

CULTURE IN NAMIBIA

AN OVERVIEW

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*"I want the winds of all cultures to circulate freely around my house,
but I do not want to be blown over by any one of them."*

Mahatma Gandhi

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LIST OF ABBREVIATIONS

ACPN	Association of Commercial Publishers in Namibia
CCN	Council of Churches in Namibia
CTV	Communication Through Video
ELCIN	Evangelical Lutheran Church in Namibia
FNDC	First National Development Corporation
IMC	International Music Council
INTV	Intervision
IRNDC	Integrated Rural Development Nature Conservation
ISME	International Society in Music Education
LSN	Language Society of Namibia
MEC	Ministry of Education and Culture
NAA	Namibia Arts Association
NACC	National Arts and Culture Council
NAG	National Art Gallery of Namibia
NANGOF	Namibian Non-Governmental Organisations Forum
NANGOS	Namibian Non-Governmental Organisations
NANSO	Namibian National Students' Organisation
NAMPA	Namibian Press Agency
NBC	Namibia Broadcasting Corporation
NCP	Namibia Communications Project
NISER	Namibian Institute for Social and Economic Research (at the Academy)
NMC	National Monuments Council (MEC)
NNB	New Namibia Books
NNDF	Nyae Nyae Development Foundation of Namibia
NNSO	Namibian National Symphony Orchestra
NTN	National Theatre of Namibia
NYC	National Youth Choir
PAN	Potters' Association of Namibia
RSA	Republic of South Africa
SABC	South African Broadcasting Corporation
SADCC	Southern African Development Co-ordination Conference
SIDA	Swedish International Development Authority
SIDA/DCO	SIDA Development Co-operation Office in Windhoek
SRT	Save the Rhino Trust
SWABC	South West Africa Broadcasting Corporation
SWAWEK	South West Africa Water and Electricity Corporation
UNESCO	United Nations Educational and Scientific Organisation
UNISA	University of South Africa

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FOREWORD

Hon. Nahas Angula MP, Minister of Education and Culture

When Namibia became independent on 21 March 1990 one of our major challenges was the establishment of information banks on education and culture. Very little information on the majority of our people is available, particularly in the field of cultural expression. Promoting Namibia's heritage and cultural expression on a national level was definitely not a priority of the authorities in pre-independent Namibia.

When SIDA approached this Ministry with the idea of starting a cultural overview, in conjunction with a cross-section of influential individuals and organisations in the cultural field, we welcomed this initiative with appreciation and enthusiasm.

The Ministry of Education and Culture has been part of the data gathering process since the beginning of the initiative. The section on the position of the Government has been prepared by senior officials in the Culture Division. It must be pointed out, however, that we are in the process of building a democratic society. For this reason, it is obvious that most issues on policy, legislation and structure are under regular review. As the guidelines on policy are accepted by a large number of our people through consultation and debate, both at a community and national level, we prepare this cultural overview for information and action. Our wish at this stage is to encourage Namibians to formulate opinions and constructively criticise this cultural overview in order for the Government to formulate informed policies and to plan efficiently.

This overview will also be circulated to the international world. We hope that it will inform those colleagues in the cultural field that are working together with us on the development of our young nation. As we become successful in our endeavours to build our country we will also start to be respected as a member of the world community - contributing our share to building peace, justice and democracy.

I thank SIDA and everybody that worked on this project. Hopefully this will contribute towards the establishment of a regular overview on culture in Namibia and therefore enhance our appreciation of our potential and our possibility to exploit that potential.

PREAMBLE

Leo Kenny, SIDA Consultant

By consulting as many people as possible from the very diverse cultural spectrum in Namibia, the designers of this cultural overview hope to provide a framework which may be used by policy makers and donors in their consideration of how best to promote and develop culture in Namibia. Policy formulation and donor-funded input must be based on planning which takes account of the cultural diversity in Namibia. In this way a meaningful contribution may be made to the development of culture in the longer term. Donors and policy makers must consider the needs of a culturally diverse population in a transitional period of nation building, trying to realise its own potential and articulate its own needs.

Too often, donor funding is based on the wishes of donor countries and misplaced - despite altruistic intentions. For this reason, it was decided that a Namibian task group should be co-ordinated to solicit and provide input, in an attempt to articulate Namibia's cultural development needs from a Namibian perspective - in a forthright manner, without prejudice and without being muzzled by political or diplomatic sensitivities. Press releases and radio and television were used to solicit input from all interested and involved people in Namibia and the task group was opened to any interested parties.

