



Republic of Namibia

MINISTRY OF EDUCATION ARTS AND CULTURE

Namibia Arts, Culture and Heritage Policy

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FOREWORD BY THE MINISTER

The Arts, Culture and Heritage industries have over the past few years emerged as alternative sources of employment in Namibia and significant means to assert the people's national identity. They have contributed progressively in attracting tourist inflows and in building the country's image.

The government has also enhanced this by increasing the support to national arts, culture and heritage institutions such as the National Heritage Council, National Arts Council, Museums Association of Namibia, the National Arts Gallery of Namibia, National Theatre of Namibia, College of the Arts and the National Libraries and Archives to ensure that the arts, culture and heritage sector becomes one of the most important engines of development.

The promotion and development of the Arts and Culture Industries can only enhance their capacity to create new jobs, generate income and increase flows of foreign currency if it is based on a relevant, comprehensive and functional policy and legislative framework. It is the intention of this policy to achieve this and to give direction regarding the role the corporate sector, non-government organisations and international partners should play.

This Arts, Culture and Heritage Policy of the Republic of Namibia is a result of wide consultations with arts, culture and heritage institutions; arts associations, youth and women organisations, organisations, groups of marginalised people, traditional leaders and authorities, the private sector, tourism entities and the wide spectrum of the educational system. The consultations culminated in the series of workshops that drafted this Policy Document which we hope will act as a catalyst for the expansion and the development of the creative and cultural industries and Arts, Culture and Heritage in general.

The Policy gives direction to development efforts being undertaken by all stakeholders in the promotion of the arts, culture and heritage sector.

The policy should enable the harmonisation of all initiatives, both governmental and non-governmental, in the arts, culture and heritage sector.

The role of traditional leaders, knowledge systems, education and the tourism sector have been included in the Policy to ensure that there is holistic development of communities.

Honourable Hon. Ester Anna Nghipondoka, MP

MINISTER OF EDUCATION, ARTS AND CULTURE

EXECUTIVE SUMMARY

The Government of the Republic of Namibia through the Ministry of Education, Arts and Culture (MEAC) have facilitated the formulation of a five-year Namibia Arts, Culture and Heritage Policy (NACHP) 2021/2022 - 2025/2026.

Cultural Heritage has inevitably become a very essential element of Namibia's collective efforts of employment creation and poverty eradication, information sharing, nation building and respect for cultural diversity in recent years. Culture has, for many years, been relegated to the back row of development priorities as a result of historical experiences.

It has since been realised that Cultural Heritage have a crucial role to play in the process of economic development, improvement of social cohesion, creation of employment and eradication of hunger and poverty for national prosperity. However, for all the above mentioned aspirations to be realized, a policy directive in that regard is of utmost importance.

A balanced and regulated arts, culture and heritage sector would have a potential to facilitate effective development, promotion and preservation of Namibia's Cultural Heritage - and contribute to national development agenda of the country and even ease envisaged climate change strategies. Further, development of and value addition to creative and cultural industries and regulation thereof could culminate in the improvement of livelihood of women, the youth, the poor and members of the marginalised communities.

It is therefore, the rationale of this policy, among other matters, to facilitate and promote closer collaborations between various O/M/As of the state, the NGOs as well as those in the private sector for the benefit of practitioners, the holders of IKS and artists in particular and for Namibia as a country.

The Policy is also widely expected to facilitate infrastructure development and enhance capacity building for a better documentation, management and protection of Arts, Culture and Heritage for commercialization purposes. The policy further endeavours to facilitate and accelerate efforts of incorporating Arts, Culture and Heritage into the national education mainstream and promote research activities in the subject matter for the benefit of the future generations.

The fundamental premises of this policy is that no development can be sustainable without a strong culture component to encourage intercultural dialogue and respect that contributes to the culture of tolerance, peace and stability. It is thus, envisaged that the Namibia Arts, Culture and Heritage Policy (NACHP) would facilitate the smooth implementation of Namibia's development plans aimed at economic development and social progression.

The policy would also assist the relevant organs of the state to accomplish their respective international obligations that Namibia, as part of the wider international community, has committed itself to through international conventions, treaties and protocols in various sectors of national development.

The NACH Policy is a strategic framework that was developed with adequate participation of the relevant stakeholders, thus making it a national document developed on the basis of equal participation based on democratic principles.

LIST OF ACRONYMS

ABS	Access and Benefit Sharing
ARIPO	Africa Regional Intellectual Property Organization
AU	African Union
BIPA	Business and Intellectual Property Authority
CCIF	Creative and Cultural Industries Fund
CSD	Culture Statistics for Development
HPP	Harambee Prosperity Plan
ICOM	International Council on Museums
IK	Indigenous Knowledge
IKS	Indigenous Knowledge Systems
IGC	Inter-governmental Committee
IP	Intellectual Property
TK	Traditional Knowledge
MAN	Museums Association of Namibia
MDGs	Millennium Development Goals
MEAC	Ministry of Education Arts and Culture
MHETI	Ministry of Higher Education Training and Innovation
NAC	National Arts Council
NAGN	National Art Gallery of Namibia
NDPs	National Development Plans
NEMO	Network of European Organisations
NCRST	National Commission on Research, Science and Technology
NHC	National Heritage Council
NMN	National Museum of Namibia
NUST	University of Science and Technology
OAU	Organisation of African Unity
O/M/As	Offices, Ministries and Agencies
SADC	Southern African Development Community
SDGs	Sustainable Development Goals (UN – 2030 sustainable development goals)
UNESCO	United Nations Education, Scientific and Cultural Organisation
UNAM	University of Namibia
WINTA	World Indigenous Tourism Alliance

1. INTRODUCTION

Namibia gained independence in 1990 and has just celebrated thirty years as an independent state.

The Cabinet adopted in principle a Policy on Arts and Culture of the Republic of Namibia in 2001, titled *Unity, Identity and Creativity for Prosperity*.

Much contained in that policy has been achieved, in addition to other achievements not mentioned in that policy document.

There have been significant developments globally since 2001 that have impacted, and are impacting global and regional trade, security, and diplomacy and people-to-people relationships.

While global trade has brought countries closer together, conflicts that have their roots in, or that are given expression by different value systems, worldviews and beliefs; in short, by culture, have led to sharper divisions across the globe, but also regionally and even within countries, along “cultural” lines.

As global conditions change, so do international cultural policy instruments and their meaning. “Cultural diversity” was the cry of the nineties in the light of increasing globalization through the World Trade Organisation, and the fear that free trade in cultural goods and services would allow dominant economies globally to spread unchecked their worldviews, values and beliefs. After the events of 11 September 2001, there was a demand to move away from “cultural diversity” towards “intercultural dialogue” and even, in some cases, towards cultural homogeneity with some European countries questioning their traditional “multicultural” approaches in favour of greater homogeneity.

Namibia is a signatory to international, continental and regional conventions and policy instruments on arts, culture and heritage. As conditions and policy instruments change, we need to determine their meaning and relevance to us as a country and a region, and in turn, seek to make an impact on such policy instruments from within our experience.

2015 marked the deadline for the Millennium Development Goals (MDGs) set by world leaders in 2000. There has been much advocacy around the importance of culture in a post-2015 development agenda, recognizing that the culture of the beneficiaries of development may hinder or facilitate development; while also recognizing that development itself is premised on cultural constructs i.e. on values, beliefs and worldviews that inform such development goals and strategies.

The African Union’s *Plan of Action on Cultural and Creative Industries* as well as UNESCO’s 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* exhort governments to review, update and adopt cultural policies that speak to the conditions of the time.

This National Policy on Arts, Culture and Heritage had its genesis in a review of the earlier 2001 *Policy on Arts and Culture of the Republic of Namibia: Unity, Identity and Creativity for Prosperity*, that culminated in a National Consultative Workshop on Arts and Culture held in

October 2014 in Windhoek, followed by regional consultations and National Conference on Arts and Culture in April 2015.

Namibia's government recognizes the vital role that culture plays in sustainable development, in building social cohesion within a diverse population, in sustaining a stable peace which is a pre-condition for development, and in contributing to national identity and pride. Namibia's government also recognizes that its comparative and competitive advantages are locked up in the culture, innovations, practices and indigenous knowledge systems and world view of the Namibian people combined with modern knowledge systems and world views.

It is against this background, and to give content to these beliefs, that this Arts, Culture and Heritage Policy is being updated and adopted.

2. POLICY FRAMEWORK

2.1 Purpose of this Policy

- To strengthen the sense of identity, social cohesion and belonging amongst the Namibian people.
- To update the policy of 2001 in order to align contemporary arts, culture and heritage policy with other key current government objectives and policy documents.
- To align Namibia's arts, culture and heritage policy with regional (Southern African), continental (African) and international cultural policy instruments to which we are signatories.
- To outline Namibia's vision – and the philosophical premises for this vision – as well as a framework for the development and celebration of Namibia's arts, culture and heritage sector as the foundation and basis for all the other development sectors.
- To position Namibia's arts, culture and heritage and stake its claim within regional, African and international arts and culture spaces.
- To engender the understanding that culture, arts and heritage are cross-cutting, synergistic and dynamic elements of the Namibian people and therefore must be considered in all other development sectors of Namibia in all spheres, economic, social and environmental.
- To recognize the innovations, practices, traditional and indigenous knowledge systems of Namibia relevant to the maintenance, promotion, respect and celebration of Namibian culture, arts and heritage for wider use and application by Namibians.
- To unlock the innovation and creativity of the Namibian people in order to contribute to sustainable transformative development that will enable Namibia to be a globally competitive and innovative nation.
- To provide the basis for strategic planning, implementation and coordination of this Policy and its intended outcomes.

2.2 Guiding Documents

The Namibia arts, culture and heritage policy will reflect both Namibia's own interests, conditions and policy-related documents, as well as commitments that Namibia has made to African and international policy instruments.

