

A SAFEGUARDING OF THE PROCESS OF MAKING THE HERERO DRESS,
HEADGEAR AND PETTICOAT AS AN
INTANGIBLE CULTURAL HERITAGE: OTJIWARONGO CASE STUDY

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ABSTRACT

The Herero dress does not only beautify the Herero women but it is also a symbol of the Herero women's identity, cultural practices and rich Herero heritage. The embodiment of cattle in the design and the rules adhered too by the wearer signifies the sacredness of cattle to the Ovaherero people and the value that the Ovaherero people have bestowed upon the dress. The Herero dress is made up of two parts, namely the dress and the headgear which are of similar colour and fabric, worn as one and inseparable, a petticoat is also worn in order to give the voluminous, rounded shape. Further, though after tailoring, the Herero dress is a beautiful masterpiece, its completion should embody the customs, cultural beliefs and norms bestowed upon it, in order for it to serve its role in traditional rituals, representations, expressions and practices. Its completion should also be appreciated and be valued amongst the Ovaherero people as a transmitted identity of the Herero women. This research paper is aimed at safeguarding and documenting the process of making the Herero dress as an Intangible Cultural Heritage (ICH). In order to fulfil the objectives and aims of this research project, data was collected from a sample of 2 Herero elderly women, 3 Herero young women and 4 Herero dress tailors and one Headgear maker through a closed and open ended in-depth interview. A Concurrent nested approach was employed incorporating both qualitative and quantitative research methods. The research project found that the process of making the Herero dress does incorporate tradition, customs, rituals, values and practices and is transmitted through indigenous knowledge and skills. The research project also found that the skill of making a Herero dress is found in many Herero women but not limited to Herero speaking people only. The study further found that the making of the headgear requires attention to detail and accurate measurements of the horns and only a selected few can master this art. Culturally a Herero woman's legs, back, cleavage and arms are not to be seen when wearing the dress but today, altering of the Herero dress by tailors is being done mainly in response to modernization and also to satisfy customer demand especially from the younger generation irrespective of the cultural norms, tradition, practices and values. This study recommends that the Herero dress is a sacred identity of the Ovaherero women and hence for continuity of the dress, tailors should adhere to the rules associated with making the dress despite the threats of commercialisation and globalization. This is because altering the Herero dress has been seen as not only leading to the loss of the respect bestowed upon the Herero dress but also hinders the sustainability of the Ovaherero people's identity, traditions and culture.

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KEYWORDS: Safeguarding, documentation, Herero dress, headgear, Intangible Cultural Heritage (ICH), identity, tailor, values, sacredness, rules, heritage, practices, tradition

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LIST OF ABBREVIATIONS AND/OR ACRONOMY

ICH	Intangible Cultural Heritage
UNESCO	United Nations Education Scientific Cultural Organisation
MEAC	Ministry of Education, Arts and Culture
COSDEC	Community Skills Development Centre
WAD	Women Action for Development

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DEDICATION

This research study is dedicated to God almighty, my heavenly father, whose grace is sufficient for me. In all my ways I acknowledge God, for he is able and grants me my heart desires. He is my hope and strength in times of need.

I am an Emmanuel TV viewer, hence, I dedicate this research project to my father in the faith, Pastor TB Joshua and the Emmanuel TV. I got to know my Heavenly Father more because of Pastor's teachings and I am what I am today because of the word. I am deeply grateful beyond words.

I dedicate my work to my dear husband Mr Alberto Bukassa, for understanding that I needed to dedicate most of my time and often away from home for the successful completion of this research study. I dedicate this work also to my daughters Oletu and Nansy for their understanding and support. This is the research project that took my attention from you all and it is yours as much as it is mine.

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DECLARATIONS

I Hertha Kauna Bukassa, hereby declare that this study is my own work and is a true reflection of my research, and that this work, or any part thereof has not been submitted for a degree at any other institution.

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

In this chapter, a background on the Herero dress and its significance to the Herero women will be provided. It will also highlight the factors that qualify the process of making the Herero dress as an ICH in need of safeguarding. Further, the problem statement of the study, the objectives of the study, and the significance of the study, the hypothesis of the study and finally the limitations of the study will be presented in this chapter.

1.1 Background of the study

The town of Otjiwarongo is home to a number of Ovaherero people mostly originating from Okakarara. Herero people are traditionally cattle herders and very strongly rooted in their customs, norms, values and beliefs. A very impressive aspect of the Herero women's identity is the Victorian styled dress that is worn together with a similar coloured cow horned headgear (ondjikaiva) as part of their cultural heritage. The beautiful and elegant dress is believed to have been adopted from the wives of the German missionaries and colonists that came to Namibia in the nineteenth century (Wither, 2012).

In addition, the dress is not only an identity of the Herero women or people but it is also highly esteemed within the Ovaherero communities. The dress is highly ranked and appreciated in terms of design, fabric and colours in accordance to the event it will be worn. There are norms, values, customs, practices, traditions and beliefs associated with the Herero dress during the process of making the dress and are transferred from generation to generation through indigenous knowledge and skill.

With the above mentioned, the process of making the Herero dress, petticoat and headgear thus becomes eligible for safeguarding as an Intangible Cultural Heritage (ICH). According to the United Nations, Scientific and Cultural Organization (UNESCO,2014) "Intangible Cultural

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Heritage (ICH) is defined as the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This Intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity” (, p.5).

Given the definition of ICH, the Herero dress petticoat and headgear does serve as a representation of the Herero women and people, falling under two domains of ICH namely the Traditional Craftsmanship domain as it is a skill passed from one generation to another and under the domain of Social practices, rituals and festive events as it is a practice that is unique to the Herero women and people and is associated with rituals and festive events (UNESCO, 2014).

All in all, because the dress is highly accorded respect by the Ovaherero people and serves as their form of expression, representation and uniqueness. The making of the Herero dress, petticoat and headgear though transmitted from generation to generation and constantly recreated. Its recreation and more so its continuity as a respected dress will depend on the embracing of traditions, beliefs, values, customs and practices as they are embodied in the process of making the dress despite the influence of globalization through fashion and western culture.

1.2 Statement of the problem

The Herero dress, petticoat and headgear serves as a cultural identity and unifier of Herero women and people, the dress is very much respected amongst the Ovaherero communities that today there is a concern that tailors are altering the dress too much in a manner that the dress might lose its value in relation to custom, norms, values, beliefs and traditions that are related to its significance to the Herero women and the Herero people.

There are cultural values associated with the Herero dress, petticoat and headgear, as well as cultural norms, rituals, beliefs and practices. Therefore, the goal of this research study is to

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attempt to safeguard these norms, values, beliefs, rituals and practices associated with the Herero dress and in a nutshell aim to safeguard the process of making the Herero dress, petticoat and headgear as an ICH.

