 the festival hosted the AFRICAN BAZAAR, an Arts and crafts sale exhibition where the National Art Gallery of Namibia was the special exhibiting guest for the year.

3.2 LOCAL ARTIST PARTICIPATION ON INTERNATIONAL PLATFORM

The Eighth Beijing International Art Biennale, China "A Colorful World and a Shared Future:"

One of our local Artist David Indongo, who participated in Tulipamwe International Artists Workshop in 2018, created an art piece which the Beijing International Biennale was interested in, and invited the artist to attend the Biennale, to showcase the artwork and participate in other networking activities.

The National Art Museum of China (NAMOC) also expressed interest to take the artwork into its collection, because of its high artistic and historic value.



4. EXHIBITIONS: 17 EXHIBITIONS WITH 1,746 ARTWORKS FROM 304 ARTISTS

Exhibition title and brief description:

1. **On the Brink:** Two emerging young Namibian visual artists Ndakondjelwa Nghipandulwa and David Indongo partnered to apply their skillset to advocate for the conservation and safeguarding of the Rhinoceros.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	14 March-1 June	2	19

2. **Creations:** NAGN's project towards Namibia's 29 years of independence. It was an open call exhibition to which all Namibian creatives from various backgrounds were invited to submit artworks that reflect their perception of an independent Namibia.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	19 March - 1 June 2019	70	158

3. **Metaphor:** As cattle play an important role in many ceremonies, including marriage and funerals, Alpheus Mvula uses the cow as metaphors to communicate the connection to heritage and culture. The subject matter references his rural roots and includes depictions of cattle, traditional objects, the African dress and the landscapes of northern Namibia.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Solo	9 May - 13 July 2019	1	67

4. **Namibian Identity through Textiles:** 'Namibian Identity through textiles' was a solo exhibition by Lynette Diergaardt, collaborating with other 11 artists. Diergaardt, a Namibian textile and fibre artist that mostly practices in textiles and related mediums through elements of pattern, repetition, colour and visual texture. She manipulates the surface of the cloth to visually communicate a concept that tells a much larger story than the cloth on its own.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Solo	6 June to 6 July	12	311

5. Owela The future of Work: The Owela festival depicted both Visual and Performing Arts. An exhibition showcasing artworks from various artists was held at the NAGN. Workshops and discussions took place during the festival. The following institutions took part:

- Goethe-Institut Namibia
- National Arts Council of Namibia
- National Theatre of Namibia
- College of the Arts
- Okorukambe Constituency
- Rosa Luxemburg Foundation

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	4-8 June	18	36

6. Ovizire, Somgu: from where do we speak: An exhibition of artwork focusing on the complexities of German-Namibian entangled histories. Drawing from its title 'Ovizire', a word from the Otjiherero language, and 'Somgu' in Khoekhoegowab, which in everyday use can be translated to mean 'shadow' or 'aura', this cross-disciplinary exhibition proposes a critical reading of the colonial photographic archive through its gaps and shadows.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	11 July to 24 August 2019	6	25

7. We//Me: A NAGN initiative of work by women. The exhibition is a start of a conversation about the inclusion of women within the discourse of Namibian Art. The artists that were represented in this exhibition are part of a group that is poorly represented at the NAGN in many of our functions whether it be through our collection or through exhibitions. This exhibition was an opportunity for us to start the conversation about moving forward collectively.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	18 July to 8 August	23	59

8. V Centenary of the 1st Circumnavigation of the World: Spanish Embassy exhibition :The exhibition focused on the first great global event: the expedition of Fernando de Magallanes - Magellan - and Juan Sebastián Elcano. Seville (Spain) was the starting point of a voyage which took three years and became an historic milestone. In 1519, five ships, with a crew of over 250 men, began a voyage to the Spice Islands (part of what is now Indonesia) in search of new routes, which ended in 1522 after they had sailed all the way around the world.

The exhibition showcases resources of the future National Maritime Museum of Namibia in order to give simple and concise information on the first trip around the world. It mainly consists of maps and navigation tools from the 16th and 17th centuries, five scale models of the Magellan & Elcano expedition boats, books, commemorative coins and medals, etc. Supported by the Embassy of Spain and Dr. Angel Tordesillas (Chairman of the Lüderitz Waterfront Development Company and Coordinator of the National Maritime Museum).