2.2.1 Namibian policy instruments (including but not limited to the following):

- 2.2.1.1 The Constitution of the Republic of Namibia
- 2.2.1.2 National Theatre of Namibia; Association not for gain incorporated; 1989
- 2.2.1.3 Republic of Namibia (1992) *National Archives and Libraries Act*, (No.12 of 1992)
- 2.2.1.4 Republic of Namibia (1993) *Towards Education for All, a Development Brief for Education, Culture and Training*, Windhoek: Ministry of Basic Education, Arts and Culture.
- 2.2.1.5 Republic of Namibia (1994) *Copyright and Neighbouring Rights Protection Act* (No.6 of 1994, as amended)
- 2.2.1.6 Republic of Namibia (1995, revised in 2000) *ICT Policy for Education*, Windhoek: Ministry of Higher Education, Training and Employment Creation.
- 2.2.1.7 Republic of Namibia (1999) *Presidential Commission on Education, Culture and Training Vols. 1-3*, Windhoek: Ministry of Higher Education, Training and Employment Creation, Ministry of Basic Education, Sport and Culture.
- 2.2.1.8 Republic of Namibia (2000) *Namibia Film Commission Act* (No.6 of 2000)
- 2.2.1.9 Republic of Namibia (2000) *Namibia Library and Information Services Act* (No.4 of 2000)
- 2.2.1.10 Republic of Namibia (2000) *National Art Gallery of Namibia Act* (No. 14 of 2000)
- 2.2.1.11 Republic of Namibia (2000) *Traditional Authorities Act*, No. 25 of 2000 (as amended).
- 2.2.1.12 Republic of Namibia (2001) *Unity Identity and Creativity for Prosperity Policy on Arts and Culture of the Republic of Namibia*, Windhoek: Ministry of Basic Education, Sport and Culture.
- 2.2.1.13 Republic of Namibia (2003) *Vision 2030*, Windhoek: National Planning Commission, Office of the President.
- 2.2.1.14 Republic of Namibia (2004) *National Heritage Act*, (No. 27 of 2004)
- 2.2.1.15 Republic of Namibia (2004) *Research, Science and Technology Act* (No. 23 of 2004)
- 2.2.1.16 Republic of Namibia (2005) *National Arts Fund Act* (No.1 of 2005)
- 2.2.1.17 Republic of Namibia (2006) *State-owned Enterprises Governance Act*, 2006 (Act No.2 of 2006)
- 2.2.1.18 Republic of Namibia (2008) *National Policy on Tourism for Namibia*, Windhoek: Ministry of Environment and Tourism.
- 2.2.1.19 Republic of Namibia (2012) *National Development Plan 4 (NDP4)*, Windhoek: National Planning Commission, Office of the President.
- 2.2.1.20 Republic of Namibia (2014) *Namibia Legislation for Access to Genetic Resources and the Associated Traditional Knowledge*; 12 October 2014

2.2.2 African policy instruments (including but not limited to the following):

- 2.2.2.1 African Union (AU) (1992) *African Union Plan of Action on the Cultural Industries, Dakar Plan of Action on Cultural Industries* (Originally from the OAU). Also: *Nairobi Plan of Action* (2005) and the *Algiers Plan of Action* (2008).
- 2.2.2.2 African Union (AU) (1993) *African Charter on Human and Peoples Rights*, Banjul: The Gambia.
- 2.2.2.3 Southern African Development Community (SADC) (1997 came into effect in 2000) *Protocol on Education and Training*.
- 2.2.2.4 UNESCO and the OAU (1998) *Pan-African consultation on Cultural Policies*, Lomé: UNESCO.
- 2.2.2.5 South Africa, *Heritage Resources Act* (No. 25 of 1999)
- 2.2.2.6 African Union (AU) *Economic, Social and Cultural Council* (2001), Addis Ababa: *African Union Policy on Arts and Culture*.
- 2.2.2.7 African Union (AU) (2001) *Constitutive Act*, Durban/Addis Ababa: African Union.
- 2.2.2.8 Southern African Development Community (SADC) (2004) *Protocol on Arts and Culture*.
- 2.2.2.9 African Union (AU) (2006) *Charter for African Cultural Renaissance*
- 2.2.2.10 Southern African Development Community (SADC) (2008) *Declaration on Poverty Eradication and Sustainable Development*

2.2.3 International policy instruments (including but not limited to the following):

- 2.2.3.1 UN (1948) *Universal Declaration of Human Rights*, Paris, 10 December 1948
- 2.2.3.2 UNESCO (1952) *Universal Copyright Convention* (revised 1971) Geneva 6 September 1952
- 2.2.3.3 UNESCO (1954) *Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention*, The Hague, 14 May 1954 (second protocol 1999)
- 2.2.3.4 WIPO (1961) *Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations* Rome, 26 October 1961
- 2.2.3.5 UNESCO (1970) *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*, Paris, 14 November 1970
- 2.2.3.6 UNESCO (1972) *Convention Concerning the Protection of the World Cultural and Natural Heritage*, Paris, 16 November 1972
- 2.2.3.7 UNESCO (1980) *Belgrade Recommendation on the Status of the Artist*, Belgrade, 27 October 1980
- 2.2.3.8 UNESCO (2001) *Convention on the Protection of the Underwater Cultural Heritage*, Paris, 2 November 2001.
- 2.2.3.9 UNESCO (2003) *Convention for the Safeguarding of the Intangible Cultural Heritage*, Paris, 17 October 2003
- 2.2.3.10 International Council of Museums (ICOM) (2004) *Code of Professional Ethics*
- 2.2.3.11 United Nations (2007) *Declaration on the Rights of Indigenous Peoples*, New York City, 13 September 2007.
- 2.2.3.12 UNESCO (2005) *Convention on the Protection of the Diversity of Cultural Expressions*, Paris, 3-21 October 2005.

2.3 Stakeholders

The key stakeholders for whom this Policy has meaning and relevance and who hereby are invited on an ongoing basis to engage with the Ministry concerning the monitoring and implementation of this Policy are:

- 2.3.1 The people of Namibia; who are to be the primary beneficiaries of this Policy
- 2.3.2 Relevant government departments at national, district and local levels
- 2.3.3 Traditional authorities
- 2.3.4 Publicly-funded cultural institutions
- 2.3.5 Private cultural institutions
- 2.3.6 Individual creative practitioners and arts organisations, representative networks and unions of artists and related workers
- 2.3.7 Education and training institutions in the formal and non-formal spaces, providing arts education
- 2.3.8 Private sector companies and creative entrepreneurs active in the arts, culture and heritage space
- 2.3.9 International partners engaged in the Namibian arts, culture and heritage sector
- 2.3.10 Non-governmental organisations and civil society involved in cultural heritage work.

2.4 Policy Review

An Implementation Plan with clear indicators and time frameworks will be developed to give effect to this policy document. The implementation plan will be reviewed on at least an annual basis to determine progress with regard to achieving the goals set out in this policy document. The policy itself will be reviewed every five (5) years, but no later than every seven (7) years. On the basis of such reviews – and in consultation with the key stakeholders outlined above – corrective action will be taken where necessary.

2.5 Definitions

For the purpose of this policy document and its implementation, the following definitions shall apply:

Applied Arts: Works that have a functional component such as architecture, crafts, ceramics, jewellery, textiles, furniture and fashion design and are generally not mass-produced.

Architecture: The art and science of designing and erecting buildings. The artistic side is revealed by the form and the meaningful originality that it presents. Architecture relates to the beauty, ergonomics and functional framework of a city, a town or a country.

Archives: This term encompasses institutions which collect, preserve, and make accessible unique and irreplaceable information in various formats, as well as the material stored in these institutions. Traditionally, archives are distinct from libraries and museums, although there are overlapping areas and a growing convergence between the different types.

Arts: All forms and traditions of dance, music, visual arts, crafts, design, literature, film and theatre, which serve as means for individual and collective creativity and expression.

Books and Literature: This can take the form of printed or digital books, including graphic novels and comic books. Literature can take the form of works of fiction or non-fiction and can include physical books, oral literature and electronic literature (works that originate in the digital environment).

Copyright: The exclusive right to make copies, license, and otherwise exploit a literary, musical, or artistic work, whether printed, audio, video, etc.: works granted such right by law on or after January 1, 1978, are protected for the lifetime of the author or creator and for a period of 70 years after his or her death. An artist's economic, intellectual and moral rights and ownership of his/her creative works.

Crafts: An occupation or trade requiring manual dexterity or skilled artistry. The term is often used to describe the family of artistic practices within the decorative arts that are traditionally defined by their relationship to functional or utilitarian products (such as sculptural forms in the vessel tradition) or by their use of such natural media as wood, clay, glass, textiles and metal. Crafts practised by independent artists working alone or in small groups are often referred to as studio craft, which includes studio pottery, jewellery, metalwork, weaving, wood-turning and other forms of wood-working, glass-working, glass-blowing and glass art.

Cultural Activities, Goods and Services: Those activities, goods and services that embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or may contribute to the production of cultural goods and services.

Creative Art Therapy: Includes the medical or therapeutic practice of all art therapies that can benefit the psychological, emotional, physical and social well-being of an individual by emphasizing the process of creation rather than the final product.

Creative Economy: The economic relations and direct and secondary impact of the arts, culture and heritage sector – inclusive of the non-profit sector and across the value chain of the cultural and creative industries – on economic growth and employment.

Creative Industries: Industries that have their origin in individual creativity, skill and talent with a potential for wealth and job creation through the generation and exploitation of intellectual property.

Cultural Agents: Persons working in the field of culture, including creators, performers, administrators and professionals associated with such cultural activities as audio arts, visual arts, crafts, the performing arts, publishing, the cultural heritage and cultural tourism.

Cultural Content: The symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

Cultural Expressions: Those expressions that result from the creativity of individuals, groups and societies and have cultural content.

Cultural Dimension of Development: The dialectical relationship between economic, social and human development on the one hand and culture; including the arts, creative industries

and heritage, on the other, and the ways in which they mutually serve, inhibit or interact with each other.

Cultural Diplomacy: The peaceful and constructive interaction between different cultures, or “the exchange of ideas, information, art, lifestyles, value systems, traditions, beliefs and other aspects of cultures with the intention of fostering mutual understanding”, to quote American political scientist and author Milton Cummings.

Cultural Diversity: The many ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Cultural Heritage: All manifestations of tangible and intangible cultural expression that have been preserved and form the basis of future cultural expression, of a nation’s or community’s identity, or of the shared experience of humankind.

Cultural Industries: Those industries that combine the creation, production and commercialisation of products that are cultural in nature and are typically protected by copyright and take the form of goods or services.

Cultural Policies and Measures: Those policies and measures related to culture, whether at the local, national, regional or international level, that are either focused on culture as such or are designed to have a direct effect on the cultural expression of individuals, groups or societies, including the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

Cultural Tourism: Tourism that is concerned with a country or region’s culture, specifically the lifestyle of the people in that area, their history, art, architecture, religion(s), and other elements that have helped shape their way of life. Cultural tourism has been defined as “the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs”. The World Trade Organisation defined cultural tourism in 1985 as “all movements of persons ... because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters”. Cultural tourism includes tourism in urban areas, particularly to experience historic or large cities and their cultural facilities, such as museums and theatres; and in rural areas, to be exposed to the traditions, festivals and rituals of indigenous cultural communities, and their values and lifestyle.

Cultural Village: A site established to safeguard, perform and present the intangible cultural heritage of one or more ethnic communities.

Culture: Namibia adheres to UNESCO's definition of culture as "that whole complex of distinctive, spiritual, material, intellectual and emotional features characterizing a society or social group. This definition encompasses, in addition to art and literature, lifestyles, ways of

living together, value accepted systems, traditions and beliefs". Culture informs and shapes identity and is passed on from one generation to another. Culture is dynamic and changes in accordance with changing economic, social, political, geographic, climatic conditions and in the engagement with other cultures and knowledge systems.

Customs: This term refers to a complex range of human behaviours some of which are ritualistic and highly important for the social cohesion, livelihood, and identity of communities.