1.3 Objectives of the study

The study is aimed to safeguard, understand and disclose the transmission of indigenous knowledge and skills of the process of making the Herero dress The Herero dress, petticoat and headgear as an ICH. Increase national awareness and enhance available resource on the making of the Herero dress.

The study aims to achieve the following objectives:

The research study aims;

1. To identify the rituals, values, beliefs, norms and practices associated with the Herero dress, petticoat and headgear.
2. To document the process of making the Herero dress, petticoat and headgear as an ICH.
3. To safeguard the process of making the Herero dress as an ICH through identification, research, documentation, preservation, enhancement, transmission and were possible through promotion.

1.4 Hypotheses of the study

The process of making the Herero dress, petticoat and headgear embodies cultural norms, customs, values, beliefs and practices.

1.5 Significance of the study

The study will be of beneficial to the Namibian community and more especially to the Herero community because they are the custodians and practitioners of culture. It will also be beneficial to the Namibian government through the Ministry of Education, Arts and Culture (MEAC) as it is a state party to the UNESCO Convention on the safeguarding of ICH. The

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research project will as well benefit UNESCO as it is calling for governments worldwide to proclaim and safeguard masterpieces of cultural expressions. The study will further contribute to available resource on the making of the Herero dress, petticoat and headgear and as well raise awareness on the Herero dress as an Intangible Cultural Heritage.

1.6 Limitation of the study

The short time period to complete the research project will not enable the researcher to focus on a larger sample. Language is also a barrier as the researcher is not fluent in the Herero language. The researcher will therefore involve a third party as a translator when conducting interviews especially with the elderly.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter presents the reviewed literatures that are relevant to the Herero dress, petticoat and headgear. The review emphasis is placed on the origin of the Herero dress, petticoat and headgear and the description of the dress. The chapter further reviews the meaning of the dress to the Herero women and the positive and negative aspects of the Herero dress from the view of the Herero women. A conceptual framework is presented with reference to international and national ICH elements and processes that have been safeguarded by UNESCO highlighting UNESCO's goal of safeguarding ICH processes through indigenous knowledge and skill for conservation of tradition and identity of communities.

2.1 The Theoretical framework

In the 19th century, the dress was introduced by the Rhenish Mission Society from Germany and worn by the Rhenish wives. The Herero women then adopted the dress and it has since given Herero women a unique ethnic identity. They wear these dresses on all important occasions such as weddings and funerals (Kebonang, 1989, p.51). The Herero women have given enormous value to the dress. Hence, today the dress is their culture and not just a "uniform" of culture (Durham, 1999). More so, with the adoption of the dress, Herero women have personalised and made the dress their own by wearing it with a horn-shaped headgear of matching colour and fabric. The headgear does not only complete the dress but it has also made it an iconic dress (Kaakunga, 2012, p.1).

According to Hendrickson (1999) "the description of the Herero dress comprises of the bodice (otjari), the sleeves (omaoko), the skirt midsection (oina), and the skirt length (orema). Women also wear petticoats (ozondoroko) under the dress to give volume and the matching headdress

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(otjikaiva). Individual choice in design is seen in the detailed cut of the sleeves or neckline, the topstitching on the length of the skirt and the trim of the jacket. The dress is worn with ornaments or jewellery such as earrings, necklaces, pins, rings and bracelets. Women can also wear scarves around their shoulders and shawls in cold weather” (p. 223). The dress is complex in stature but exquisite that the Herero women wear it with pride.

Their pride can easily be seen in the variations of designs and the exploring of beautiful bright coloured fabrics to make the dress. It is also wonder to watch the display of Herero dresses during weddings, funerals and other ceremonies (Kaakunga, 2012, p. 1). The fabrics, colours and designs used also vary in terms of the occasion that they are worn too.

Although the dress is a tradition, beautiful and a marvel, Herero women complain that the dress makes them look big like a cow (Poewe, 1985). It is true that the dress is voluminous and heavy. However, Kaakunga (2012, p.1) emphasises that “the dress is symbolic and regarded as the appropriate dress code for married Herero women”. Durham also (1999,) argues that “It is important to examine the multiple layers of underskirts that support the outfit, instead of reducing its meaning, one has to retain the colour of the dress, the sense of wearing it, the uncertainty and the ironic sensibility it provokes in Herero women”. (p.2).

It is for this reason that Bortolotto (2006-2007, p.2) argues “that ICH does not rest on the intangibility of cultural expressions, but rather on its support of the idea that they are to be understood in terms of time (as an evolving process) and usage (not just for aesthetic contemplation). In terms of the Herero dress, petticoat and headgear, it is more important to understand and examine the symbolism of the dress by looking at the context, that it is continually recreated and that the intangible processes deserve to be safeguarded for the dress to retain its meaning amongst the Herero women as a cultural expression and also serve its role in social practices.

In Bulgaria, the making of hand-woven carpets (Kilimi) made by the women of Chiprovtsi in north-eastern Bulgaria involves beliefs, verbal formulate and ritual practices. The weavers pray and make wishes for success before starting to make the carpet. They even sing and tell stories while making the carpet. The transmission of indigenous knowledge and skill takes place from grandmothers, mothers to daughters while they work together to make the carpet. Thus, UNESCO identified and inscribed the process of making the hand-woven carpet in 2014 on the

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Representative List of the Intangible Cultural Heritage of Humanity. (Ministry of Culture of the Republic of Bulgaria, 2013).

Moreover, the Bakgatla ba Kgafela community in south-eastern Botswana make earthen pottery. This indigenous knowledge and skill is passed on to daughters and granddaughters through observation and practice. Firstly, through mediation, the master potter communicates with ancestors in order to be guided to the ideal spot to collect soil. In 2012, UNESCO as well identified these skill of the Bakgatla ba Kgafela community as in urgent need to be inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. (Rampete & Kgafela, 2011).

Namibia had the process of the Marula fruit Festival of the four northern regions namely Ohangwena, Omusati, Oshikoto and Oshana inscribed on the 2015 Representative List of the Intangible Cultural Heritage of Humanity (UNESCO, 2015). The inscription focuses on the process of harvesting, extraction and brewing of the Marula fruit with greater emphasis placed on the rituals and practices of the Marula fruit festival as transferred through indigenous knowledge and skills from generation to generation.

2.2 The Conceptual framework

The process of making the Herero dress , petticoat and headgear is an ICH, its importance is not the cultural manifestation itself but is built through the wealth of knowledge and skills that is transmitted from one generation to the next (UNESCO, 2014,). Therefore the process of making the Herero dress, petticoat and headgear as an ICH and as a transferred indigenous knowledge and skill is the one to be understood and documented for future generations to reap the fruits. This is where the conceptual framework of this study is built, to safeguard the process of making the Herero dress, petticoat and headgear as an ICH because one of the advantages of the Herero dress is that it also serves as a unifier of the Ovaherero women and people.