Type of Exhibition	Duration	Number of Artist	Number of artworks
Solo	13 to 17 August	1 (collector)	104

9. Potters Association of Namibia (PAN) - 10th National Ceramics Biennale: The Biennale is currently Namibia's only ceramic competition that serves to promote potters throughout Namibia.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	15 August to 21 September	45	135

10. Roots of the First Tree: A landmark exhibition of contemporary Namibian San Art that features oil paintings, water colours, lino prints and sculptures made by Ju|'hoansi, !Xung and Hai||om artists from resettlement farms in Omaheke and Ohangwena. This was the first comprehensive exhibition of contemporary San art ever to be shown in the National Gallery of Namibia.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	29 August to 5 October 2019	21	89

11. Artist consignment and NAGN stock exhibition: The exhibition featured Namibian craft and various prints and paintings from individual artists, as well as NAGN stock from the previous Craft shop.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	05 September-1 October	17	221

12. Luhamoho National Artists exhibition: A new initiative of the NAGN, which created an opportunity for 16 Namibian Artists from different regions in Namibia to come together create artworks, network and collaborate with the purpose of promoting and developing Namibian Artists and artworks, as per our strategic objective. The workshop was held between 09 - 23 September 2019 at the Lake Oanob Resort.

All required materials and equipment were provided by the NAGN with the funding received from the line Ministry. The artists managed to produce a total of 160 artworks, of which 130 were displayed in the exhibition. The remaining artworks remain a work-in-progress.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	26 September - 9 November	16	130

13. Fashion Beyond trends: An exhibition by Fashion Designer, Cynthia Schimming. This exhibition was about past, future and current designs.

As a fashion designer, clothing technologist, lecturer and a strong believer of life-long learning, she exists in the four worlds navigating between these four environments, which allows her to push the boundaries of each profession by letting each activity interact freely with the other. This process, or state of mind, opened new creativity alleys.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Solo	3 October - 9 November	1	27

14. Double exposure # Selfies: this is an exhibition by a Namibian Artists, Lukas Amakali. He is known for his work with analogue where he shoot twice on a role of film. For this exhibition he has worked digitally with his Nikon D7000 camera which allows to have a special make Multiple Exposure of two to three photos. This gives the effect of multiple images layered on top of one another. The exhibition was made up of pictures taken in the northern Namibia as the expression of the beauty of the place he calls his second home, layered with selfies of himself and people around him.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Solo	10 October -9 November	1	22

15. Unam visual arts graduate exhibition: This is the 7th consecutive year the NAGN is hosting the UNAM graduate exhibition.

This is the 7th consecutive year the NAGN is hosting the UNAM graduate exhibition. The graduates are majored in various fields such as Art for Advertising, Ceramic Studies, Creative Expression, Fashion Studies, Textiles Studies and Visual Culture. The exhibition reflects the outcome, dedication and creative products by the students throughout this academic year.

This year saw a large number of the students' work steer towards topics about environmental, socio-political, ethnicity, identity and gender role issues. The graduates form part of not just Namibian but African youth who are often portrayed as not being active and engaged. In this exhibition students have shown engagement with these socio-political issues in Namibia and the world at large.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	14 November to 25 January 2020	20	182

16. African Modernism: A photographic exhibition by Iwan Baan Alexia Webster of pre and post - colonial architecture in Sub-Saharan Africa following independence in the late 1950s and early 1960s. Considered as the time of an economic boom and the formulation of a national identity as reflected through the buildings that remain to be 'rediscovered'. Conceptualized and curated by Manuel Herz with Ingrid Schröder, Hans Fockentyn, and Julia Jamrozik.

This exhibition was brought to Namibia by the Goethe-Institut Namibia.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	30 January - 27 February 2020	1	86

17. Reflect: An initiative by the NAGN to celebrate Namibia's 30 years of independence. The exhibition is a result of a national call out to Namibian visual artists to produce artworks about Namibia's both pre- and post-independence.