Design: A purposeful and creative activity for developing aesthetic and functional solutions to a particular need.

Development: The generation and application of resources to create and sustain the optimal political, social, educational, economic and other conditions for human and societal growth, so that inhabitants may enjoy the full gamut of human rights and freedoms.

Disability: The permanent loss of the ordinary use of some aspect of one's physical or mental capacity.

Elders: Older and wiser members of the community who are repositories of cultural and philosophical knowledge and the transmitters of such information.

Ethics: The moral traditions and codes embedded in the many and various cultures of Namibia. Understood in this way, 'ethics' refers to lived and practiced beliefs about right and wrong, good and evil.

Fashion: A general term for the style and customs prevalent at a given time, but in its most common usage a reference to styles of clothing, hair, cosmetics and clothing accessories. The term "fashion" is often used to refer to style in clothing. Fashion can also imply the make or form of anything; its style, shape, appearance or structure; or a pattern or model, as in the fashion of a piece of jewellery, a vehicle or a building. It involves design, workmanship and execution.

Film and Audio Visual: These relate to materials such as film and digital recordings that present information in audible and visual form and engage the senses of sight and sound. Film is a form of entertainment or a means to disseminate information composed of a sequence of images.

Folk Arts: Folk art refers to art produced from an indigenous culture or by rural people or tradespeople. In contrast to fine art, folk art is primarily utilitarian and decorative rather than purely aesthetic.

Gender: Socially and culturally constructed roles, privileges, responsibilities, power and influence, social relations, expectations and values typically associated with the state of being male or female.

Heritage: The sum total of sites of scientific and historical importance, national monuments, wildlife and scenic parks, historic buildings and structures, works of art, oral and written

traditions, museum collections and their documentation which provide the basis for shared cultural and artistic creativity. The term embraces both cultural and natural heritage.

Indigenous and Traditional Knowledge: Knowledge acquired over generations by communities as they interact with their environment, and which is passed on; traditionally, in oral form, from one generation to the next. Such knowledge may be related to areas that vary from agriculture to medicine. It also includes ways in which particular communities understand their world, which in turn informs their social and other relationships.

Indigenous Language: A language indigenous or original to a state, and which is not the language of a migrant or non-native social group.

Immovable Cultural Heritage: This includes monuments and archaeological sites in fixed locations.

Intangible Cultural Heritage: Intangible or living heritage, as part of cultural heritage, refers to traditions transmitted, verbally and through body language, from generation to generation. Intangible cultural heritage mainly concerns the following domains:

- languages, dialects and the groups speaking a language;
- performing arts, music, dance and all forms of theatre;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship including techniques and skills;
- the interaction of these elements with the physical and social environment, leading to the development and dynamic elaboration of local identities and
- Performance art, conceptual art and other visual arts practices that do not necessarily lead to tangible products.

Intercultural Dialogue: A process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world-views. Among its aims are; to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality and to enhance creative processes.

Installation Art/Works: An artistic genre of three dimensional works that often are site specific and designed to transform the perception of a public, private or natural space.

Libraries: Libraries are institutions which collect, preserve and make publicly available published material in various formats. Traditionally, libraries are distinct from archives and museums, although there are overlapping areas and a growing convergence between the different institutions.

Lifelong Learning: the provision of formal and non-formal learning opportunities throughout people's lives to foster continuous development and improvement of their knowledge and skills.

Live Music Industry: This industry specialises in organising concerts, which are live musical performances for an audience.

Living Museum: An institution that recreates and re-enacts the lifestyle of a community during a previous historical period, seeking to provide visitors an experience of life in the past.

Media: 1) All means, vehicles or channels of communication including print media, broadcast media, film, video and new information technologies referred to as social media (including, but not limited to; cellular communication, the internet, electronic mail, Facebook, You Tube, Twitter, Instagram, etc.). 2) The materials with which an artist makes an art work.

Monuments: This includes architectural works; works of monumental sculpture and painting; elements or structures of an archaeological nature; inscriptions; and cave dwellings of outstanding universal value from the point of view of history, art or science.

Movable Cultural Heritage: Tangible cultural heritage that is not tied to a fixed location. This includes paintings, sculptures, coins and manuscripts.

Museums: Non-profit, permanent institutions in the service of society and its development, open to the public, which acquire, conserve, research, communicate and exhibit the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

Namibian: For the purposes of this document the term *Namibian* means – those citizens of Namibia either by birth, descent and/or by permanent residency.

Natural Heritage: is also an important part of a culture, encompassing the countryside and natural environment, including flora and fauna. Natural heritage sites are often an important component in a country's tourist industry, attracting visitors from abroad and locally. Natural heritage also includes items taken out of their original context and preserved in museums, such as geological and mineralogical objects and biological specimens, as well as living specimens in zoos, botanical gardens, and seed banks.

Performing Arts: The forms of creative activity that are performed in front of an audience, including dance, drama, live music, theatre, opera and marching bands.

Poetry: A form of literature that can be written or spoken or performed and which employs aesthetic and rhythmic qualities of language to evoke meaning or to provoke imagination.

Preservation: (1) Action geared to maintain the condition of tangible heritage as close as possible to its physical condition as it was created; (2) Action geared to maintain essential elements of heritage, even if the original form cannot be maintained, e.g. digitization of deteriorating audio visual heritage; (3) Action geared to preserve intangible cultural expression in a living environment, which can encompass change and does not necessarily mean freezing the expression at any given moment.

Protection: The adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expression.

Publishing: The process of producing and disseminating artistic expression or information for public consumption. In some cases, authors may be their own publishers, in which case they are the originators and developers of content (writing) and the media to deliver and display the content. Traditionally, the term refers to the distribution of printed works such as books and newspapers. Since the advent of digital information systems, especially the internet, the scope of publishing has expanded to include electronic resources such as the electronic versions of books and periodicals, as well as micropublishing, websites, blogs and video games. The publishing value chain includes the development, acquisition, copy-editing, graphic design, production, printing, marketing and distribution of newspapers, magazines, books, literary works, musical works, software and other works conveying information, including the electronic media.

Recognition of Prior Learning: This refers to the recognition; for academic or other purposes of the skills, competencies and knowledge gained by individuals as part of informal and non-formal education and learning.

Recording Industry: This specialises in recording and producing audio and audio visual artistic work for wide audiences. The term also applies to a field of the music industry.

Sites: Locations of works of people or the combined works of nature and of people, and areas including archaeological sites which are of outstanding universal value from a historical, aesthetic, ethnological or anthropological viewpoint.

Software and Computer Services: Computer software is a generic term primarily used for digitally stored data such as computer programmes and other kinds of information read and written by computers, as well as application software. This now includes data that has not traditionally been associated with computers, such as film, tapes and records. In contrast with hardware (physical equipment), software is intangible. Computer services provide information technology services and business process outsourcing solutions to businesses, government agencies and non-profit organisations.

Stakeholder: Any institution, organisation or individual with a particular interest in, or that would be affected by this policy.

Tangible Cultural Heritage: Physical or tangible cultural heritage includes buildings and historic places, monuments, artworks and artefacts considered worthy of preservation for the future. They include objects significant to the archaeology, architecture, science or technology of a specific culture. Natural heritage is also an important part of a culture, encompassing the countryside and natural environment, including flora and fauna. Tangible cultural heritage sites are often an important component in a country's tourist industry, attracting visitors from abroad and locally. The heritage that survives from the past is often unique and irreplaceable, which places the responsibility of preservation on the present generation. Smaller objects such as artworks and other cultural masterpieces are collected in museums and art galleries. Grassroots organisations and political groups have been successful in gaining support for their efforts to preserve the heritage of many nations for the future.

Television and Broadcasting Services: These comprise widely used telecommunications media for transmitting and receiving moving images, usually accompanied by sound. “Television” may also refer specifically to a television set, television programming or television transmission. Since the 1970s, the availability of video cassettes, laser discs, DVDs and blu-ray discs have resulted in television sets frequently being used for viewing recorded and broadcast material.

Theatre: A collaborative art form that uses live performers to present a real or imagined experience/story to a live audience in a specific space with intentions to gain empathy, teach, story tell and/or spark conversation. The process can use a combination of at least some of speech, gesture, music, dance, symbolic or literal props and costumes, set design and other audio-visual means.

The Ministry: For the purposes of this document refers to the Ministry of Education, Arts and Culture

Tradition: The beliefs, customs and practices of people of a certain defined locality or community that have been handed down from generation to generation.

Underwater Heritage: All traces of human existence having a cultural, historical or archaeological character which have been partially or totally underwater, periodically or continuously for at least 35 years such as; sites, structures, buildings, artefacts and human remains, , objects of prehistoric character together with their archaeological and natural context.

Value Chain: value created in terms of jobs and economic growth across the cultural and creative industries at each stage of education, creation, production, distribution and consumption.

Visual Arts or Fine Arts: These include painting, sculpture, graphic art, photography, drawing, new media, installation works, conceptual art and performance art. They comprise images, objects, presentations and performances created by the artist to convey ideas, and aesthetic products appreciated primarily for their imaginative, aesthetic or intellectual content.

3. CONTEXT

The need for a Namibian Arts, Culture and Heritage Policy; and its updating, in a post-colonial Namibia is informed by the challenges and opportunities posed by modernization, free trade, democracy, innovation, good governance and a human rights regime, in the course of pursuing sustainable development within a culturally-diverse population.

In pre-colonial times, different communities lived in relative harmony with each other, and with their socio-cultural, physical and natural environments. However, the situation changed drastically with the onset of colonialism, which imposed foreign languages, values, beliefs, lifestyles and traditions. Colonialism – including foreign religions - suppressed indigenous elements of culture, spirituality and heritage and alienated Namibians from many of their cultural practices. The colonizers imposed legislation and institutions on Namibians with the objective of promoting and protecting their own cultural, spiritual, political, and economic interests, and by means of social institutions such as education, religion and the media, had the effect of rendering indigenous languages, cultural, spiritual and religious beliefs and practices “inferior” and “backward”.

Post-independence, Namibians are now free to re-discover, practice and celebrate the culture of their choice, with a national arts, culture and heritage policy aiming to affirm and support such cultural diversity, within the context of the Namibian nation.

At the same time, Namibia is part of a global family of nations in a globalized world with international trade and media organisations with global reach impacting on the values, beliefs, traditions, worldviews and cultural practices of Namibians.

The size and geography of Namibia and the spread and density of its population are also factors impacting on the development of our country generally, and on culture in particular. The capital city, Windhoek, is the largest city, almost five times larger than the next city in terms of population. This creates both tensions and possibilities for the development, preservation and celebration of Namibian arts, culture and heritage.

It is this context that the arts, culture and heritage policy needs to embrace and address in particular the tensions and possibilities between the urban and the rural, those who are employed, and those who are unemployed, the educated and the less educated, the traditional and the modern or contemporary, those with access to information technology and those without, or with less access, those of African descent and who speak indigenous languages, and those of European descent who speak the hegemonic languages of business and tertiary education. All of these constituencies and those in between such poles; are integral to Namibia. All impact on Namibia’s vision for sustainable development and require interaction in terms of the social (cultural), economic, and environmental sectors.