To sum it up, one notes that ICH follows a process orientated approach of living cultural expressions. Hence, this explains why this study is aimed at safeguarding the process of making the Herero dress providing further room for research into the conservation of the dress.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

The methodology used in research study is presented in this chapter covering aspects such as the research design, data collection method, research instruments, sampling, procedure, data analysis and research ethics.

3.1 Research design

This research paper will use a Concurrent nested research design which uses a mixed research method concentrating on both qualitative and quantitative research methods to collect, analyse, interpret and report the findings of the research project. Concurrent nested research design is defined as a design that uses both quantitative and qualitative research methods with one method being more dominant and the other method being nested as both methods address different questions during the study. However, at the end of the study, the two methods are harmonised and become mixed during the analysing of the data (FoodRisc Resource Centre, para 40). The qualitative research method then becomes dominant and the quantitative research method becomes nested.

The researcher opted for mixed methods by using the qualitative research method during the in depth interviews and during the participant observation. The researcher also uses the qualitative research method to test the research hypothesis. Hence, enabling the researcher to gain in depth understanding of the research topic. The target group is mainly Herero dress tailors, headgear maker, elderly women and young women residing in Otjiwarongo town but originate from Okakarara town.

3.2 Sampling

This research study will use Purposive sampling method focusing in particular to Homogeneous sampling method in order to draw respondents to the study. Purposive sampling is defined as a non-probability sampling method whereby researchers use their own judgements or are selective when choosing respondents to the research study. This can be due to the number of respondents required often just a representative sample as well as the time and resources required to gather data (Research Methodology, para 1-2).

Given the above mentioned and chosen sampling method of Homogeneous sampling method, a sample size namely consisting of three young Herero women, four Herero dress tailors, one headgear maker and two elderly women as respondents to the study. The researcher believes that this sample size is representative and adequate in order to obtain the in depth information required for a successful research study.

Further, in order also to save time and costs, the researcher opted only to interview four Herero dress tailors and only one tailor amongst the three will be documented making the Herero dress, because of the lengthy process of making the Herero dress. Herero dress tailors more so headgear makers are also few in number especially because headgear making requires expertise and attention to detail hence the researcher will document only one headgear maker.

The researcher chose the elderly women because of their expert knowledge on the Herero dress and also because they are the custodians of tradition. Young women have been chosen because of their zest for fashion and because they are the ones that carry on tradition.

3.3 Research instruments

The research instruments will be guiding questions, a voice recorder, video camera and notepad.

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3.4 Procedure

Through participant observation, the researcher will have a Herero dress made and thus document the process of making the dress and treated as secondary data. In-depth interviews and recordings will done with the elderly women and four Herero young women with particular focus on their relation with this traditional dress in a modern and globalized world and treated as primary data.

The interview questions used will be both closed and open ended. Qualitative data will thus be collected through the open ended questions and Quantitative data collected through the closed ended questions. These methods of data collection will allow for an in depth understanding of the Herero dress from both generations of Herero women (young and old).

3.5 Data analysis

Both Qualitative data and Quantitative data will be collected and analysed separately. A comparative analysis of the data will be done of both qualitative and quantitative data collected in order to confirm and validate the findings. After the validation and confirmation of the data then the results will be integrated together to have the final result.

3.6. Research ethics

The respondents will be informed of the study prior to the interviews and informed consent will be sought by completing the consent form. The respondents will remain anonymous and confidential, unless an individual wishes recognition, in which case the researcher will receive their consent to use their names.

3.7 Chapter outline

3.7.1 Chapter one:

This chapter presents a background on the Herero dress, its origin and its importance to Herero women. It provides an overview of what ICH means and its areas of concentration of what an element should entail in order to be safeguarded. The chapter further presents the research problem statement, hypothesis, significance of the study, aims and objectives of the study and limitations of the study.

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3.7.2 Chapter two:

Chapter three presents the literature that is reviewed on the Herero dress and explains why ICH mainly is geared towards safeguarding processes. The chapter looks at theoretical frameworks of what the Herero dress, petticoat and headgear is, their symbolism and its disadvantages according to the views of Herero women. The chapter looks at the conceptual frameworks that link with the process of making the Herero dress, petticoat and headgear as an ICH.

3.7.3 Chapter three:

Chapter three concentrates on the research methodology that will be used to guide this study. It will concentrate on areas such as data collection, research designs and research instruments, and research ethics.

3.7.4 Chapter four:

This chapter presents the results obtained through data collection from Herero dress tailors, Herero elderly women, Herero young women and a headgear maker. It also presents an empirical analysis of the results collected. The demographic information of the sampled population, the process of making the Herero dress, petticoat and headgear, rituals, values and norms associated with the Herero dress are also presented in this chapter. There is also a documented video on the process of making the Herero dress and headgear...

3.7.5 Chapter five:

This chapter presents the discussions, conclusion, recommendations and limitations. The discussion looks at the significance of the Herero dress as a cultural identity, heritage, unifier, continuous recreation, transferred knowledge and skill as well as an element that is open for enhancement and concludes that the process of making the Herero dress, petticoat and headgear as an ICH should incorporate the cultural norms and values bestowed upon the dress for the sustainability of the element and cultural heritage.

CHAPTER FOUR

RESULTS

4.0 Introduction

This chapter presents two sections of the empirical findings of the data collected, the interpretations and the documentation on the making of the Herero dress. The primary information presented was collected from four Herero dress tailors, two Herero elderly women and three Herero young women through a closed and open ended interview. The secondary information presented was collected through documentation of the making of the Herero dress and headgear with one of the four Herero dress tailors whilst the making of the headgear was also done with one headgear maker. The chapter also provides demographic and statistical analysis of the information collected.

4.1 Demographic information

Most of the respondents of this study are all Herero women except one tailor. They presented information on their age, place of residence, place of origin, marital status, skills training received from and who can tailor the Herero dress.

4.1.1 Response by place of residence

Name of city/town/village	Frequency	Percentage
Otjiwarongo	10	100%
Other	0	0%

Source: Author's fieldwork (2017)

Table 1

Table 4.1: shows that all 10 respondents interviewed are residence of Otjiwarongo are 100% residence of Otjiwarongo town and 0% are from other towns.

4.1.2 Responses by place of origin

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Place of Origin	Frequency	Percentage
Otjiwarongo	100%	100%
Other	0	0

Source: Author's fieldwork (2017)

Table 2

Table 2: shows that all 10 respondents are 100% originally from Okakarara. Given the proximity of Okakakara to Otjiwarongo and that Okararara is the capital of Herero land. The table 100% solidifies the fact that the respondents to the study are from Okakarara and hence are familiar with the signification of the Herero dress to Herero women and with the process of making the Herero dress.