This cultural profile of Namibia which is a result of the work by these people, is not an exhaustive picture of the cultural status quo of Namibia. Culture, by virtue of its dynamic nature, makes a definitive document impossible to produce. Omissions of some people and cultural activities may have been made, but the needs identified here have been articulated by Namibians and considered within a total framework for development as articulated by the government. The framework makes provision for this overview forming the basis of a further investigative, updated overview in the future. Such a provision is based on the knowledge that there remains a large and undeveloped cultural status quo in Namibia, which has yet to be identified.

The information presented in this overview is necessarily subjective. This reflects the agreed editorial policy implemented by the editorial board chosen by the task group, i.e. within a format providing coherence, to include input with as little editing as possible. The numerous views thus presented, do not *as an entity*, necessarily reflect those of: SIDA or the Ministry of Education and Culture, or any individual authors, groups or institutions.

Within the task group, representatives from the Ministry of Education and Culture have been a central pivot in the collation of this information. The rest of the task group comprised representatives and individuals from Namibia's cultural institutions, groups, grassroots organisations, government and parastatals, and SIDA. In soliciting information, this group was asked to give major consideration to the socio-linguistic, educational, political, historical and geographical precedents which have shaped, and will help determine the future shape of Namibia's cultural status quo. Where applicable, environmental and gender issues were emphasised for consideration. Institutions, groups and individuals were further asked to articulate how they could contribute to an holistic approach to cultural development by encouraging the cross-fertilization of cultural activities in independent Namibia.

It is hoped by the designers of this cultural overview that consideration of the material presented here will guide policy makers and donors in making truly significant contributions to cultural promotion and development in Namibia.

INTRODUCTION

A CULTURE OF RESISTANCE

Andre Strauss, MEC
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Namibia's history is scarred by the recurrent agony of war and colonialism. First, the German colonists practised their own brand of genocide on the Herero and Nama inhabitants; then the South Africans came on the scene with their degrading Apartheid policies, Bantu educational policies and a military occupation. All cultural perspectives of Namibia must take into account this colonisation, occupation, land alienation and its socio-linguistic and cultural consequences - what has amounted to cultural dislocation for most Namibians. These people were, for the sake of their own survival, engulfed in a war against the erosion of their self esteem, nurtured by people of European heritage. For these reasons it may be appropriate to call the dominant culture which emerged in Namibia over the last century, a *culture of resistance*.

It was not until the late 1700s that European influence began imposing itself and some early Cape-based Dutch settlers really began to penetrate Namibia - culturally, socially and economically. Then came missionary activity: British Wesleyans, German and Finnish Lutherans, all of whom believing in their own "civilizing" mission, promoted the Bible and European Culture. Some indigenous Namibian languages were initially codified by the missionaries to help them spread the gospel.

The activities of the traders and the missionaries from the 1700s and onwards, seriously disrupted Namibian societies. In the pre-colonial times the various groups who moved into Namibia, consolidated their own positions and culture. There was some contact between the Orlams who moved in from the south and the Namas; and later, with the Herero. As European cultural hegemony was established, a process of cultural disinheritance of the indigenous peoples ensued. Colonial rule perpetuated this cultural disinheritance, developing it into a conscious subjugation and brutalization of Namibian culture. Indigenous languages were promoted as a part of the policy of promoting ethnicity; Afrikaans was promoted as the vehicular language of Namibia - fostering "group consciousness" rather than "national consciousness".

The pattern of settlement in Namibia today generally reflects that of the pre-colonial era. The Herero and Damara people lived in central and north-western parts of the territory, while in the north were the Ovambo communities, extending into what is now southern Angola. Various Nama clans were settled in southern Namibia - the Orlams migrating from the Cape during the early nineteenth century. The Rehobothers established their community south of Windhoek in 1870. In Okavango, there were five groups of people: the Kwangwali, Nibunza, Sambya, Mbukushu and Gceiriku. The Mbukushu also extended into Caprivi alongside Subia, Yei, Fwe, San and a very small group of and Lozi people. Groups from both Okavango and Caprivi were not, however, confined to territory within the current borders of Namibia, but were part of wider societies that crossed these borders. Socio-linguistically, Damaras and Namas shared a common language group and some cultural characteristics and have since the early nineteenth century, lived alongside and interacted closely with the more dominant Herero societies (who themselves formed fairly separate communities linked by language and culture). The various Ovambo communities in the north of Namibia were made up of seven groups with different but associated languages who shared

common cultural characteristics. The indigenous and traditionally nomadic San (or Bushmen) on the other hand, remained culturally and linguistically insular. The Bushmen today live mostly along the Kalahari desert, the Gobabis area, in the area north of Tsumeb and the Caprivi and so called areas of East and West Bushmanland. These people, whose original disinheritance was at the hands of the Herero, Damara and Ovambo populations, lost what little independence they retained from early European contact and a large part of their traditional territory, over the years following the advent of "native administration" in the early 1960s. Notwithstanding the fact that in all Namibian societies, life revolved around the land and its use, to the traditionally nomadic Bushmen, displacement has contributed to their current status at the bottom of the Namibian cultural and social hierarchy. This has in turn resulted in a loss of self-esteem and in extreme cases, the disintegration of their cultural traditions. By contrast, the Ovahimba, have retained a greater sense of self-esteem and cultural tradition, in spite of military occupation.