This policy seeks to affirm, and give space to all of these constituencies, while recognizing that special attention and support will need to be given to cultural practices, art-forms and communities that were marginalized by colonialism including apartheid, so that these may assume their rightful place within Namibia’s cultural, economic and social landscape.

4. FUNDAMENTAL PREMISES, PRINCIPLES, VALUES AND VISION

4.1 Philosophical premises

This policy is guided by the following philosophical beliefs:

- 4.1.1** Human beings are multi-dimensional with physical, spiritual, intellectual, emotional and psychological dimensions; it is the role of government to create the conditions in which human beings may realise their full human potential and satisfy all their needs.
- 4.1.2** As per Article 27 of the Universal Declaration of Human Rights, “everyone shall have the right freely to participate in the cultural life of the community and to enjoy the arts...”
- 4.1.3** Culture is integral to development in that development is itself premised on particular values, ideas, beliefs, knowledge systems and ideological assumptions, while the culture of the intended beneficiaries of development – their traditions, beliefs and values – may inhibit or facilitate development.
- 4.1.4** There are three broad categories of arts and culture practice that have relevance to the “cultural dimension of development”:
 - 4.1.4.1** arts and culture for human development, for emotional and spiritual catharsis, for individual and personal enjoyment, and because arts and cultural practice is a fundamental right,
 - 4.1.4.2** arts and culture for social development, for socially good ends, to transform society, to change personal and interpersonal behaviour for the good of society,
 - 4.1.4.3** arts and culture for economic development, the creative and cultural industries including cultural tourism, for wealth creation and GDP growth.
- 4.1.5** Culture is dynamic and changes as material, political, economic, spiritual, social and climatic conditions change.
- 4.1.6** No culture is superior to another; they are simply different, the differences bring in the much needed diversity which is the basis of development and growth.
- 4.1.7** Creative expressions, cultural products and the arts are bearers of values, ideas, beliefs and worldviews; consumers of such expressions and products imbibe their embedded values and ideas. For this reason alone, it is imperative to support local arts and culture expressions in the context of a globalized world.
- 4.1.8** Namibia is a secular society. Everyone is free to practice the religion and spirituality of their choice. All official, government or publicly-funded events and gatherings will thus either have representation from all the main religions in our country (Christian, Muslim, Hindu and traditional African) or none at all.

4.2 Guiding Principles

The principles underpinning this Arts, Culture and Heritage Policy are:

- 4.2.1** Arts and culture should serve the interests of Namibian people and the objectives of government and shall be for the benefit of all Namibians.
- 4.2.2** Human rights: shall ensure that all persons, groups and communities have the right to equal opportunities to participate in the arts and culture, to conserve and develop their cultural heritage and to contribute to overall national economic, social and environmental development.
- 4.2.3** Freedom of expression: All persons are free to pursue their vision of artistic creativity without interference, victimisation or censorship.
- 4.2.4** Access: all shall have unhindered access to the means of artistic and cultural activity, information and enjoyment in both financial and geographical senses.
- 4.2.5** Equity: shall ensure the equitable distribution of resources to all forms of art and culture with due regard to the specific needs of each form.
- 4.2.6** Equitable distribution of benefits of cultural and creative industries: broad-based black economic empowerment will underpin the allocation of resources and opportunities within the sector to spread the benefits.
- 4.2.7** Nation-building: shall foster a sense of pride and knowledge in all aspects of Namibian culture, heritage and the arts; shall further encourage mutual respect and tolerance and inter-cultural exchange between the various cultures and forms of art to facilitate the emergence of shared cultural identity constituted by diversity.
- 4.2.8** Multilingualism: shall promote multilingualism in and through the arts, culture and heritage.
- 4.2.9** Diversity: shall ensure the recognition of aesthetic pluralism and a diversity of artistic, cultural and heritage forms within a multicultural context.
- 4.2.10** Autonomy: shall ensure the full independence of publicly-funded arts and culture institutions, organizations and practitioners from party political and state interference.
- 4.2.11** Democratic: shall ensure the rights of artists and cultural practitioners and the public to participate in all aspects of arts, culture and heritage including policy formulation and participation in decision-making structures.
- 4.2.12** Accountability: shall ensure that all arts, culture and heritage bodies and institutions receiving funds are accountable to the arts and culture community, the public and a democratically elected government.
- 4.2.13** Transparency: shall ensure that all decisions and information pertaining to the arts, culture and heritage are open to public scrutiny.
- 4.2.14** Achievement: shall recognize achievement and foster the development of shared standards of excellence across all sectors of development (social, environment and economic).
- 4.2.15** Innovation: shall encourage a culture of innovation across all sectors with a special focus on artistic creativity, experimentation and artistic renewal.
- 4.2.16** Internationalism: shall encourage exchange, interaction and co-operation between local, regional, continental and international cultures.

- 4.2.17** Sustainability: arts and culture development must be economically, socially and environmentally sustainable.
- 4.2.18** Sovereignty: the right of Namibia to make laws and take appropriate measures to nurture, promote and protect its arts, culture and heritage.
- 4.2.19** Excellence: the policy will promote, encourage and recognize technical and creative innovation and quality across all development sectors in Namibia.
- 4.2.20** Government intervention, whether in the form of regulation, facilitation or investment must be driven by national interest, not by narrow self-interest.
- 4.2.21** Arts and culture must contribute to a national identity and brand towards nation building.
- 4.2.22** Recognition of prior learning will be aggressively promoted in the culture, arts and heritage sector since many Namibians may not have developed their artistic ability through the formal education system. Therefore, lack of formal education will not be a barrier to the recognition of prior learning in the sector.
- 4.2.23** The human factor is of prime importance across all development sectors therefore this policy will engender a culture of service towards all Namibians and visitors to Namibia.

4.3 Values

While we will constantly seek to learn from each other's cultures and evolve values that underpin Namibian identity, behaviour and self-definition, the following fundamental values will underpin this policy and will be promoted throughout the arts, culture and heritage sector and infuse the fabric of our society:

- 4.3.1** *Anti-discrimination:* no person or artist shall be discriminated against on the basis of gender, disability, language, religious belief, culture, sexual orientation, class, level of education or geographical location, and efforts will be made and resources allocated to correct situations where discrimination on the basis of any of these has taken place in the past.
- 4.3.2** *Respect:* all cultures, citizens and nationals from other countries living in Namibia will be treated with respect, and mutual respect between such cultures, communities and citizens will be promoted through education and the validation of the humanity of all.
- 4.3.3** *The Principle of Ubuntu:* the notion that the individual is who she or he is because of the broader community and that our individual humanity derives from the humanity of others, is a value that underpins the spirit of this policy.
- 4.3.4** *Social Cohesion:* The notion of togetherness and unity is a value that this policy rest upon. Arts and culture must serve as the cement to sustain a socially cohesive society and is essential for genuine national reconciliation as called for by Namibia's Constitution.

4.4 Vision

The vision of this Policy and of the Ministry is:

To nurture, develop and celebrate the cultures, heritage and artistic and cultural expressions of all Namibians, and to harness these for human, social and economic development, thereby contributing to a better quality of life for all our citizens.

4.5 Arts, culture and heritage for human, social and economic development

4.5.1 Art, culture and heritage for human development

The arts provide the opportunity for emotional, psychological and spiritual catharsis and sheer enjoyment for those who experience them. The arts enable confidence building, the development of transversal problem-solving skills and the development of creativity and innovation for those who participate actively in them. The arts are concerned with exercising the fundamental human right to participate in the cultural and spiritual life of the community. To enjoy the arts, is to exercise the fundamental constitutional right to freedom of creative expression. This is not to do with the size of the audience or the market; it is to do with the fact that individual human beings matter, because we are more than physical entities in need of food and shelter; we also have psychological, emotional, spiritual and intellectual dimensions to be stimulated, to be challenged, to be satisfied.

These artistic and heritage practices are also to do with affirming identities, celebrating values and the world views of local rural and urban communities, helping them to make sense of their world and offering local alternatives to the values, beliefs and worldviews embedded in the creative products consumed daily as the result of increasingly globalised markets.

4.5.2 Art, culture and heritage for social development

Given the nature of our society and the life experiences of the majority of people, it is in this area that the greatest need and potential for artistic and cultural interventions exists. It is also the area that requires the most resources.

This would enable the arts to be instrumentalised for socially good ends, and to change behaviour towards a socially good end; for example a theatre company staging a play that educates a community about HIV/AIDS; an art exhibition that affirms respect for women; a dance piece that celebrates people living with disabilities; a music concert to promote anti-xenophobic attitudes; a concert celebrating culture, spirituality, arts and heritage, an exhibition celebrating our indigenous cultural and artistic innovations relevant for sustainable development, or a museum exhibition raising awareness of ways in which prejudice, unchallenged, can escalate into violence and even genocide.

It is within this paradigm that art, culture and heritage projects that promote social cohesion, that proactively articulate positive moral values, that contribute to bridging divides between “population groups”, across gender, language, urban/rural, colour barriers, religious barriers and other divides are considered, and supported.

Issues to do with transformation and projects that promote the development of skills, mentoring and capacity-building among marginalised communities are to be supported. The provision of infrastructure and support for projects and activities that utilise township homes, schools, church halls, taverns and open streets to promote the creation, distribution and enjoyment of the arts, culture and heritage are also to be promoted.

Projects that monitor the impact of development on cultural practices, that interrogate culture as a vehicle for or obstacle to development and that investigate the cultural premises of developmental projects, would also fit into this category.

Bursaries and the funding of courses, mentorships and training programmes to address human development needs will be supported from within this programme.

4.5.3 Art, culture and heritage for economic development

Art, culture and heritage for economic development concerns the commercialisation or commodification of arts, culture and heritage, for profit and to generate wealth; in short, the creative and cultural industries that would include cultural tourism. This will require the recognition, respect and valuation of our artists, innovators and cultural practitioners as well as our indigenous knowledge systems innovations and practices.

In addition, the institutions responsible for culture, arts and heritage must aggressively and proactively bridge and break down the divisions that may exist between the arts, culture and heritage sector and other development sectors e.g. tourism, environment, natural resources, science and innovation, health and information technology amongst others. There are significant areas of synergies and cooperation that can assure mutual benefits to all sectors.

Products, services and experiences developed through these collaborations and interactions and synergies will be aimed at local markets with disposable income, tourist markets and international markets, and could include cultural tourism services, literary fiction, music (live and in the form of CDs and downloadable forms), films, craft works, visual art exhibitions and auctions, literary and other festivals, etc.

The Namibian government recognizes the need to explore ways and means of how innovations and intellectual property laws will assist individuals and communities to achieve their personal, cultural and economic development, with greater international avenues being explored to ensure protection of Namibia's Cultural Heritage. Cultural creativity is an intellectual property accruing to individuals, communities, artists or performers and falls within the World Intellectual Property Organization (WIPO) meaning of protection.