4.1.3 Age of respondents

Age	Frequency	Percentage
30-39	3	37%
40-49	3	37%
50-59	2	13%
60-69	2	13%

Source: Author's fieldwork (2017)

Table 3

Table 3: The table shows that 37% of respondents are age 30 - 39, another 37% respondents are age 40-49. While 13% of respondents are age 50-59 and 60-69. The study opted to obtain data from a sample of different ages of Herero women for a comparison in views of the different generations of Herero women in respect to their cultural and social orientation with the Herero dress.

4.1.4 Marital status

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Marital status	Frequency	Percentage
Married	5	50%
Unmarried	5	50%

Source: Author's fieldwork (2017)

Table 4

Table 4: The table shows that 50% of respondents are married and the other 50% of respondents are unmarried. Which shows that the Herero dress is worn by both married and unmarried women and as long as they have been culturally accepted as mature.

4.1.5 Skills / training

Skills/training	Frequency	Percentage
Parent	8	67%
Institution	1	16%
Self-learned	1	17%

Source: Author's fieldwork (2017)

Table 5

Table 5: The table shows that 67% of respondents to the study acquired their skill from their parents through skills transfer. Respondents that are Self-learned make up 17% and those that trained at an institution make up 16%.

The table illustrates that most Herero women besides the Herero dress tailors acquire their skill in Herero dress making from their parents highlighting the importance of transferring knowledge and skill from the older to younger generation for the safeguarding of ICH. It shows that cultural practices are mainly transferred within communities and hardly acquired through formal education.

4.1.6 Tailors the Herero dresses and petticoat

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Can tailor Herero dress and petticoat	Frequency	Percentage
Elderly women	2	33%
Young women	3	17%
Herero dress tailors	4	50%

Source: Author's fieldwork (2017)

Table 6

Table 6: The table shows that Herero dress tailors cover 50% of the pie chart as knowing how to tailor the Herero dress. Herero elderly women that know how to make the Herero dress is 33%, while Herero young women that can tailor a Herero dress only make up 17% . The graph clearly illustrates that both young and old Herero women possess the knowledge and skill of making the Herero dress. Henceforth highlighting that the skill of making the Herero dress is not only limited to Herero dress tailors.

4.2 Making the Herero dress

NB: Find attached video on the making of the Herero dress.

4.2.0 Making the dress



Source: Author's fieldwork (2017)

Figure 1: Picture of the chosen Herero dress design

Measurements:

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Bust – 49 ½ inches

Top waist length – 17 inches (front), 16 inches (back)

Waist - 43 inches

Bust to waist – 10 inches

Arm length- 13 inches length, 18 inches width

Skirt - 42 ½ inches

Shoulder to bust – 7 inches

Note: Decorations of the dress will also depend on preferences of the person whose dress is being tailored, as the tailoring is ongoing. The meters of material needed will as well depend on the body size of the wearer.

Need:

African print material – 6 meters

Lining material – 2 meters

Piping – 6 meters

Viscose to decorate – 1 meter

Zipper – 24 – 35 cm

Belting 1 ½ meters

Note: The six meters of the African print material will be divided as follows:

Skirt – 3 meters

Top – 2 meters

Headgear – 1 meter

The process:

Step 1: Lay the African material on a flat surface and cut out using the measurements, cut out the bust pattern of 49 ½ inches with a top waist length of 17 inches front and 16 inches at the back with a waist width of 43 inches. From each top bust to waist should measure 10 inches.

Step 2: Cut off the arm's length pattern with 13 inches length and 18 inches width for each arm, cut out the shoulder to bust pattern with 7 inches on both sides and finally cut out the skirt

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pattern with 42 inches and 3 meters of African print material. The meters of the material can be more depending of the voluminous of dress needed.

Step 3: Lay the lining material on a flat surface and cut out using the same measurements as of those used for the African print material measurements, cut out the breast pattern of 49 ½ inches with a top length of 17 inches front and 16 inches at the back with a waist width of 43 inches. From each top breast to waist should measure 10 inches.

Cut off the two arms pattern with 13 inches length and 18 inches width, cut out the two shoulder to breast pattern with 7 inches and finally cut out the skirt pattern with 42 inches and 3 meters of African print material. The meters of the material can be more depending of the voluminous of dress needed.

Step 4: Sew each matching patterns of both the African print material and the lining material together with the piping in the middle of the two materials (African print and lining material). First sew the breasts of the African print and lining material together then add the two 16 inches back of each breast, then sew on the 7 inches of each shoulder to breast and finally sew the arms on each side of the top.



Source: Author's fieldwork (2017)

Figures 2: shows the cut off patterns of the Herero dress, first picture is the skirt of 3 meters, second picture is the top and third picture are the arms.

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Source: Author's fieldwork (2017)

Figures 3: shows the offcut patterns of the Herero dress, the lining is sewn inside the arm/s and inside the top. The lining inside the top is only sewn at the bust both front and back.

Step 5: Take the cut out skirt of 3 meters and fold it in the centre repeating two times to create the skirt edges then cut at the tip of the folded line to identify the ends of the edges. Thirdly sew at the folds straight through to create skirt edges, then sew the ends of the skirt material together to create the back of the skirt and zipper area.

Step 6: Sew straight along the skirt and pull out the thread from each end to create the skirt folds. Slowly pull out the thread to create the folds being careful so that the thread does not break. Pull out the thread from each end making sure that the whole skirt has formed folds. Then you sew from one end of the skirt to another, neatly arranging and straightening the folds as you sew along.

Step 7: Once the sewing of the folds is completed, then take the top and align with the skirt in order to sew the two pieces together. Before sewing, fasten the top to the skirt with needles in order for the two pieces to stay aligned together at the edges whilst sewing. After fastening the two pieces together with needles, the start sewing, removing the pins as sewing along. The skirt and the top become fastened together when reaching the other end of the top and skirt in order to form a dress. Finally, overlock the along the sides inside the dress for the stitches not to get out. The dress is now finished.

NOTE: Fittings should occasionally take place for the dress to fit properly.

4.3 Sewing the belt

Using a belting, wear the belting under the breasts to obtain the size of the belting, then take the measuring tape to measure the length of the belting which is 1, 18 cm. Then take the material that will cover the belting and fold it in half straight. Place the belting in between the two folds and cut off the remaining side materials.

After cutting off the sides, then start sewing the belt on each side. Once finished sewing the belt on both sides, then sew off the two ends using the zigzag sewing patterns. After closing off the ends, sew the buckle to each end of the belt. The belt is now complete.