Type of Exhibition	Duration	Number of Artist	Number of artworks
Group	5 March -25 July 2020	49	75

TOTAL	304	1746
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CONTRIBUTE TO THE DEVELOPMENT OF THE CREATIVE ECONOMY AND THE ARTS INDUSTRY IN NAMIBIA

A) ARTISTS SUPPORT

- 1) Boot Camp - N\$25,304.21
- 2) Luhamoho National Artists Workshop - N\$ 415,830.62
- 3) Frans Nambinga Art School- N\$7,904.06
- 4) Rudolf Seibeb - N\$2,141.76

Total : N\$ 451,180.65

B) ARTISTS STUDIO VISITS

The NAGN Curators and CEO visited artists at their studios to be familiarised with their working conditions. Through this, the Gallery can determine what level of assistance is needed to create better work environment to add to their creative processes when working towards an exhibition. For ease of access and reference, we are also working towards compiling a catalogue, which consists of all our artists' studios in the country and in so doing, create a direct demand and supply relationship between artists and investors. This will create simultaneous awareness of the artists to the public and scholars who would want to directly interact with specific artists and view their artworks at their studios. The aim of this is to ensure the compiling and completion of this catalogue by 2022/23.

Moreover, NAGN provides free exhibition and curatorial services to Namibian Artists when exhibiting at the NAGN, be it a solo or group exhibition.

C) NEW STRATEGIC PARTNERS FOR PROMOTING AND DEVELOPING VISUAL ARTS

A. MUSEUM OF AFRICAN ART

The NAGN signed a partnership agreement with the Museum of African Art for the purposes of skills exchange, exhibitions, residencies and workshops among others.

The agreement led to the Museum of African Art agreeing to host a Namibian group artists exhibition titled reflect in April 2020, and their study tour to Namibia in February 2020. During their stay in Namibia, they also selected artworks towards the Reflect Exhibition, and interacted with specific artists. The exhibition is a NAGN initiative in celebrating Namibia 30 years of independence. Artists were requested to create works that speaks about pre and post independent Namibia.



B. COLLEGE OF THE ARTS

An agreement between the NAGN and College of the Arts was signed and includes the use of the wall that faces Robert Mugabe Avenue for the annual student project week. The students will be allowed to perform mural work on social issues facing the country during the specific year. The first one took place in 2019 and focussed on the severe drought and will remain on until 2020.



C) CONSULTATION MEETING WITH EMBASSIES/HIGH COMMISSIONS IN NAMIBIA WITH THE AIM OF ENTERING INTO COLLABORATIONS/NETWORKING AND INVESTMENTS IN THE CREATIVE INDUSTRY OF NAMIBIA.

NAGN invited all Embassies and High Commissions in Namibia to a consultation meeting on 05 November 2019, of which 19 attended.

The purpose of the engagement was to introduce the audience to NAGN's programmes and to highlight possible areas for collaboration, networking and funding.

D. FACILITATE THE PRODUCTION OF INNOVATIVE WORKS OF ARTS AND CRAFT IN NAMIBIA

LUHAMOHO NATIONAL ARTISTS' WORKSHOP

The workshop is a new initiative of the National Art Gallery of Namibia geared towards bringing Namibian Visual Artists together to share skills and knowledge as well as to contribute to the development of their artistic careers.

The NAGN invested an amount of N\$ 415,830.62 to buy creative materials and cover all logistical expenses towards the workshop.

A group of 16 artists participated in the Luhamoho National Artists' Workshop that took place from 09 - 23 September 2019 at the Lake Oanob Resort in Namibia. The artists produced 160 artworks at the workshop, of which 130 were exhibited at the National Art Gallery of Namibia.



ACQUIRE, CONSERVE AND PRESERVE PERMANENT COLLECTIONS OF NAMIBIA'S VISUAL ARTS AND CRAFTS HERITAGE OF A HIGH STANDARD AND REPRESENTATIVE NATURE.

EXERCISE CUSTODY OVER THE GOVERNMENT COLLECTION

Collection Management

The NAGN spent N\$ 415,830.62 in acquiring artworks from respective Namibian artists for the NAGN and GRN Collections.