Further to the above the Universal Declaration on Cultural Development (UDCD) Article 17 states that Members shall strive to ensure protection of copyright and related rights in the interest of the development of contemporary creativity and fair remuneration for creative work while, at the same time, upholding a public right of access to culture

The above is a key concern of various international conventions on culture, cultural diversity and protection or promotion of their expression. The economic dimension of culture also concerns the

employment capacity generated by the sector through all forms of cultural expressions, whether traditional or contemporary, individual or industrial. Moreover, a prosperous cultural sector has a positive effect on the attractiveness of Namibia to foreign tourism, thus increasing the country's sources of hard currency income as well as its general economic potential.

There is a need to recognize that wealth must not only be viewed in monetary terms but also in other non- monetary terms to allow for the recognition that wealth is contained in human capital, cultural capital, technological and financial capital.

5. CULTURE, IDENTITY, LANGUAGE, CULTURAL DIVERSITY AND DEVELOPMENT

5.1 Culture

Article 19 of the Constitution of Namibia asserts that “every person shall be entitled to enjoy, practice, profess, maintain and promote any culture, language, tradition or religion, subject to the terms of this Constitution and further subject to the condition that the rights protected by this Article do not impinge upon on the rights of others or the national interest”.

Article 27 of the Universal Declaration of Human Rights states that “everyone shall have the right freely to participate in the cultural life of the community (and) to enjoy the arts....”

Namibia is a multi-cultural society, comprising citizens from a range of different ethnic and cultural groups.

Namibia’s colonial and apartheid history has historically elevated certain languages, cultures, religions and art forms - mainly European or derivatives therefrom while prejudicing traditional, indigenous cultures, languages, art and religious and cultural practices.

Twenty-six years into our democracy, much progress has been made with regard to respecting different cultures, and recognizing that these may be different without one being better than another. However, there remains much work to be done in the affirmation of and knowledge about traditional cultures as well as respect for those cultural and spiritual practices suppressed during colonial rule.

Culture is not the equivalent of the arts. The arts; such as music, theatre, dance, film, literature and fine art, are creative means by which individuals and communities explore, make sense of, challenge or celebrate the human condition within their respective worlds. The arts are an expression of culture and may contribute to the evolution of culture in that ideas, values, worldviews, traditions and aesthetic forms are embedded within them.

Culture informs identity, builds community and helps people to make sense of their respective worlds.

Current cultural dichotomies may find expression in rural-urban divides, between rich and poor, between different religious beliefs and between traditional and contemporary or modern cultural beliefs and practices.

Cultures are dynamic and evolve through education, through proximity to other cultures and through economic and social mobility.

Culture is integral to development, with development being premised on particular values, beliefs, ideological assumptions and worldviews, and the culture of the supposed beneficiaries of development sometimes blocking, working against or facilitating development.

Culture is thus a transversal theme, cutting across all departments engaged in development and in the pursuit of Vision 2030, as well as projects that aim to pursue post-2015 Sustainable Development Goals.

5.2 Identity

Namibia is a multi-cultural and multi-linguistic society. From this basic social fact, the construct and meaning(s) of national identity should be studied and constructed from a variety of theoretical perspectives.

In post-colonial Namibia, the state has recognized the need to fashion a national identity, while recognizing the idea of 'Unity in Diversity'. A national identity will be the outcome of successful and inclusive processes of state and nation-building and of national development. This policy addresses this need by recognizing cultural and other forms of diversity, while at the same time, emphasizing the need for national unity and a national identity inclusive of all the social and cultural groups that make up the Namibian nation.

An objective of this policy is to provide the means by which the Namibian nation can carve out a strong and vibrant national identity that will ignite pride and patriotism in our nationhood.

5.3 Language

Language is central to human communication. It is an indispensable tool which is used to describe, classify and catalogue experience, concepts and objects. There is therefore a symbiotic relationship between language and culture, with language being integral to culture and to identity.

A language long associated with the culture is best able to express most easily, most exactly, most richly, with more appropriate overtones, the concerns, artefacts, values and interests of that culture. Language and culture are complementary, in that language is learnt culturally and culture is largely acquired through language.

Language is thus a vital and proud aspect of culture and national identity. The mother tongue is amongst the first cultural attributes to which an individual is introduced. A language is thus a means of intercultural communication. With indigenous languages, one has power to communicate joy, pride and praise. There are very few programmes to facilitate the development of indigenous

languages in school for Namibians to enable learners to express their spiritual, physical, intellectual, emotional and social state of being.

Namibia is a multi-lingual country with more than 11 indigenous languages; and other languages, such as Afrikaans, German and English; the official language, which is also the language of instruction.

There is lack of adequate legislation protecting and promoting Namibia's languages. This situation persists despite the efforts of UNESCO to provide direction and enforceable policy statements under the Universal Declaration of Linguistic Rights (UDLR), which emphasizes the need to revitalize and develop ethnic languages, so that they can effectively participate in national development.

Few efforts have been made by Government to develop language policies that provide pragmatic directions for functional institutional support. The revitalising of Namibia's indigenous languages has the capacity to awaken people's imaginations. The loss of these languages would result in the loss of knowledge of the spirituality, traditional world views and expressions, as well as long-established knowledge of bio-diversity and interaction with the environment and the culture of the communities that these languages represent. The study of indigenous languages therefore has to be given its due priority at all levels of education from Primary school to University.

The Government education policy on the use of indigenous languages provides for the learning and teaching of these languages up to an elementary level. However, it does not adequately sustain their growth and development. Consequently, indigenous languages can barely cope with the demands of development in Namibia as witnessed in many community projects and initiatives, which have collapsed due to communication breakdown.

5.4 The family in cultural transmission and identity

The foundation of Namibian society has always been the family as the smallest unit of society and kinship relationships. Families are both nuclear (a household of parents and children) and extended (household plus relatives who may or may not live within the same household). The family is the basic unit of society, where the morals, values and behavioural patterns which guide the actions and relationships of individuals within society are developed. The family is the first point for the development of gender identity and other socialization that will help to shape a child's future behaviour. The values of families are shaped by education, religion, spirituality, family history and economic resources.

Namibian culture places a high regard on family life and on family unity as key and primary vehicles of socialization and cultural development. Cultural policy needs to recognize and support the family.

However, with the evolution of society, this policy also recognizes and accepts the evolution of the concept of family now to include households headed by single parents; mainly women, as well as families where the parents are of the same gender.

5.5 Cultural diversity and nationhood

Cultural diversity acknowledges the fact that each culture is distinct and has its own value to the community embracing it, as well as to other communities interacting with it.

This policy affirms the right of all Namibians to speak the language and practice the traditions, religion, spirituality and rituals of their choice.

A key complementary objective of this Policy is to encourage and create the conditions in which all citizens think of and identify themselves as proud and patriotic Namibians, while still being members of different cultural groups.

6. HERITAGE: TANGIBLE, LIFESTYLE, INTANGIBLE, ARCHAEOLOGICAL HERITAGE AND INDIGENOUS KNOWLEDGE,

The government will work with existing arts, culture and heritage institutions in the pursuit and implementation of this policy. In particular, with those institutions that have been established by act of parliament and mandated as such. These institutions provide training and represent the views of people working in a wide range of heritage institutions, including museums, art galleries, cultural villages, nature reserves and gardens, living museums, institutes of learning providing heritage related training and heritage sites.

These institutions will continue to be strengthened to facilitate the establishment of heritage institutions at regional and local level and to support such institutions by providing guidance, assistance and expertise where necessary and possible.

The Directorate of Arts and the Directorate of Heritage and Culture Programs and other stakeholders will be supported to assist community-based cultural tourism projects so that they promote our cultural heritage in a sustainable way and generate income for previously disadvantaged communities especially in rural areas.

6.1 Immoveable Heritage: historical sites and landscapes, monuments, physical and natural environment and preservation

In accordance with our need to protect and preserve Namibia's historical, cultural and natural heritage as per our Constitution and the commitments we have made through ratifying various international conventions, this Policy affirms our ongoing need to research, document, and monitor and preserve our tangible heritage. We recognize that cultural and natural heritage are closely linked. Preservation of our cultural beliefs and values can help to protect our environment, whilst the destruction of our environment will also result in damage to our cultural heritage.

Research is necessary both for its own sake as part of preserving such heritage, but also to provide the base upon which appropriate development programmes and strategies; that do not undermine or threaten such heritage, can be articulated and implemented.

6.1.1 Intangible Cultural Heritage

Human culture is built on traditional beliefs, religion and myths and religion, traditions beliefs, and values are core to a community's, and individuals', mechanisms for survival and for operating within the world. Rituals and traditions are sets of behaviours and routines that provide identity and purpose.

Namibian citizens need to rediscover and inculcate customs and norms that are capable of laying a solid foundation for the revival and sustenance of values such as mutual respect, integrity, tolerance, compassion and *Aantu* in support of the spirit of *Ubuntu*.

The construct of 'customs' is deeply embedded within the terrain of 'culture' and its associated values. While the construct of 'culture' is more encompassing and holistic, 'customs' refer to culture-specific practices and modes of behaviour appropriated, internalized and replicated by specific cultural groups for specific purposes and in specific contexts.

The term 'customs' refers to a complex range of human behaviours some of which are ritualistic and highly important for social cohesion, livelihood, and identity of communities. Not all 'customs', however, are universally beneficial, some can indeed be harmful. Properly understood, 'customs' provide special insights into the nature and consequences of social relationships for community and family life, marriage, health and disease, among others.

Values and ethics construct the 'cultural codes' of people. Such 'cultural codes' are a mix of construction and context, of local knowledge and indigenous knowledge, tradition, custom and beliefs. 'Cultural codes' are sensitive to context and open to construction and re-construction they do not signify a universal truth and make no claim to universality. The term 'ethics' refers to the moral traditions and codes embedded in the many and various cultures of Namibia. Understood in this way, 'ethics' refers to lived and practiced beliefs about right and wrong, good and evil.

6.2 Tangible Heritage: Museums

Museums are, traditionally, the guardians of artefacts that represent our cultural heritage and specimens of natural history. Museums hold objects that are important to a particular community or to the nation. However, museums are no longer perceived as only storage centres for collections. Internationally, museums are transforming to play a far greater role in engaging with communities and operating as educational resources. Museums in Namibia should also evolve. Namibian museums still have an important role to preserve moveable heritage objects. However, museums should be dynamic spaces with programmes of educational activities and regular changes in their displays. Museums should also strive to be inclusive. Museum displays should be multi-vocal to reflect different perspectives and showcase Namibia's rich cultural diversity.

6.2.1 Lifestyle Heritage

Namibia has a rich and varied history with regard to cuisine, costumes, contemporary agricultural practises, storytelling, grooming practises (e.g. hairstyling), health practises, modes of transport, sport, games, relationships, politics etc. This heritage needs to be documented, celebrated and taught.