The internal dynamics of these societies interacted with external stimuli - increasing trade and contact with Europeans. Division of Namibia's societies expedited promotion of German and British economic and political interests. Namibian societies were played off against each other and traditional social structures were destroyed. Confiscation of their land led to serious disruption of their societies.

Despite many shared characteristics, it is important to realise in an historical perspective that the political structures of Namibia's different societies varied enormously. Indisputably, the one characteristic they did share was the way they related to the question of land. The life of each society revolved around the land and its use. With the rise of a central Herero chieftancy in the late nineteenth century, German colonists were keen to promote one central Herero leader with whom they could seek and sign treaties. This eventually led to the breakaway of the eastern Hereros who now call themselves Mbanderu. At this time, the Ovambo and Nama communities' social stratification intensified, as well as the nature and seriousness of conflict between their societies. With arms from the European settlers, disputes between these societies served to augment the colonial policy of "divide and rule". Land confiscation was perhaps one of the more tangible iniquities. This was compounded by the imposition of foreign education, language and culture. When the South Africans took over Namibia from the German colonial authorities, education was elementary, focusing on German language and culture and on Bible study. After 1953, the even harsher Bantu education policy was instituted, embracing the notions that English and Afrikaans were to be taught: "in such a way that the Bantu child will be able to find his way in European communities"; and that "there is no place for (the African) in the European community, above the level of certain forms of labour".

The early intermittent resistance of Namibia's societies to colonial attempts at political and cultural subjugation did not succeed in ending colonial rule. Nevertheless, during the years of the liberation struggle, resistance did grow against the dominant hegemonic white culture. In the 1960s and 1970s the resistance assumed a number of forms. Two levels of cultural resistance were distinct. The first was largely ideological and pointed out the dehumanization of the majority of Namibians through the denigration of their culture. The second involved radical rhetoric. Everything that was linked to Apartheid was rejected. Dances like the "omupembe" and the "toyi-toyi" became symbols of resistance. Resistance songs echoed, "Kill guerilla, kill!" Poetry of hate against the occupiers found its way into underground literature. Theatre plays produced reflected the rejection of hate and suffering. In this climate of resistance, SWAPO cadres organized all over the country. As the brutality intensified, a new generation of Namibians lived a culture of war. Children drilled like soldiers and played with toys of war - makeshift wooden AK 47s and the like.

During this period, millions of Rands poured into white cultural institutions, promoting and fortifying European culture.

In 1983, cadres within the liberation movement decided to broaden the resistance areas. The progressive church and community organizations and the trade unions, joined political, diplomatic and military fronts. Resistance literature appeared more openly and grassroots slogans unashamedly became: "participatory democracy", "nation building" and "self sufficiency". The peoples' response was overwhelming: groups sprouted in areas of women's affairs, law students' affairs, media sports, cooperatives, culture, agriculture, civics, education etc. The last Administrator-General of Southwest Africa, Louis Pienaar, was perceptive enough to observe in 1987 "The struggle is 80% political and 20% military".

The cultural struggle was an effective component of the struggle for liberation, but we must not pretend that liberation was in any way natural evolution. Namibia has just emerged from one of the most vicious wars in Southern Africa, and the question which remains to be answered is: what culturally active groups still remain and what are their prospects for development?

Cultural promotion and development by colonialists has clearly and consciously centred on European culture in the European Capital - Windhoek. Namibia's population estimated at just under two million people is usually divided into eleven groups. This categorization tends to divide and hide the rich variety of peoples, cultures and languages. A broad definition of the term language may distinguish between up to 31 languages of nine major groups in Namibia. Yet population-wise about half of the total population of Namibia lives in the north of the country in Ovamboland. The Ovambo languages are spoken as a group by more speakers than any other language in Namibia.