Collection	Number of artworks acquired	Number of accessioned	Challenges
NAGN permanent collection	54 artworks were acquired for the collection in 2019	54 artworks were accessioned in 2019	Main challenges for the collection was the storage space, artworks are stored in leaning heavy on each other and some are hanging in.
Collection	Number of artworks acquired	Number of accessioned artworks	Total number of artworks in the collection
GRN collection	19 artworks were acquired for the collection in 2019	No artworks were loaned out during this time due to the fact they all need to be accessioned, as well as their conditions assessed before being placed on loan.	128 artworks are in the storeroom at the gallery house

IMPACT OF COVID-19 ON COLLECTION MANAGEMENT

Due to COVID-19, the management of collections were limited as collection Curator have to inspect all the works that are on loan, and return those for which the loan period have lapsed. Furthermore, the collections management activity, which was to be extended to the regions to record artworks that are on loan and to install in other government institutions, has been put on hold as travelling is restricted.

SECURE AND OPTIMIZED ADMINISTRATION, STORAGE AND EXHIBITION SPACE

Although housed in an old building backdating early 1965, NAGN continues to maintain the infrastructure to meet our exhibitions' needs and other art related activities, including administration.

It has become apparent that the institution requires a modern infrastructure to be able to execute its mandate fully. This is evident in relation to the challenges of collections storage spaces, limited exhibitions spaces in comparison to the demand for exhibitions spaces from our artists, and other art related activities.

The inability to install an elevator to accommodate our physically challenged communities, (caused by the way the building is designed), has led to disadvantaging some of our art lovers.

Parking for staff and visitors still remain a challenge. We have explored different options with the City of Windhoek, without success. The only option left is to install parking lots at the Gallery Framing Workshop, which is underway, depending on available finances at our disposal.

EMPLOYMENT OF QUALIFIED STAFF TO FULFIL THE OBJECTIVES OF THE GALLERY AND THE PROVISION OF CAPACITY BUILDING OPPORTUNITIES, SPECIFICALLY CULTURAL MANAGEMENT.

NAGN HAD A STAFF CAPACITY OF 16 STAFF MEMBERS EMPLOYED IN THE FOLLOWING POSITIONS:

1. Chief Executive Officer: **Ms. Snobia Kaputu**
2. Senior Accountant: **Mr. Benard Karaerua**
3. Senior Human Resources Officer: **Mr. Linus Kabuku**
4. Collections Curator and Curatorial Coordinator: **Ms. Ndeenda Shivute**
5. Marketing and Communications Officer: **Ms. Annapaula Vakamuena**
6. Logistics Coordinator: **Mr. Charles Neib**
7. Senior Technician: **Mr. Noah Nikanor**
8. Accountant: **Ms. Helga Meroro**
9. Junior Curator: **Mr. Erastus Hangula**
10. Junior Exhibitions Curator: **Ms. Anna Veijo**
11. Secretary to CEO and Senior Management: **Ms. Naomi Tjatirani**
12. Marketing and Communications Administrator and Secretary to Middle Management: **Ms. Scharifa Springbok**
13. Technician: **Mr. Paul Muzorongondo**
14. Technician: **Mr. Jeffrey Gaseb**
15. Cleaner and Messenger: **Mr. Ebson Hamauka**
16. Cleaner and Messenger: **Ms. Irya Kamule**

STUDENT INTERNSHIPS

NAGN holds policy guidelines on internships for purposes of assisting the Namibian scholars to gain much needed industrial or practical knowledge and experience in their fields of choice. Most of the interns are Art Students from College of the Arts and University of Namibia, while few administrative interns from IUM and NUST.

The interns have been very helpful especially in the implementation of the Curatorial function, and assisting with the NAGN extended operating hours to 19h00 during the summer season.

STAFF CAPACITY BUILDING

Through our approved staff development policy, which is aimed at improving the skills of respective staff members, staff can acquire the expected capacity required to execute the tasks as per their performance agreements signed with the institution.

During the reporting period, all the NAGN staff members undergone an emotional intelligence programme. However, efforts are underway for staff members to be trained in many other non-qualifying training courses.

STAFF PERFORMANCE REVIEWS AND PERFORMANCE BONUSES

NAGN is striving towards becoming a High-Performance based institution. In achieving this, the NAGN Board approved a Performance Management Policy, which is used as a tool to acknowledge those staff members who have performed beyond their targeted Key Performance Indicators. Out of the sixteen staff members, only three staff members did not receive a performance bonus. However the review process have been transparent and fair. The review of the senior management is still to be concluded by the Board.