6.3 Archaeological Heritage

Namibia has a rich documented and undocumented archaeological heritage. In addition Namibia ratified the 2001 UNESCO Convention on the Protection of Underwater Cultural Heritage, and thus became a member state to the Convention. As such Namibia is required to abide by the Convention and apply its statutes accordingly. The main aim of the Convention is to ensure and strengthen the protection of underwater cultural heritage. This policy commits Namibia to taking all appropriate measures in accordance with the Convention as well as relevant international and national laws, in order to protect our underwater cultural heritage.

6.4 Traditional and Indigenous Knowledge Systems

Traditional and Indigenous Knowledge (TK/IK) can be observed in the daily activities of indigenous communities such as crop farming, livestock management, food processing, healing methods, handy-craft and spiritual learning and being.

The contemporary challenge is to learn more about traditional and indigenous knowledge, to respect it, to protect it from exploitation by non-indigenous parties, and to promote its application in the human, social and economic development of Namibia.

The protection of traditional and indigenous knowledge must reflect and ensure the need to maintain an equitable balance between the rights and interests of those who develop, preserve and maintain traditional knowledge and expressions of folklore, innovations and practices and those who use and benefit from such knowledge and expressions of folklore, innovations and practices.

The legal protection must further be tailored to the specific characteristics of traditional knowledge and expressions of folklore, including their collective or community context, the intergenerational nature of their development, preservation and transmission, their link to community's cultural and social identity, integrity, beliefs, spirituality and values, and their constantly evolving character within the community concerned.

6.5 Culture and History

A bridge that will foster unity through culture is history. There is a need to understand the formative role of history in culture and the arts. We are free without, within we are hurting, all of us, we are bound and scarred by our recent past, a terrible past, our psyche and spirit is still hurting – we are well on our way towards healing, true healing and true embrace of one another. Let us defend that road, as we defended our rights and fought for our independence. With one cause, one mission, one vision a true independent Namibia.

The way that we refer to our history can help the nation to travel this road and beyond. History has taught us many lessons. One of them is that history tends to repeat itself unless there is reconciliation and a true effort towards the understanding and tolerance of differences. There is a need for an understanding that Namibia's strength as a nation is not found in our similarities but in our differences.

We have different historical roots which manifest in our cultural and artistic expressions and these differences makes us more richly diverse historically as well as culturally. This diversity must be celebrated as we move towards unity through tolerance and nation building. We must not forget the wisdom of our elders, the ways of old, or the cultures of our people and we must not forget the traditional ways.

6.6 Namibian Heroes and Heroines

Any society has men and women who achieve some measure of extraordinary excellence across the various spheres of society. Namibian society is no different in this regard. Over the years before and since independence Namibia had heroes and heroines who stood firm as beacons of hope and inspiration.

Heroes and heroines in Namibia can be defined as individuals who through selfless sacrifice have contributed to the well-being and advancement of Namibia in diverse ways. Persons who fall into this category include individuals who through patriotism, integrity, commitment and vision contributed to the liberation struggle, innovation, knowledge, cultural values and practices, arts, spirituality, sports, research both scientific and non-scientific, statesmanship and other special achievements.

There is need for the recognition, promotion and honouring of Namibian men and woman who contribute to the overall development and standing of Namibia in all spheres of society and development in various spheres such as arts, music, crafts, science, education, health, culture, history etc.

Africa today is faced by a serious challenge in that we are the continent with the youngest population in the world. This means that there is a serious lack of elders and this implies that role models, heroes and heroines may be at risk of being forgotten. These beacons of light across our society must be remembered and their feats must be celebrated for them to continue inspiring other Namibians to greater heights and to become the best they can be in whatever they are undertaking.

Today many Namibians have excelled in sport, science and other sectors but may have not been fully honoured and promoted as national heroes. Sports men and women to some extent have been honoured but other disciplines may have been overlooked. Acknowledgement of achievement is an excellent way to inspire and motivate others to greater heights and there is thus a need for Namibians to engender a national culture of celebrating success.

6.7 Culture and linkage to traditional and contemporary medicine and health; including creative art therapies.

Health refers to the total physiological, emotional and psychological well-being of an individual or a community. It also includes the systems of public, preventive and curative health management. Health is linked very much to arts, culture and heritage.

Namibia, like other societies, has both a traditional and modern medical health care system, which must be synergized to achieve a well-coordinated and functional health care program.

Namibia has not yet recognized creative art therapies, which have alternative benefits for an individual's health and well-being.

Although traditional medicine continues to play a significant role in many Namibian communities it has not been accorded the respect it deserves as it has been associated with backward and inferior perceptions towards the culture and traditions. There is need for formal institutions as well as a legal regulatory framework in order to create parity between traditional medicine, contemporary medicine, and creative art therapies.

Traditional medicine is the foundation and basis of contemporary medicine. There is a need to recognize that Namibia still has a reasonable reliance on traditional medicine alongside contemporary medicine. This includes traditional mental and spiritual health care. There is a need for both systems to be operational, recognized and promoted in Namibia since no system is inferior to another and there is enough reason for both to co-exist.

The promotion of health values and basic health conscious ethics, values and attitudes which ensure good health practices both at school and home is of fundamental importance in any given society, Namibia being no exception.

The HIV/ AIDS scourge and other pandemics poses a more urgent and serious need to ensure urgent attention is given to address health related issues.

Furthermore, the policy recognizes the need for active and aggressive promotion of the cultivation, and wider use of traditional food stuffs within Namibia to create a balance with the consumption of the processed modern food that we consume in large quantities today and to improve healthy living.

This policy has the mandate for arts, culture and heritage and the wellbeing of society also depends on a consciousness of culture and its linkage to health. Therefore given the importance of traditional healers in our society and their knowledge to cultural transmission, this policy will acknowledge traditional healing as a cultural practice.

7. CULTURAL EXPRESSIONS AND CREATIVE INDUSTRIES

This section highlights the policy interventions that will be made at various levels of the value chain for each sub-sector/discipline within the arts. It is envisaged that these interventions will impact on both the not-for-profit sector and the profit-driven/commercial sector i.e. the creative and cultural industries, of the arts sector.

While there has been much emphasis on the creative and cultural industries and their potential contribution to economic growth, job creation and the reduction of inequality, it must be emphasized that a one-size-fits-all approach to all sectors/disciplines within the creative and cultural industries is inappropriate as some sectors/disciplines are individual in nature while others are collective; some create products such as books, CDs and DVDs that are easy to export internationally, while others; like dance and drama, are expensive to sustain and tour, and so might be more dependent on public subsidy than other forms that could survive in the market place.

Furthermore, the policy encourages the need for potential policy interventions for each sub-sector/discipline, with such interventions potentially having an impact on either or both the non-profit sector and the commercial sector i.e. the creative industries.

7.1 Crafts

Crafts are an integral part of Namibia's cultural heritage and have always had a significant use within local traditional cultures. Although crafts previously had functions within the traditional setting, today some are also used to brand a nation *in its diversity* and are important income generating items as well as decorative pieces for many communities. In Namibia the production of pottery, baskets, wood carvings, leather works, jewellery and patchwork, appliqué and embroidered textiles exemplify Namibia's diverse craft forms. This policy will link with the other relevant national policies and instruments to ensure the development, promotion and safeguarding of Namibia's craft.

7.2 Dance

Traditional dances are important parts of rituals in many Namibian communities. Contemporary dance is an art form that is gaining popularity in Namibia, and there is potential for dance to feature as an important part of urban and rural, contemporary and traditional life.

7.3 Music

Music is an integral part of Namibian society and there are traditional songs for every occasion. With globalisation, Namibian musicians have also embraced many other genres of music.

The musical sector has been one of the most vibrant and productive in Namibia but the activity needs regulation to avoid sub-standard products, bottlenecks in the production chain and proper remuneration for artists and producers.

This policy will promote Namibia's rich heritage of traditional, classical and popular music incorporating new genres as the need arises. This will include support for research and training and the preservation of traditional music, traditional musical instruments and the requisite playing skills.

7.4 Film and Television

Namibia has a growing film industry and is an increasingly attractive destination for international film makers. At the same time, film is an accessible and easily-exportable form to tell Namibian stories, and to present alternatives to the consumption of films from other countries, both on our television screens and in our cinemas.

Film production remains inhibitingly expensive but innovative approaches being practised in other African countries are increasingly providing models in Namibia.

This policy will support the film and television sector; including the development of production skills in the production of short films that animate important aspects of Namibian life, activities and experience while audiences should be given insight into film development to better understand the process and issues of representation.

The Government, in consultation with relevant stakeholders will seek to promote the local film and television industry.

7.5 Literature

The literary arts encompass creative writing and the publishing industry.

Namibia faces a challenge in the literary sector, with a lack of fiction and non-fiction by Namibians.

Accordingly, this Policy will encourage book writing and publishing through incentives to both writers and publishing houses.

Government will, through relevant authorities promote research, promotion and the preservation of Namibia's traditional literature. At the same time, modern literature in all its forms shall be promoted and developed through the funding of publications, training, fellowships, competitions and publications.

7.6 Theatre

Theatre can play a variety of roles. It can entertain, challenge and provide insights into the human condition under the banner of art for human development; it can teach and help to change behaviour towards socially good ends under the banner of art for social development; it can generate wealth and income for example stand-up comedy and industrial theatre (theatre used to communicate messages on behalf of corporates) under the banner of art for economic development. Theatre can also provide aesthetic pleasure.

The policy will promote the development of Namibian theatre based both on traditional drama, music, dance forms and modern forms of dance presentations. This will include all theatre genres including support for professional theatre groups, community based theatre groups and drama societies at educational institutions.

The policy will further encourage the development of dramatic skills and offer opportunities for presentation to the public through television, film and public performances.

7.7 Visual Arts

Namibia has a rich heritage in the visual arts, with various collections featuring the work of some of Namibia's best artists. The National Art Gallery of Namibia (NAGN) is a key repository of Namibia's visual arts heritage in this regard.

While commercial and public galleries have been the main exhibitors of the visual arts, this Policy will also promote art in public places to provide greater access to the arts.

This policy will further seek to promote creativity and skills development in visual arts through training, exhibitions and publication both locally and abroad. Increased emphasis will be placed on the dissemination and appreciation of visual arts through creative collaboration between the visual arts and accessible platforms of film and television and the infusion of the visual arts into these platforms.

7.8 Design

This Policy seeks to promote Namibia's design sector. Design is one of the key areas of potential job creation and income generation, as demonstrated by the UNCTAD Creative Economy Reports that showed that design was Africa's leading creative industry. Design has transversal value across a number of disciplines and is relevant to theatre (stage, set, costume, lighting, etc design), furniture and industrial design, the advertising industry (graphic design), publishing (book design), architecture and fashion, jewellery and craft design, among other sectors.

7.9 Folk art

Folk art is an integral part of Namibia's cultural heritage and has always had a significant use within local traditional indigenous cultures. Although, much folk-art previously functioned within a traditional setting, today some is used to brand the nation in its diversity and is manifest in both visual and performing art forms. In Namibia the production of pottery, baskets, wood carvings, leather works, jewellery and patchwork; songs, dance and storytelling exemplify Namibia's diverse folk art.