4.4 Petticoat making

Need:

Material (of choice) 3 meters

Firstly, cut out the skirt of 3 meters and fold it in the centre repeating two times to create the skirt edges then cut at the tip of the folded line to identify the ends of the edges. Secondly, make a small fold for the string to pull and tie the skirt when being worn and sew across the material from end to end. Thirdly sew at the folds straight through to create skirt edges, then sew the ends of the skirt material together to create the back of the skirt and finally insert a string for pulling and tying when wearing.

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Source: Author's fieldwork (2017)

Figure .4: A completed petticoat.

4.5 Sewing the scarf

NB: Find attached video on the making of the headgear scarf.

Cut 1 meter of African print material and trim as the sides and take 1 meter of lining material and cut in half in a rectangular shape. Where possible decorate the head scarf as you prefer keeping the 1 meter size of the African print material. After trimming the 1 meter material on the sides, then the material is ready to be formed into a headgear with the ½ meter lining underneath the headgear.

4.6 Headgear making

NB: Find attached video on the making of the headgear.

Need:

African print material ½ meter cut into a triangle shape

Lining material ½ meter cut into a triangle shape

Viscose material ½ meter cut into a triangle

Big sellotape

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Pins (30-35 pins)

A3 size Newspaper

Step 1: Take a whole A3 size newspaper with at least 10 pages, and roll it to form a pipe, then sellotape the newspaper together to form a tight pipe. Cut blocked pieces of sellotape and sellotape the two ends of the newspaper pulling down the sellotape strongly to hold the ends tightly. Once satisfied with the straight and tight pointed newspaper roll, then the headgear horns are done.

NB: the length of the horns depend on the hold be parallel to the shoulders of the headgear wearer. The wearer's face size determines the wideness and narrowness of the horns. Preferably the length of the horns should be 43 cm but not more than 45 cm.



Source: Author's fieldwork (2017)

Figure 5: the rolled newspaper used to make the horns



Source: Author's fieldwork (2017)

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Figure 6: Similar Herero dress material sewn together with a lining Material in a square shape to make headgear scarf

The headgear scarf is worn with three materials. The first material is usually made of cotton or preferably viscose material. The second material is the lining that is sewn to the main material which is usually the same colour as the Herero dress to be worn as in the picture above.

However, a headgear can also be made just with a lining and the main material matching with the dress without the viscose material. Viscose material is ideal because it makes the headgear ideally tight and standing proper.

Step 2: Wear the viscose material on the head above the forehead, then bring the ends of the material at the centre to form a point, thereafter take one point and wrap it around the head, end at the centre of the forehead at fasten with a pin. Then repeat the same process with the second point, wrap around the head and fasten with a pin.

Step 3: Wear the African print material on top of the viscose material the head (the cap is worn above the eyebrows) repeating the first process by bringing the ends of the material at the centre to form a point, thereafter take one point and wrap it around the head, fold the end at the centre above the forehead and fasten with a pin. Repeat the same process with the second point, wrap around the head and fasten with a pin.

Step 4: Take the rolled newspaper and insert it inside between the viscose material and the African print material. Then take the tips of the two materials, bringing them to the front and wrap them around the head side by side pining each end onto the scarf. Bring one end to the front and pin it onto the scarf above the forehead. Continue fastening the loose materials with pins for the headgear to have a tight feel. Keep removing the headgear and working on it not worn and working on it once on the head to fix loose material and straighten the folds of the headgear. Fixing it whilst on the head also helps with ensuring that the cap is properly tight. About 35 pins or more can be used to fasten and tighten the headgear. When satisfied with the tightness and straightness, then the headgear is done.

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NB: keep removing the headgear and wearing it to have the feel of the tightness and straightness. Tightness of the headgear is important because the headgear can stay in this fold for as long as needed, just wear it and go, also it is important so that even if the headgear falls and hit down hard, it will not get out of its position.

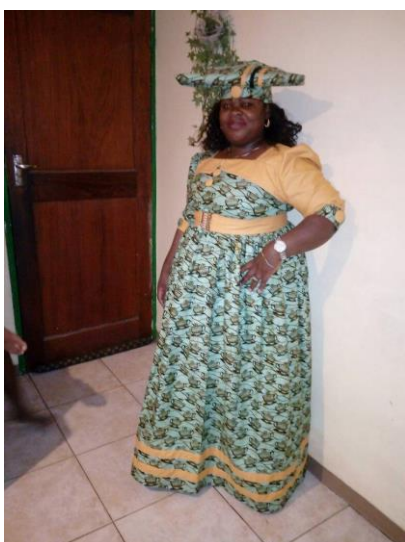
The study found that there is a difference between a professionally made headgear and a non-professionally made headgear. A non-professional made headgear will tend to look big, loose and untidy while a professional made headgear tends to look clean, tight, straight and small.



Source: Author's fieldwork (2017)

Figure .7: A completed headgear with a white viscose material inside, the viscose is used to make the headgear stiff.

4.7 THE FINAL PRODUCT



Source: Author's fieldwork (2017)

Figure.8: The completed Herero dress

CHAPTER FIVE

DISCUSSIONS, CONCLUSION, RECOMMENDATION,

LIMITATIONS AND FURTHER RESEARCH

5.0. INTRODUCTION

This chapter will discuss the research findings, provide the conclusion to the study, recommendation, limitations and further research. The aim of this study was mainly to safeguard, understand and disclose the transmission of indigenous knowledge and skills of the process of making the Herero dress, petticoat and headgear as an ICH. It also aimed to increase national awareness and enhance available resource on the making of the Herero dress. An attempt has been made by the study to provide answers to the hypothesis that the process of making the Herero dress, petticoat and headgear embodies cultural norms, rituals, values, beliefs, norms and practices. The study in particular focused on three objectives as follows:

The research study aims;

- To find investigate the rituals, values, beliefs, norms and practices associated with the Herero dress.
- To document the process of making the Herero dress, petticoat and headgear as an ICH.
- To safeguard the process of making the Herero dress, petticoat and headgear as an ICH through research, documentation, transmission and were possible through promotion.

Interview questions were developed and tailored in order to meet these objectives. The study identified eight respondents that will satisfactory answer the questions as posted by the researcher through an open and closed ended interview. Respondents were chosen because of their knowledge on the Herero dress and because of the strong esteem they hold for the dress as Herero women. Intangible Cultural Heritage focuses on the processes of making indigenous expressions, artefacts, talent and skills. Hence, this study attempted to find out the processes

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of making the Herero dress and the values associated with the dress as a cultural expression and representation.