INFORM ITSELF AND IMPART KNOWLEDGE ABOUT INTERNATIONAL STANDARDS AND ETHICS IN CURATION AND SUPPORT AND PROVIDE CURATORIAL SERVICES FOR VISUAL ARTS AND CRAFTS EXHIBITIONS IN NAMIBIA

NAGN as an Art Museum is a member of the Museum Association of Namibia (MAN) and the International Council of Museums (ICOM).

During our participation in the Afro-festival at the Museum of African Art in Belgrade Serbia, we were exposed to the museum's internal processes in the management of collections and the international African art markets, with reference to the respective countries that participated in the Afro-festival.

The lack of qualified curators in the curatorial department remains a challenge and is further aggravated by the limited qualified curators in the country. It is as a result of this challenge, that the NAGN takes on graduates from tertiary institutions and groom them through on-the-job training, exchange programmes with other museums, study tours, etc.

INCULCATE SOUND CORPORATE GOVERNANCE

The National Art Gallery continues to adhere to all regulations that governs its affairs and did not experience any irregularities during the year under review.

The Board of the NAA/AAHT and the NAGN agreed to carry out a forensic audit into the disputed heritage art collection. The first phase of the audit was completed in August 2019, and the institution is in the process of agreeing on how to proceed with the second phase. It is hoped that the dispute is resolved during the term of the current boards.

ESTABLISH AND MAINTAIN INTEGRATED INFORMATION MANAGEMENT SYSTEMS

The institution has an external IT company which continue to maintain an electronic management system for all NAGN official documentation and communications.

Hardcopies of all information are well maintained and filed in each respective office.

All records of more than five years are supposed to be stored at the National Archive, however this process have been on hold due to renovations that was taking place at the NAGN Storeroom at the National Archive.

NAGN administration staff will receive training from the National Archive staff on how to file the documents in boxes.

SERVICES OF THE NATIONAL ART GALLERY

1. Venue Rental of Gallery Spaces



Main Gallery



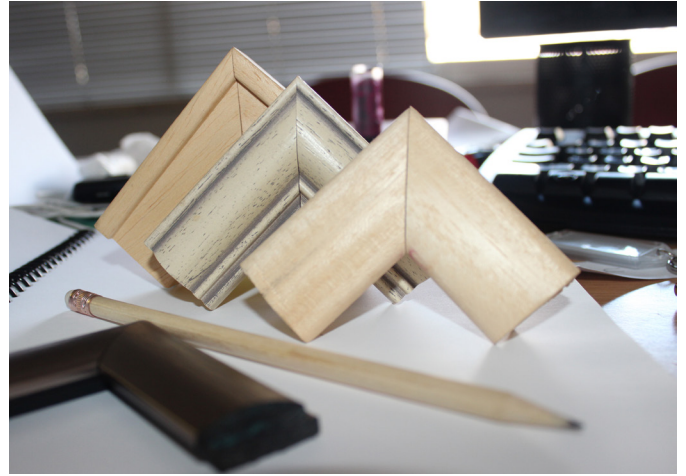
Upper Gallery



Lower Gallery - First Section



Lower Gallery - Second Section



2. Framing Services



3. Pashuka Multi-Purpose Centre and Reading Corner

ACKNOWLEDGEMENTS

The NAGN would like to extend a vote of thanks to its key stakeholders for their continued support to the gallery towards carrying out its mandate during the financial year under review.

Bank Windhoek (BWK)

The Rand Merchant Bank (RMB)

First National Bank of Namibia (FNB)

The Goethe-Institut Namibia

The John Muafangejo Art Centre (JMAC)

The College of the Arts (COTA)

The Museums Association of Namibia

The University of Namibia (UNAM)

Khan Trucking

Museum of African Art

ANNUAL FINANCIAL STATEMENT

The following section outlines NAGN's financials year ending 31 March 2020.