7.10 Photography

Namibia has a growing photography sector and is becoming an increasingly attractive destination because of its natural and cultural diversity and beauty.

This policy will support the photography sector; assist skills development in the production of images of important aspects of Namibian life, activities and experience while practitioners and the public should be given insight into the development of photography to better understand the process and issues of representation.

The Government, in consultation with relevant stakeholders will seek to promote the local photography industry.

8. CULTURAL TOURISM, EVENTS AND FESTIVALS

Cultural tourism has the potential to contribute to the economic and social growth and development of the country and its people. It has a positive economic and social impact, it establishes and reinforces identity. It helps build image, it helps preserve the cultural and historical heritage with culture as an instrument. It facilitates harmony and understanding among people. Cultural tourism is thus economically advantageous for the destination and the communities that reside in them.

The tourism sector in Namibia is currently one of the fastest growing sectors and contributes substantially to the GDP on the country. It further contributes to employment creation and issues of poverty eradication and the reduction of hunger.

Different kinds of artistic and cultural expressions in the forms of festivals, ceremonies and others are also in the increase in Namibia. Thus, there is a need to create an improved regulatory and policy framework for their growth and development.

8.1 Cultural tourism

The National Tourism Policy for Namibia was approved in 2008 and is centred on 12 core guidelines. The National Tourism Policy states that the government will aggressively promote cultural tourism, will support the efforts of the National Heritage Council of Namibia(NHCN) in developing appropriate visitor access and providing high quality interpretation of a standard in keeping with the international importance of sites under its care; will support the improvement and upgrade of national cultural heritage sites for tourism purposes; will protect and preserve current and future UNESCO designated world heritage sites such as Twyfelfontein and the Namib Sand Sea for, amongst others, tourism purposes, will promote and encourage the experience of local culture, traditions and customs and ensure that culture is not inappropriately exploited.

Tourism is one of Namibia's key industries, attracting international visitors, foreign income and investment into Namibia.

There is thus huge potential for cultural tourism to grow, to be integrated into existing tourism offerings and to grow the tourism industry even more.

8.2 Events and festivals

Cultural events and festivals as concerts, ceremonies, rituals, exhibitions etc. create an opportunity for the development, promotion and preservation of cultural heritage. They further provide an opportunity for other forms of artistic and cultural expressions whether they are celebratory or commemorative in nature. These events and festivals further create platforms for people to get together to share their cultural diversity for social cohesion and prosperity.

9. INFRASTRUCTURE

For the policy to have a national presence, ownership and support, it is essential that national infrastructure be established to facilitate the nation reach of the programs and activities. It is equally important that these infrastructures be replicated at the regional and local levels as well.

9.1 National Infrastructure

This policy will ensure that there is at least one appropriate form of infrastructure for every arts, culture and heritage discipline to celebrate or document Namibian arts, culture and heritage at the national level.

Such support infrastructure will ideally be decentralized and as such located in regional centres, depending on the purpose of such infrastructure and the conditions favouring that purpose.

The construction, maintenance and operational costs of national infrastructure will be the responsibility of the Ministry. Where funding for these endeavours is not sufficient, partnerships will be sought with regional, local authorities and private enterprises.

9.2 Regional/District Infrastructure

The key to the creation, production, distribution and access to the arts and heritage is appropriate infrastructure, close to where people live.

Thus, this policy will seek to establish a primary form of infrastructure that is multifunctional in nature. The primary function of such centres will be to nurture, develop and promote the arts, culture and heritage of the local community, and to provide the local community with access to excellent national, African and international works from touring artists and companies.

The ideal multifunctional arts and culture centre would include:

- a multifunctional hall where plays, dance and music performances can take place
- a function room for book launches, seminars, poetry readings and that could be used as a cinema
- an art gallery with a functional hanging system, lighting and gallery furniture for the display of objects
- rehearsal studios for bands, dance and theatre performers
- visual art and craft studios where artists can produce creative work
- office space for arts organisations, providing administrative support to artists
- an internet café
- a retail outlet for local craft, CDs, art, literature, etc.
- a café
- a hostel to house touring artists
- a community radio station
- a film editing studio
- classrooms for teaching different art forms
- studios for visiting artists in residence

9.3 Local infrastructure

While appropriate and designated arts and culture infrastructure may not be readily available to all yet, there is existing infrastructure at local and community levels. This includes community halls, schools, church and mosque rooms, taverns and people's homes.

Models for the use of such infrastructure include exhibiting art in people's homes, showing movies on home television screens, hosting stand-up comedy and other performances in homes, or in

school and church halls. Even festivals could take place using only homes for performances. Garages during the day, school classrooms in the evenings and church halls during the week could be used for rehearsals and for studio space to create and produce creative work.

10. RIGHTS AND STATUS OF ARTISTS, INCLUDING COPYRIGHT AND MORAL RIGHTS

No artist will be discriminated against on the basis of ethnic origin, language, culture, gender, sexual orientation, disability, economic status, political affiliation, spiritual belief or religious affiliation. Given historical factors that have prejudiced such artists, special attention and support may be provided to women practitioners, to youth, to artists with disabilities within the community and to creative practitioners working and based outside the main urban centres.

Artists, cultural workers and related workers have the right to form trade unions, professional associations and representative networks to advocate for and defend their interests. It is not the role of government to create such structures; rather, creative practitioners should undertake such organization themselves, while government will consider providing support to sustain such properly constituted, representative structures.

Creative practitioners and related workers have the right to participate in the formulation of policies and in decision-making structures that directly affect their lives and livelihoods, including overall development policies that are not specifically arts or culture-related.

The government recognizes the nature of artistic and creative work with most creative practitioners not employed in a traditional sense, but working as independent contractors and as self-employed entities, often eking out an existence in the informal sector. The nature of such creative work often precludes creative workers from the protection that other workers are entitled to.

In this Chapter, the policy focuses on issues directly affecting the individual artist, cultural practitioner and craft practitioner and the implications of those issues for the future development, sustainability and promotion of the sector.

11. ARTS, CULTURE AND HERITAGE EDUCATION AND TRAINING

We believe that human beings are holistic entities with intellectual, physical, emotional, psychological and spiritual dimensions. The purpose of education is to help children and youth discover and realise their full potential as human beings, and to be active and productive citizens within society.

Beside the acquisition of skills in various disciplines, arts education develops emotional intelligence, builds problem-solving skills, develops confidence, encourages co-operative relationships (particularly in dance and theatre) and opens up imaginations.

We believe that exposure to, and education and active participation in the arts; music, visual arts & crafts, dance, theatre, film, literature, will contribute to such potential being realized.

In addition, Namibia's traditional knowledge systems should provide sources for the curriculum needs of our societies and such knowledge should be infused into the main school curricula.

11.1 Pre-Primary, Primary and High school education

The teaching and learning of Arts, Culture and Heritage at the Pre-Primary, Primary and High School Education is crucial in the development of a child. Expressive arts in primary school aims to familiarize children with culture and the arts by offering them a multitude of drawing and movement experiences and immersing them in words, sentences and stories, media images, sounds, songs and behaviour based on their daily perceptions. Children are gradually given the space to express what they are interested in. Discovering self-expression in amazement and gradually expanding this is an important learning process as regards the arts.

The daily pre-primary practice includes many activities that can develop the child's creativity by using books, musical tools, puppets, musical pieces, dance, pictures, photos or cartoons. Their rich fantasy is explored verbally and non-verbally. The dialogue among children and between child and teacher arouses an interest in artistic forms within the total learning process and stimulates cultural interest.

Similarly, exposing children in high school to arts, culture and heritage teaching and learning further expands the understanding of themselves, their place in the world and their roles and responsibilities in their communities and societies.

This policy thus recognizes:

- that arts, culture and heritage is important in the life of children and their development;
- that creativity is important, and that its development should be encouraged in schools;
- that cultural education is an essential component in helping pupils feel included and valued;
- an acknowledgement of the key role of the arts, culture and heritage in the curriculum in developing creativity as well as cultural understanding;
- a concern about how to organize and manage the arts, culture and heritage in the context of the demands of the whole curriculum, including the necessary emphasis on literacy and numeracy;
- a need to find effective ways of raising the profile and status of the arts, culture and heritage in education.

Thus, the curriculum needs to encourage children and young people to be active participants in cultural transmission and change; exploring the extent to which they need to help pupils recognize the value of the arts through: making arts experiences enjoyable and relevant providing sufficient time for arts experiences, identifying the barriers to developing creativity in schools especially in relation to encouraging experimentation and risk taking within a supportive environment, enabling pupils to benefit from high-quality partnerships between artists, cultural organizations and schools.

11.2 Tertiary Education and training

Providing a comprehensive, responsive and an inclusive education and training programs at the Tertiary Education level is essential to the sustainable growth and development of the Arts, Culture and the Heritage Sector. This will further enhance and support other national development programs of Namibia and position the sector as one of the major sectors contributing to its development goals.

Thus quality curriculum and training programs accompanied with qualitative and quantitative assessment, accreditation and quality assurance systems will be developed and implemented at relevant tertiary education and training levels.

Ensuring that at least one institution provides arts, culture, and heritage education and training to include certificate, diploma, degree and post-graduate programmes as appropriate for all levels of academic qualifications for:

- practitioners of visual art, music, theatre, dance, film, design and creative writing
- Arts/culture/heritage administrators, arts/culture/heritage managers, designers, curators, technicians, etc.
- arts educators and researchers
- cultural and creative entrepreneurs, operating at various levels of the value chain such as creation, production, distribution, and consumption in key cultural and creative industries

11.3 Lifelong learning, Distance Learning and Non-formal Education

Many youth and adults have not had opportunities to learn skills in, or to be exposed to the arts.

New technologies develop and new learning takes place in all disciplines, so that it is important to continue to provide opportunities for practitioners to upskill themselves.

In some disciplines such as dance, practitioners have relatively short careers and would need retraining to equip them for other functions within the discipline or in other sectors.

12. BUILDING AUDIENCES AND MARKETS FOR NAMIBIAN ARTISTS AND THEIR CREATIVE GOODS

The sustainability and growth of the creative and cultural industries, in particular the commercial sector of the arts, culture and heritage sector as well as the not-for-profit sector that is generally subsidized, is dependent on the growth of audience and markets or, the “demand side” of arts, culture and heritage.

Medium-to-long term strategies in this regard have already been referred to in section 11 Arts Education where, through exposing young learners to, and having them actively participate in the arts from primary through to high school, it is intended that they grow to become part of the market for music, theatre, literature, design, craft, visual art, etc. in adulthood.

Given the commitment to ensure the fundamental right for all to participate in the cultural life of the community and to enjoy the arts, we have to confront the challenge of providing access to all Namibians, irrespective of whether they can afford such access or not, while generating, or helping to generate the markets for Namibian creative and cultural industries in order for them to grow and contribute to sustainable economic growth, job creation and a better quality of life for all.