To start off, there are three groups of the Ovaherero people that wear the Herero dress and are divided according to three regions. In Omaheke region is the Ovambanderu that wear the white and green dress. In Erongo Region the Ovaherero people there, are known to wear the white and black dress. In Otjozondjupa Region, the Ovaherero people belong to the red flag and wear the black and red dress. This is further highlighted by Hendrickson (1996) stating that “Thus, the basic uniform for the Red flag is a red long dress and otjikaiva (headgear), worn with a black jacket, most often with gold trim and jewellery. As members of the White flag, women wear white dresses and oikaiva (headgear) with black jackets detailed in gold. Many female marchers for the Green flag wear dark green dresses and oikaiva (headgear) with black jackets” (p.225).

According to the data collected, the Herero dress consist of two parts, the Herero dress and the headgear as one attire. According to Poewe (1985) “Herero women wear colourful, voluminous Victorian dresses, No author fails to describe them” (p.17). A Herero dress cannot at all be worn without a headgear, it is tradition as the respondents to the study stated. White (1969:36) as cited by Poewe (1985, p.17) describes “the impact of woman and dress as follows: One’s first sight of Herero women as they saunter down Kaiserstrasse is startling. They have proud gait of empresses, and are arrayed like queens of Sheba. The skirts of their Victorian dresses sweep the ground and are made from ten to twelve yards of cotton print of the most vivid design and colour”. A shoulder scarf is worn on top of the dress and stricter at funerals according to tradition. The headgear is worn with a decorative pin placed on the front (smaller pin) and back (bigger pin) and a belt is worn around the waist.

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Source: Author's fieldwork (2017)

Figures 9: The above pictures show Herero women in fancy Herero dresses. These type of dresses are worn at celebrations such as weddings, parties etc.



Source: Author's fieldwork (2017)

Figure 10: This picture shows a Herero dress that can be worn on a normal day (daily routine), or at a funeral.

5.1 Making the Herero dress

5.1.1 Colours and fabrics

Bright colours and shiny materials used to make a Herero dress are mainly reserved for celebrations e.g. wedding, while the dull colours such as grey, dark blue are reserved for funerals. It is regarded a taboo to wear the red colour or anything close to red at a wedding. This is because red is viewed as representing blood and cannot be worn at a wedding.

5.1.2 Herero dress design

All the respondents to the study stated that they get their designs from internet (social media), magazines, and pictures or even from tailors. Some tailors have catalogues of collections of Herero dresses that they have made. It is thus easier to choose a design from catalogues of Herero dress tailors.

5.1.3 Purchasing material

Few of the study respondents stated that they purchase their material from Chinese material shops because the material is cheaper there. However, most of the respondents stated that they purchase their material from boutiques and local material shops because the materials there are of good quality and also very much unique. They stated that when going for a celebration, a Herero woman should look elegant, fancy and mostly unique and Chinese material shops do not sell unique materials to make them look different.

5.1.4 Fabric measurements

The measurements of fabric used to make a Herero dress depend on the body size of a Herero woman, slim women will need 3 – 5 meters and big sized women will use 6 – 8 meters of fabrics for a Herero dress. However, the meters of the fabric needed will also depend on the width of the fabric. To make a headgear, 1 meter of first material and usually cotton or viscose

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material is used. But today as respondents stated, some headgear makers use a ½ of material both under and outer material to make the headgear. About 3 meters is needed to make one petticoat and ½ material for a shoulder scarf.

A tailor can take maximum two days to make one Herero dress, however with high number of orders for Herero dresses, tailors can take up to five days to finish one dress. This is because once tailoring the tailor divides the tasks to be followed, by allocating a day to each task such as cutting of patterns and ironing of patterns of the ordered dresses are completed.

5.1.5 Skills and training

Most of the respondents to the study stated that they acquired the skill of Herero dress making from their parents and headgear making as well. They learned by looking at their parents making the Herero dress. The study respondents stated that it is easy to make a bottom part (skirt) of the dress but the making of the Herero dress becomes complicated only at the upper part which includes the top and arms. Only a few number of the respondents acquired their Herero dress making skills at institutions such as Rossing foundation, COSDEC (Community Skills Development Centre), WAD (Women Action for development) and colleges. While a handful of the respondents are self-taught, they taught themselves on how to make the dress.

According to the respondents to the study, most Herero women especially the elderly can make the Herero dress. However, many including the elderly can only make a basic design such as those worn on a daily routine and not the complicated designs worn at celebrations, complicated designs are mastered by few tailors especially by the younger tailors as they have the zeal for fashion and modernity.

5.2 Making the headgear

According to the researcher's findings during the data collection, in the olden days the headgear worn with the Herero dress was just a normal simple headgear that was tied with a knot in front

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with short horns. However, respondents stated that in order to respond to modernity, the horns of the headgear started getting longer and slimmer because the Herero women see it as beautiful.

The making of the headgear is a specialised art and most of the tailors stated that they do not make the headgear although they make they make the Herero dress. Their customers have to go to headgear makers to make for them a headgear. However, one respondent stated that she does make headgears and stated that there're are only few tailors that have mastered the art of headgear making. One of the elderly woman responded to the question saying that she can make the headgear but when she is going to a celebration, she prefers to go to professional headgear maker just to have a perfect headgear.

Further, the art of making a headgear is not easy as the headgear making requires attention to detail and accurate measurement of the horns in order to be perfect, not too long and not too short and width of the headgear matters very much.

The researcher found that the headgear is made with three materials, the first material that makes the first hat is made from viscose material. Then the top material that looks like the Herero dress material to be worn which is sewn together with a lining material inside preferably of the same colour. A rolled and sellotaped newspaper is placed between the viscose and main material and fastened with pins.

Herero women wear a decorative pin in the front (smaller pin) of the headgear and wear another decorative at the back (bigger pin) of the headgear. However, the study found that it is not a must to wear the back decorative pin but the front decorative pin should be there. The decorative pin is place there just to look beautiful and elegant. In the olden days the headgear was tied in the front to make a knot and perhaps the decorative pin used today represents the knot as stated by the respondents to the study.

5.3 Wearing the Herero dress and petticoat

5.3.1 The Herero dress

According to the data collected, there are two types of Herero dresses worn by the Herero women. There is a dress that is particularly tailored to be worn at celebrations and another worn at funerals. The reason of having two types of dresses mainly has to do with colours and texture of the material. Herero women are not allowed to wear shiny material at a funeral but only dull material and colours, dull materials such as cotton and dull colours such as blue, green.

Fancy material and bright colours are for celebrations such as wedding or birthday parties. Bright colours are worn at celebrations with the exception of the red colour or any colour closer to red. Red is forbidden at weddings because the Herero people associate the colour to blood and hence meaning death. No wonder the Ova Herero people from Okakarara wear red and black during the Red flag day commemorations that take place in Okahandja to commemorate their fallen Chiefs.