GENERAL INFORMATION

Country of incorporation and domicile	Namibia
Nature of business and principal activities	The organisation is primarily involved in the promotion of Namibian art, artist and public interest in art.
Trustees	Ms. Bonita R de Silva Ms. Betty Kaula Ms. Sanet Steenkamp Ms. Andrea Behnsen Ms. Hildergardt Titus
	Chairperson Vice Chairperson
Business Address	c/o John Meinert & Robert Mugabe Windhoek Namibia
Postal Address	P. O. Box 994 Windhoek Namibia
Bankers	Bank Windhoek
Auditors	Grand Namibia Chartered Accountants and Registered Auditors Chartered Accountants (Namibia) Registered Accountants and Auditors
Secretary	Victorine Hanstein

TRUSTEES' REPORT

The trustees have pleasure in submitting their report on the financial statements of National Art Gallery of Namibia for the year ended 31 March 2020.

1. Review of financial results and activities

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

The operating results and state of affairs of the Gallery are fully set out in the attached annual financial statements and do not in our opinion require any further comment.

Net surplus of the gallery was N\$ 1 384 949 (2019: surplus N\$ 1 969 067).

2. Trustees

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

Ms. Bonita R de Silva	Chairperson	Namibian
Hon. Betty Kaula (MP)	Vice Chairperson	Namibian
Ms. Sanet Steenkamp		Namibian
Ms. Andrea Behnsen		Namibian
Ms. Hildegardt Titus		Namibian

There have been no changes to the directorate for the period under review.

3. Property, plant and equipment

Property, plant and equipment and permanent art collection were acquired to the cost of N\$ 656 251 (2019: N\$ 577 154) respectively. 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 financial statements have been prepared on a going concern basis. The trustees have satisfied themselves that the Gallery is in a sound financial position. 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. Litigation statement

The Gallery is involved in a fraud case (Police case CR66/12/2018) whereby a certain ASM Communication and Technology (a South African Company) defrauded the Gallery N\$ 11 998 which was earmarked for training of the board chair and CEO. This cost included in training expenses of prior year.

7. Secretary

The gallery secretary is Victorine Hanstein. plant and equipment

8. Dispute with the Arts Association of Namibia on ownership of artwork

Background

For some time after 21 March 1990, when Namibia gained its independence, the Arts Association of Namibia (the AAN), currently referred to as the Namibia 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, through the Ministry of Education for operational purposes and the acquisition of artworks which form part of a collection currently under dispute.

According to the NAA and/or the Arts Association Heritage Trust (AAHT), the aforementioned collection was acquired through private funding and donations and not the aforementioned GRN funding.

The decision to conduct a 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 the Trustees and the board of the Namibia Arts Association respectively resolved to appoint forensic investigators to perform a forensic audit to:

determine the ownership of the collection under dispute; and

to provide its finding and/ or recommendations regards 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.

Current and previous years Accounting Treatment of the Disputed Assets in the Annual Financial Statement of the NAGN.

There is an art collection with an unknown value that is not disclosed in the Annual Financial Statements for the financial year and ended 31 March 2020 due to the forensic audit in progress to establish the ownership thereof.

INDEPENDENT AUDITOR'S REPORT

To the shareholder of National Art Gallery of Namibia

Opinion

We have audited the financial statements of National Art Gallery of Namibia (the Gallery) set out on 8 to 20, which comprise the statement of financial position as at 31 March 2020, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the financial statements present fairly, in all material respects, the financial position of National Art Gallery of Namibia as at 31 March 2020, and its financial performance and cash flows for the year then ended in accordance with Namibian Generally Accepted Accounting Practice -NAC 001: Namibian Statement on Financial Reporting for Small and Medium Sized Entities and the requirements of the National Art Gallery of Namibia Act.

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 Financial Statement section of our report. We are independent of the National Art Gallery of Namibia in accordance with sections 290 and 291 of the International Ethics Standards Board for Accountants Code of Ethics for Professional Accountants (Revised July 2016), parts 1 and 3 of the International Ethics Standards Board for Accountants International Code of Ethics for Professional Accountants (including International Independence Standards) (Revised July 2018) 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 information included in the document titled "National Art Gallery of Namibia financial statements for the year ended 31 March 2020", which includes the Trustees' Report as required by the National Art Gallery of Namibia Act and the Detailed Income Statement, which we obtained prior to the date of this report. The other information does not include the financial statements and our auditor's report thereon.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed on the other information 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 Financial Statements

The trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Namibian Generally Accepted Accounting Practice -NAC 001 : Namibian Statement on Financial Reporting for Small and Medium Sized Entities and the requirements of the National Art Gallery of Namibia Act,

and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the 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 Financial Statements

Our objectives are to obtain reasonable assurance about whether the 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 International Standards on Auditing 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 financial statements.