The development of local audiences with disposable income is beyond the remit of this Ministry, and is dependent on a range of other factors within Namibian society, as well as international conditions i.e. the growth of the middle-class is not something over which this Ministry has control. However, there are interventions with which we can assist to grow markets for our artists and for their creative goods and services within Namibia, within the region and continent, and globally.

13. INFORMATION, RESEARCH AND DATABASES

13.1 Information dissemination and advocacy

The presence of an effective public awareness program and campaigns are considered amongst the most important communication tools with the community. The practical and tangible benefits of Arts, Culture and Heritage must be communicated in simple, easy and easily understandable language as case studies to build public trust and confidence.

This is done by educating and training or increasing awareness amongst the general public, government and policy makers or other entities such as private corporations and the civil society initiatives.

Communication and outreach on Arts, Culture and Heritage initiatives with the potential to enhance national development are important to secure political buy-in at government level, raise wider public awareness at grassroots level, and garner support from all key stakeholders.

Thus the overall purpose of an advocacy and public awareness strategy is to address the issue of widespread awareness, among all stakeholders, on the importance of Arts, Culture and Heritage.

13.2 Research and database creation

Research is the foundation of cultural progress. Information is crucial to developing policy and implementing strategies in line with this Policy document. Information is also fundamental to empowering practitioners within the arts, culture and heritage sector.

There is thus an ongoing need to undertake research and provide appropriate information to various stakeholders.

14. BUILDING A CULTURE OF EXCELLENCE

A culture of excellence transcends policies and practices. It is not to do with how institutions, organizations or nations are achieving so much as how their leaders are facilitating it. This is linked to a successful cultural transition that is in turn linked to senior level engagement and leadership

in all sectors of a Nation, company or organization. A culture of excellence requires strong commitment from all of the Nation's leadership who must serve as key champions and agents of change that will affect all levels of society. In the belief that leaders are the catalysts for change, Namibia must devote special attention to developing, mentoring and shaping our managers and promoting a constructive, inspiring service oriented leadership style.

A culture of excellence is defined as a culture in which people strive at all times to excel on behalf of those whom they serve and to perform better every day. In an environment driven and motivated by a culture of excellence every individual's ability to get the most out of their talents and to continuously evolve is developed. It is important to give the nation clear targets and guidance and to enable individuals to be the best they can be. We need to challenge Namibians to put their talents to work and allow them to experiment along the way since that is the best way to learn. We cannot afford to overlook Namibian talent, so we must devote special attention to recruiting, developing and retaining our diverse workforce in the interests of cultural development and national and economic development.

Namibia has the potential and the resources to become a leader of excellence in many sectors. This will however require the engendering of a national culture of excellence. This in turn will require the establishment of dedicated centres of excellence to inspire, train and motivate Namibians. These Namibians can then serve as ambassadors of excellence in their respective fields and sectors. It cannot happen overnight it requires a focused, determined and prioritized approach. It is important that those who will serve in this process are themselves also accomplished Namibians who have a zeal and culture of excellence already established and are not simply knowledgeable persons. It is important to recognize that knowing does not necessarily mean understanding

Within the arts, culture and heritage sector including all other development sectors, it is necessary to build and reward excellence in order to set the benchmarks towards which all should be striving, to ensure the global and regional competitiveness of our artists, institutions and cultural tourism offerings, and to promote Namibia's brand through the association with quality.

It is important to emphasize that Namibia has the resources and the talent to achieve greatness within the arts, culture and heritage sector and other development sectors social, economic and environmental. However, the pursuit of high quality requires the investment of resources in infrastructure, in education and training at different levels of the value chain, in mentoring and in exposing our practitioners to other local, regional, continental and international practices of excellence within their respective fields.

15. FUNDING, FINANCING AND PARTNERSHIPS

Arts, Culture and Heritage development requires dedicated public funding. Currently, funding for Arts, culture and heritage in Namibia is the responsibility of the Ministry of Education, Arts and Culture.

As outlined in the section on philosophical premises, there are three broad categories of arts, culture and heritage practice: for human development, for social development and for economic development.

- *human development*

There is a need to invest in the Sustainable Development of Cultural Heritage for Human Development. It is further understood that for people to support the sustainable development of cultural heritage such activities should be accessible to a wider public.

Such a process can be achieved through the funding of activities through the *National Arts Council* and its equivalents in film and heritage i.e. a *National Film and Video Fund* and a *National Heritage Fund*; bodies that allocate public funding to projects based on their intrinsic merits, and their value for human development and civilization.

In funding such activities, the state recognizes the value of the arts and heritage to human development and it supports the right to freedom of creative expression by making available resources for this right to be practiced.

- *social development*

The beneficiaries of projects that fall within this category are seldom “markets” i.e. people with disposable income. They tend to be “audiences”, people who are to benefit from what the works have to say to them, or from their participation within the projects. Thus, the projects’ creators and distributors require funding.

To this end, *the Culture, Arts and Social Transformation Fund* will be established to fund projects in their own right and that have social transformation as their end.

This should be the largest fund, as it goes to the heart of redressing inherited imbalances, of transforming our society through the arts and culture, of providing access to 60% of our population, to transversal issues such as the empowerment of people with disabilities, the youth and other vulnerable groups, to developing requisite human resources, etc.

This fund will also support projects of a more general “cultural” rather than artistic nature.

- *economic development*

Entrepreneurial activities require start-up capital to produce, or to produce at scale and to take products and services to the market. Such start-up capital may take the form of grants, or low interest loans, or a combination of these.

While artists may work across these from time to time, the respective roles and functions of these require different funding mechanisms.

The terms of reference for each fund will be clarified further in practice, but in broad terms, each of the three main practices of arts, culture and heritage will have a different fund to support its activities.

This policy will facilitate the development of a funding portfolio for arts, culture and heritage within the *National Development Bank* and the *Small and Medium Enterprises Bank*, *Namibia Students Financial Assistance Fund* (NSFA) and the establishment of a *National Fund for Arts, Culture and Heritage*.

15.1 Private Sector Partners

The private sector is a crucial partner for the development, promotion and preservation of arts, culture and heritage.

Similarly, this policy recognizes the importance for creating mutually beneficial relations with the private sector.

15.2 Public-Private partnerships

It is pertinent that a functional Public-Private-Partnership model be established between the Arts, Culture and the Heritage Sector and the Private Sector, as well as a greater collaboration between the public and private sectors, and promotes projects and institutions that generate public and private sector support, so that the creative sector is not primarily dependent on public funding.

15.3 International development partners

It is highly essential that the arts, culture and the heritage sector be closely linked to the local partners and stakeholders. The involvement and participation of international development partners and agencies in and contribution to Namibian activities in the areas of art, culture and heritage for social development, opening up their markets to Namibia's creative goods and services and facilitating the mobility of Namibian artists, as per national and international statutes, agreements.

15.4 National lottery

The Ministry of Education, Arts and Culture will work with the Ministry of Environment and Tourism to ensure that the proposed National Lottery legislation is expedited so that the arts, culture and heritage sector may benefit from this new; and potentially lucrative, source of funding.

16. INTERNATIONAL RELATIONS

Namibia recognizes that it is part of the global family of nations, and more particularly, of the family of African nations. In this regard, Namibia will endeavour to create and sustain international relations for the development, promotion and preservation of its arts, culture and heritage.

17. IMPLEMENTATION, CO-ORDINATION, MONITORING AND EVALUATION

17.1 Implementation framework

The Government recognizes the fact that arts, culture and heritage is a multi-sectoral and cuts across many sectors of national development and therefore involves many stakeholders working together in a synergistic and inter-sectoral manner to assure full and effective implementation of this Policy. The lead body is the *Ministry of Education Arts and Culture* with the guidance of the *National Arts Culture and Heritage Committee*.

The policy will be implemented through a partnership of the private and public sectors with government creating the necessary favourable conditions and the private sector availing of this climate to create commercial opportunities in the arts, culture and heritage sector in the interest of national development and with the full and effective involvement of the holders and custodians of arts, culture and heritage. The MEAC's role will be to provide leadership and maintain an environment conducive to the development, promotion, respect, recognition and maintenance of arts, culture and heritage in Namibia.

The National Arts, culture and Heritage Committee will advise the Minister of Education Arts and Culture in the implementation of the policy.

17.2 Institutional roles and responsibilities

This policy calls for a sector-wide representative partnership across various disciplines and networking mechanism as a basis for consolidation and expanding the contribution of Arts, Culture and Heritage to the national development agenda.

As such, there should be a functional institutional framework indicating stakeholder and their roles in the implementation of the policy.

It is further imperative that every stakeholder identifies and agrees on the roles and responsibilities that they supposed to play in the implementation of the policy.

17.2.1 National Arts, Culture and Heritage Committee

The MEAC will establish the National Arts, Culture and Heritage Committee as an advisory unit to the Minister of Education, Arts and Culture for the implementation of this policy. The Committee will work to facilitate the developmental agenda related to the Arts, culture and Heritage, including policy implementation and providing strategic direction on matters related to the sector.

There are, however, other key players in the implementation of this Policy and government recognizes the need to secure the active involvement of amongst others:

- O/M/As
- Traditional authorities
- Publicly-funded and statutory cultural institutions
- Civil society; educational institutions, professional artists associations and unions, etc.
- The private sector.
- Development Partners

17.3 Monitoring and Evaluation

This policy places emphasis on the critical need for coordination, monitoring and evaluation of its implementation as crucial means for achieving its goals.

17.3.1 Monitoring

The Implementation shall be led by MEAC with the guidance of the National Arts, Culture and Heritage Committee as an advisory unit, particularly on technical advice in the implementation of the policy. The Committee shall ensure that operational plans are developed and regularly reported to the MEAC on progress of implementation, but shall also pay due consideration to the applicability and competitiveness of Arts, Culture and Heritage in the framework of national development priorities. The reporting on specific policy aspects in the implementation action plan will not solely be the responsibility of the Committee, but rather with the support from relevant stakeholders.

17.3.2 Evaluation

Each of the strategic objectives shall be benchmarked against the applicable national or international standards.

The Assessment shall be done on a quarterly or annual basis by:

- I. Evaluating the current status
- II. Define the desired state or standards
- III. Proposing plans of action to make progress towards the desired objective. This performance evaluation shall be done annually by the National Arts, Culture and Heritage Committee in consultation with other relevant stakeholder.

CONCLUSION

This Arts, Culture and Heritage Policy framework is an outcome of a broad-based participatory process that involved stakeholders from diverse backgrounds. It is one of the instruments that Namibia will use to realize Vision 2030, the Harambee Prosperity Plan (HPP) and National Development Plans (NDPs). It is not a stand-alone policy but forms part and parcel of the country core regimes. The Namibia Arts, Culture and Heritage (NACHP) Policy will also enable the country to domesticate continental and regional strategies.

The Policy is the basis on which Namibia will engage in international and bilateral cooperation on Sustainable Development of Arts, Culture and Heritage.

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