The respondents to the study stated that a Herero woman needs to have her hair fixed usually in a curly hairstyle and hanging, wear makeup and wear shiny jewellery once wearing the Herero dress for celebrations. The necklace is very much important when wearing the dress because as the respondents stated 'a Herero woman's neck is not to be empty when wearing the dress or else she will look naked'. There is also a traditional bead that is worn with the Herero dress, made from seeds of a certain tree.

Hence, for a funeral, Herero women are not traditionally allowed to wear shiny jewellery except the traditional bead. It is also a must at funerals that when wearing the Herero dress, one should be covered and should wear a shoulder scarf on top of the Herero dress.

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The Herero dress cannot be worn with a high heel as it will be uncomfortable to walk with. Hence, Herero women prefer to wear wedges when wearing the dress or palms (flat shoes).

The elderly Herero women respondents stated that they have about 20 – 30 Herero dresses because they wear the dress on a daily routine. But the Herero young women and tailors interviewed stated that they only have 5 – 10 Herero dresses because one cannot keep so many Herero dress. The researcher found that there is high competition of Herero dress designs amongst the young and middle age groups that it is pointless to have many Herero dresses. In fact, the study respondents stated that they only wear one dress twice or thrice and then give it away.

5.3.2 The petticoats

Herero women wear minimum three and maximum eight petticoats underneath the Herero dress. Herero women should look round, big and voluminous when wearing the dress. Slim women normally wear 6-8 petticoats, Middle weighted women wear 4-6 petticoats and big women wear 3-4 petticoats. The number of petticoats worn depend largely on the body size of the wearer and the volume that a Herero women wants achieve.

Today, in order not to wear many petticoats and prevent heaviness once wearing the dress. Herero women have improvised the art of wearing the dress by wearing tailored buttocks just to look beautifully rounded behind and for the dress to be beautifully shaped from behind. First a Herero woman will wear one petticoat and wears two extra petticoats after the wearing the buttocks.

Herero women today also wear a tailor made net under the Herero dress. The Herero woman first wears the net and then wear one petticoat on top of the net depending on the colour of the Herero dress. This is because the colour of the petticoat before the actual dress have to be of

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the same colour or closer for the colour of the dress to come out and for the petticoat's colour not to reflect if it happens to be different from the dress colour.

If a Herero woman is to wear a white Herero dress then a white petticoat will be ideal before the white dress as they both have the same colour in order for the white to come out. But if the Herero dress to be worn is another colour e.g. blue than the white petticoat will be one of the petticoats to be worn but definitely not be worn before the blue Herero dress. This is because the blue colour might not come out especially if the material of the Herero dress is of a light texture like a chiffon material.

5.4 Herero dress symbolism, rituals, cultural norms and tradition, and maintenance

5.4.1 Symbolism

Respondents to the study stated that the Herero dress symbolises a cow horns and thus when a Herero women wears the dress, she should look nice, round and big just like a cow. She should even behave and move like a cow once wearing the dress. However, some respondents refuted this notion and stated that the Herero dress originates from the white missionaries.

Herero women just loved the dress and took it as their own, hence, the headgear horns do not represent cow horns but they originate from the previous headgear that was worn with shorter horns (perhaps goat horns) and not at all cow horns. As years went by and because of modernity, the horns slowly enhanced by getting longer and thinner just to look beautiful.

5.4.2 Rituals

The elderly Herero women stated that there is a ritual that is associated with the Herero dress and stated that it is an old ritual that was practiced in olden days. In the same vain, some of the young and middle age respondents to the study also stated that there is a ritual that is currently

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only practiced by some families especially those with the holy fire. However, the study found that some Herero women especially the younger generation do not know of any rituals associated with the Herero dress. Perhaps this is the reason that some Herero women start wearing the Herero dress without going through the ritual, the respondents stated.

The ritual was used a preparation and gives permission to Herero young women to start wearing the Herero dress. Traditionally, a Herero woman is expected to start wearing the Herero dress once reaching menstruation. With the first menstruation, a Herero women is seen as now mature, therefore a party is held and a lining of fat from a goat's stomach is placed on her head to prepare the now matured young lady to start wearing the headgear and the Herero dress.

5.4.3 Cultural norms and tradition

The respondents to the study highlighted that there are a number of values bestowed upon the Herero dress. The Herero dress is an identity of the Herero people and just as much as the dress is beautiful, it is just as much that wearing the Herero dress comes with a number of rules. Firstly, a Herero women's legs or even shoes should not be seen once wearing the dress. Even when seating, the shoes if they are to be seen, should only be seen at a tip.

Secondly, the Herero women's elbows should also not be seen when wearing the dress, in fact in olden days the arms of the Herero dress were much longer than today, covering the whole arm until the hands. However today, the arms go until above the elbow because culturally the elbow is not supposed to be seen.

Thirdly, the Herero woman's cleavage is not to be seen, one should not wear the Herero dress with parts of the breasts showing, even the showing of the back is a taboo. However, today Herero women are wearing the Herero dress with the cleavage and back visible, which is traditionally unacceptable and a taboo as they are believed to belong to the husband and only the husband is obliged to see these body parts.

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In addition, a Herero woman once wearing the dress is expected to behave decent. She is expected to walk slowly and not run or walk fast. She should not talk loud but whisper even when arguing but wearing the Herero dress, she should speak softly. When wearing the Herero dress, A Herero woman should have her face looking down and should not look at people in the eyes. When a Herero woman is seated on the ground, her dress should be nicely folded between or under her legs and every step she takes either walking, seating or standing, the petticoats should not at all be visible.

A Herero women is not even allowed to drink alcohol when wearing the Herero dress. If a Herero women does not follow the above mentioned rules, then she is labelled as disrespectful, an embarrassment to the parents and probably insane.

5.4.5 Maintaining the Herero dress

The Herero dress is maintained to last longer and not get old quickly by not washing it often. If one notices a dirty mark on the dress, it is wise just to wash off the spot or stain without washing the entire dress. The respondents to the study stated that it is more wiser to wash a Herero dress with a detergent bar soap than using washing powder and one should not wash the dress with a washing machine but only hand wash.

Before hanging the dress on the line it is wiser not to squeeze out the water then you will not have to iron the dress. Hanging with water is best for the Herero dresses with folds as they are difficult to iron. However, some of the respondents to the study especially the young women said that when it comes to ironing, they prefer to take their dresses to professionals than iron themselves and only a few do iron their own dresses but it can be tiring.

5.5 Conclusion

This study was designed to safeguard the process of making the Herero dress, petticoat and headgear as an ICH through research and documentation. Further, the study wanted to investigate amongst many the importance of the Herero dress to the Ovaherero people, find out if there are any rituals associated with the Herero dress and if skills transfer does occur in the making of the Herero.