As part of an audit in accordance with International Standards on Auditing, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the 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 Gallery's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the 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 Gallery to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the 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.



Grand Namibia Chartered Accountants and Registered Auditors
Per. Ronald Beukes
Partner
Chartered Accountants (Namibia)

18 February 2021
Windhoek

National Art Gallery of Namibia
Financial Statements for the year ended 31 March 2020

Statement of Financial Position as at 31 March 2020

Figures in Namibia Dollar	Note(s)	2020	2019
Assets			
Non-Current Assets			
Permanent art collection	2	6 351 941	5 585 318
Property, plant and equipment	3	755 523	669 463
		7 107 464	6 254 781
Current Assets			
Inventories	6	150 598	156 858
Trade and other receivables	4	9 162	45 453
Prepayments	5	59 433	74 242
Cash and cash equivalents	7	6 661 651	5 865 776
		6 880 844	6 142 329
Total Assets		13 988 308	12 397 110
Equity and Liabilities			
Equity			
Accumulated surplus		8 934 209	7 549 260
Liabilities			
Non-Current Liabilities			
Deferred income	9	4 884 922	4 528 913
Current Liabilities			
Trade and other payables	8	17 822	154 326
Deferred income	9	2 915	3 283
Provisions	10	148 440	161 328
		169 177	318 937
Total Liabilities		5 054 099	4 847 850
Total Equity and Liabilities		13 988 308	12 397 110

National Art Gallery of Namibia

Financial Statements for the year ended 31 March 2020

Statement of Profit or Loss and Other Comprehensive Income

Figures in Namibia Dollar	Note(s)	2020	2019
Revenue	11	449 266	245 875
Cost of sales	12	(470 174)	(235 336)
Gross (Deficit) Surplus		(20 908)	10 539
Other income	13	9 553 002	9 361 688
Operating expenses		(8 147 145)	(7 403 182)
Surplus before investment income		1 384 949	1 969 045
Investment income	16	-	22
Surplus for the year		1 384 949	1 969 067
Other comprehensive income		-	-
Total comprehensive surplus for the year		1 384 949	1 969 067

National Art Gallery of Namibia
Financial Statements for the year ended 31 March 2020

Statement of Changes in Funds

Figures in Namibia Dollar	Accumulated surplus	Total equity
Balance at 01 April 2018	5 580 193	5 580 193
Surplus for the year	1 969 067	1 969 067
Other comprehensive income	-	-
Total comprehensive income for the year	1 969 067	1 969 067
Balance at 01 April 2019	7 549 260	7 549 260
Surplus for the year	1 384 949	1 384 949
Other comprehensive income	-	-
Total comprehensive income for the year	1 384 949	1 384 949
Balance at 31 March 2020	8 934 209	8 934 209
Note(s)		

National Art Gallery of Namibia
Financial Statements for the year ended 31 March 2020

Notes to the Financial Statements

Figures in Namibia Dollar

2020 2019

3. Property, plant and equipment

	2020			2019		
	Cost or revaluation	Accumulated depreciation	Carrying value	Cost or revaluation	Accumulated depreciation	Carrying value
Plant and machinery	51 504	(51 503)	1	51 504	(51 503)	1
Furniture and fixtures	463 235	(367 210)	96 025	372 271	(354 042)	18 229
Motor vehicles	765 974	(436 134)	329 840	765 974	(341 942)	424 032
Office equipment	153 661	(153 661)	-	153 661	(153 661)	-
IT equipment	777 714	(541 868)	235 846	654 181	(510 233)	143 948
Computer software	27 966	(14 667)	13 299	27 966	(12 563)	15 403
Property, plant and equipment 1	75 121	(57 232)	17 889	75 121	(52 664)	22 457
Property, plant and equipment 2	102 316	(102 316)	-	102 316	(102 316)	-
Other property, plant and equipment	330 758	(268 135)	62 623	296 306	(250 913)	45 393
Total	2 748 249	(1 992 726)	755 523	2 499 300	(1 829 837)	669 463