The study found that indigenous knowledge and skills transfer does indeed occur from the older generation to the younger generation as the aim of ICH is to safeguard these processes of skills transfer. The study also found that the process of making the Herero dress, petticoat and headgear as an ICH goes through numerous processes that are worth documenting in order to contribute to available resource and safeguard the dress. These processes also embody the rituals, practices, customs, values and traditions bestowed upon the making of the dress and make the dress very valuable amongst the Ovaherero communities.

Finding a design for the Herero dress is easy but finding a unique design can be a challenge as well Herero women want to look unique and different when wearing the Herero dress, no wonder competition on a perfect Herero dress is high amongst Herero women. The study further found that even though most Herero women are able to make a Herero dress, a perfect Herero dress needs a professional Herero dress tailor and headgear maker and the commercial and fashion industry is hence booming for these tailors and headgear makers.

However, given the above, there is a growing concern amongst the Herero women pertaining to the values and rules associated with the dress. Most Herero women interviewed be it the tailors, elderly women and young women are concerned with the altering of the Herero dress. According to the Herero women, the Herero dress is not only just a dress but an identity of the Ovaherero people therefore because the dress is highly esteemed by the Ovaherero people, the dress should not at all be altered in a manner that it loses the values it bestows upon the wearer and the Ovaherero tradition.

5.6 Recommendations

As cultures continuously evolve and new ways of living and doing things are continuously adopted, change should be embraced by all with ease of mind. However if change threatens the traditions of expressing our culture then it becomes dangerous and might lead to traditions becoming extinct. Traditionally there are reasons as to why certain things are just done in certain ways. Whilst conducting this research study, it came to the attention of the researcher that in most cultures, people are occasionally looking for better ways of doing things but yet striving to keep the status quo.

As the globe continuously modernises with new inventions every day, likewise traditions. Hence, it is very vital that with modernisation one takes into consideration building on the status quo than burying a tradition just because of modernisation. Often change is good and needed but change related to customs, practices, norms and values and altering tradition can in many circumstances be catastrophic.

With the above mentioned, this study recommends that Herero young women should be respectful when wearing the Herero dress because the dress is supposed to be respected and it also brings respect to the wearer. Herero dress tailors though making a living from making Herero dresses which is good. They should design and make beautiful Herero dresses but still keep the culture and keep the value and norms of the Herero dress. They should strive by all means not to alter the Herero dress too much in a manner that the woman's skin is visible. The Herero dress should consist of both arms and not only one arm or short sleeves. A Herero woman's back is not to be seen when wearing the dress and should be fully covered at the back and not even a lace should be sewn at the back of the dress revealing the back as this study found.

The study recommends that Herero women should respect their bodies in order to respect the Herero dress. If they do not respect their bodies then they will not respect the dress.

5.7 Limitations and further research

Herero weddings are not uniformed to take place during certain months of the year. Hence, the researcher found it a challenge to keep track of Herero weddings for participant observations due to work engagements. Death is also an unforeseen circumstance hence left no room for the researcher to attend a funeral for participant observation of Herero dresses at a funeral as it requires resources to travel.

The major limitation is that the researcher has no sponsors to assist in funding the research expenses such a transport, stationary and other expenses that might be incurred during the conducting of the research project, hence the researcher will have to pay for these expense.

According to this study, there is still little knowledge pertaining to the Herero dresses even amongst the Herero women. This research study found that the Ovaherero women do not know exactly the reasons they have to behave in the manner they do when they are wearing the Herero dress. Hence, this study recommends further research on the behaviour of the Herero women when they wear the Herero dress.

Another finding from this research is that there seems to be a dispute with the symbolisms of the horns on the headgear. Are the horns on the headgear just a fashion status or do they truly represent cow horns.

Finally, this study recommends further research on the rituals of the Herero dress more especially the ritual that gives right to a Herero woman to wear the Herero dress. The study found that this right is not well known amongst the Herero people more so by the younger generation and hence further research on this right is recommended.

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APPENDIX

APPENDIX I

CONSENT FORM

RESEARCH TOPIC: AN INVESTIGATION INTO THE MAKING OF THE HERERO DRESS AS AN INTANGIBLE CULTURAL HERITAGE (ICH) –OTJIWARONGO CASE STUDY

I am a University of Namibia student, doing a Postgraduate Diploma in Heritage Conservation and Management. The aim of this study is to understand and disclose the transmission of indigenous knowledge and skills in making the Herero dress as an ICH. The study further wants to increase national awareness and enhance available resource on the making of the Herero dress.

I hereby invite you to be a respondent in this study through an in-depth interview session with the researcher. The in-depth interview will not be longer than two hours. However, if you are a Herero dress tailor then the researcher will be a participant observer whilst conducting the in-depth interview with you. The in-depth interview will take one day or longer depending on the time (from design choosing, material purchasing, tailoring and wearing) it will take to complete making a Herero dress both for a wedding and funeral wear.

The researcher also sought consent to be a participant observer during your family wedding or funeral. The researcher will only be a participant observer and where applicable take pictures of the different Herero dresses worn.

These are my contact numbers for any queries regarding the research study, 0813521212 or 067-308010. Should you find interest in participating in the research study, please do fill in your details below:

I understand that I am free to withdraw my consent and discontinue my participation without giving any reasons at any time without fear. I understand that all information to be provided in this study will be treated with confidentiality. I also certify that I have had an adequate opportunity to discuss the study with the researcher and all my questions

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have been answered to my satisfaction. Finally, I understand that no form of financial payment will be given based on my participation in the research study.

Name of participant:Signed:Date:

Name of Researcher: H K Bukassa.....Signed:Date:

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APPENDIX II

INTERVIEW GUIDE

Demographic information

Please respond to the following questions:

1. Are you from Otjiwarongo?
2. Which area are you originally from?
3. How old are you?
4. What is your marital status?
5. Where have you learned the skill of making how a Herero dress?

Making the Herero dress

6. What colours are used (or used) on a Herero dress?
7. How does one get a design for a Herero dress?
8. Where do you purchase material to make the Herero dress?
9. What are the measurements of the material that is used for each part of the Herero dress including the petticoat and headgear?
10. Can you make a Herero dresses, petticoat and headgear?

Making the headgear

11. Who makes the headgear?
12. How is the headgear made?

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Wearing the Herero dress and petticoat

13. When often do you wear the Herero dress?
14. How many Herero dresses do you own?
15. Is wearing the Herero dress a matter of choice? Explain
16. Is it a must for Herero women to wear the Herero dress? Explain
17. How do you wear the petticoat

Herero dress symbolism, rituals, cultural norms and traditions, maintenance

18. What does the Herero dress symbolise?
19. Is there any rituals associated with the making of the Herero dress? Explain
20. What are the cultural norms and traditions?
21. What are the values and norms associated with the Herero dress?
22. How is the Herero dress maintained?

We've come to the end of the interview, your participation is highly appreciated. Thank you very much.