Reconciliation of property, plant and equipment - 2020

	Opening balance	Additions	Depreciation	Closing balance
Mobile exhibition systems	1	-	-	1
Furniture and fixtures	18 229	90 964	(13 168)	96 025
Motor vehicles	424 032	-	(94 192)	329 840
Office equipment	143 948	123 533	(31 635)	235 846
ArtsLibrary	15 403	-	(2 104)	13 299
Framing equipment	22 457	-	(4 568)	17 889
Computer equipment	45 393	34 453	(17 223)	62 623
	669 463	248 950	(162 890)	755 523

Reconciliation of property, plant and equipment - 2019

	Opening balance	Additions	Depreciation	Closing balance
Mobile exhibition system	1	-	-	1
Furniture and fittings	10 204	15 441	(7 416)	18 229
Motor vehicles	5	470 963	(46 936)	424 032
Network and surveillance systems	12 869	-	(12 869)	-
Office equipment	166 526	10 149	(32 727)	143 948
Art library	17 507	-	(2 104)	15 403
framing equipment	27 025	-	(4 568)	22 457
Computer equipment	46 320	8 801	(9 728)	45 393
Frames held for rentals	3 233	-	(3 233)	-
	283 690	505 354	(119 581)	669 463

4. Trade and other receivables

Trade receivables	9 162	45 453
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5. Prepayments

Prepayments / Deferred Expenses	40 401	55 210
Deposit (Electricity)	19 032	19 032
	59 433	74 242

National Art Gallery of Namibia

Financial Statements for the year ended 31 March 2020

Notes to the Financial Statements

Figures in Namibia Dollar	2020	2019
5. Prepayments (continued)		
Split between non-current and current portions		
Current assets	59 433	74 242
6. Inventories		
Finished goods	150 598	156 858
7. Cash and cash equivalents		
Cash and cash equivalents consist of:		
Cash on hand	1 849	3 225
Bank balances	6 659 802	5 862 551
	6 661 651	5 865 776
8. Trade and other payables		
Trade payables	17 822	153 326
Amounts received in advance	-	1 000
	17 822	154 326
9. Deferred income		
Government grants	4 887 837	4 532 196
Split between non-current and current portions		
Non-current liabilities	4 884 922	4 528 913
Current liabilities	2 915	3 283
	4 887 837	4 532 196

Deferred revenue relates to the value of donated assets and is recognized as revenue through the income statement over the period in which the respective assets being depreciation for depreciable assets and 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.

10. Provisions

Reconciliation of provisions - 2020

	Opening balance	Utilised during the year	Total
Provisions for employee benefits	161 328	(12 888)	148 440

Reconciliation of provisions - 2019

	Opening balance	Additions	Total
Provisions for employee benefits	148 440	12 888	161 328

National Art Gallery of Namibia

Financial Statements for the year ended 31 March 2020

Notes to the Financial Statements

Figures in Namibia Dollar	2020	2019
11. Revenue		
Sale of goods	449 266	245 875
12. Cost of sales		
Sale of goods		
Cost of goods sold	470 174	235 336
13. Other income		
Ovizire Somgu project fund	41 854	-
Projects funds	311 148	130 688
Government grants	9 200 000	9 231 000
	9 553 002	9 361 688
14. Employee cost		
Employee costs		
Basic	3 636 269	3 397 584
Bonus	37 000	-
Medical aid - company contributions	543 980	561 802
Other payroll levies	1 218 904	1 080 179
Post-employment benefits - Pension - Defined contribution plan	373 487	337 601
	5 809 640	5 377 166
15. Depreciation, amortisation and impairments		
The following items are included within depreciation, amortisation and impairments:		
Depreciation		
Property, plant and equipment	162 890	119 581
16. Investment revenue		
Interest revenue		
Bank	-	22

NATIONAL ART GALLERY OF NAMIBIA

NAGN

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