Only token "Bantu-style" regard has been paid to these Ovambo language groups and the other geographically and culturally diverse societies. Colonial rule imposed control directed to the development of the majority in ways thought desirable by the minority. The history of the majority of Namibians is thus one of dispossession and political and cultural subjugation. The cultural and socio-linguistic consequences of Namibia's history have left deep scars which the process of national reconciliation must address as a priority measure. Perhaps the key to formulating these measures is education. Education in the broadest sense of the word. But the question is: whose art and culture is to be the art and culture of the educational system?

Given the Namibian Government's policy of national reconciliation, it would be counter-productive of policy makers to ignore the legacy of (predominantly) German, Afrikaans and English culture, and the comprehensive infrastructures which have been established and developed during the colonial period and the liberation struggle. There should be no question in peoples' minds about the fact that it would be equally counter productive for economic development to demolish existing economic institutions and infrastructure, or indeed, the picturesque colonial buildings which house these institutions, as it would be for cultural development, to demolish existing structures. The key issue is, how do these structures cater for the needs of the people of Namibia? Whatever historical facts point to the subjugation of indigenous Namibian culture by European culture, the latter does remain a part of Namibia's cultural status quo. As such, it provides, and has provided, a source for potential cross fertilization with the indigenous cultures; and firmly established infrastructure and expertise offers great potential to help the development of the formerly subjugated culture.

National reconciliation necessarily dictates that cultural development, like all other development in independent Namibia on a national level, must make existing infrastructure relevant to the needs of the people. But our starting point with regard to cultural development should not be that European culture is alive and vibrant; and that indigenous Namibian culture is dead. The aforementioned facts should not detract from the fact that in every village and every town in Namibia, people are still culturally active. They sing and

dance and tell stories and still honour their traditions. Some have had access to funding, skills and expertise and have managed to build workable infrastructures which now are in dire need of recognition, promotion and development. From Opuwa in Kaokaland to Oranjemund on the Orange River, indigenous culture is alive. Clearly, these cultural activities can contribute not just to the process of nation building, but rebuilding a peoples' sense of worth and self-esteem. But there must be promotion of that worth, and development of that potential, as well as identification of these activities as part of Namibia's cultural status quo in all of its diversity.

Consider the praise song of a young Himba man on his bow instrument; the clothes people wear which immediately tell a story of their life and demarcate their position in the social and economic fabric of their society; the intricate beadwork of the Himba and Bushmen women; the extensive oral history and literature which is waiting to be recorded; the plays performed by high school students - with amazing talent which makes use of age old forms of expression and techniques peculiarly Namibian: a play in Aminuis around the holy fire which brings vividly to life the forces of nature, the spirituality of the people and the urge of the population to survive in inhospitable conditions; a "people's" poet in Drimiopsis who holds all spellbound by protesting the injustices which still permeate his society; a young boy of 16 who demonstrates his prowess by relating the history of his forefathers going back 100 years. Things are happening outside Windhoek. In the Kavango, the National Job Creation service has organised about 300 crafts people into their own union. People in Opuwa are in the process of setting up their own art and craft center in order to develop their own skills and break into the international markets. Every village and town in Namibia has at least one cultural gathering each year where people demonstrate their talents which are in need of recognition, promotion and development. Everywhere, people are asking for the government's help to release their creative energies and relate their diverse traditions. Now they are beginning to believe that their culture is not sub-standard. These people ask, "What was our struggle for liberation all about?"

Taking cognizance of this background is to underline the fact that an overview of the Namibian cultural status quo, one year after independence and in the formative stages of a process of national reconciliation, is necessarily based on limited perspectives as a result of two major realities. Firstly, Namibia is a developing country whose recognised cultural trends are influenced by a relatively small lower middle class, even smaller middle class and intelligentsia. Historically, culture and language have been brutalized and actively suppressed by successive colonial powers and only European culture has been promoted and developed. Secondly, and consequentially, little research has been done to document what cultural activities exist or what development potential remains in the culturally and linguistically diverse independent Namibia. Without taking these realities into account, any use made of this overview for the purposes of identifying areas of cultural activities for development and promotion through donor funding inputs, could possibly be perpetuating the cultural subjugation practised by former colonial regimes.

The fact is, that the scars from the historical precedents remain with Namibians today: white, coloured and black townships with a concentration of administrative, legislative, political and economic power and the most significant structural developments, including the realms of culture, concentrated in the white townships. Culturally and economically, Namibia's capital remains an enclave of the white middle class minority. Plans for development of culture at a national level which take Windhoek as being representative of an equitable cross-section of Namibian culture, are not only inequitable, but unrealistic. The Constitution of the Republic of Namibia provides for the establishment of a national culture. This, together with the policy of national reconciliation, provides the main directives for the development and promotion of culture on a national level. It is this which forms the *raison d'être* of this cultural overview. The term "reconciliation", if

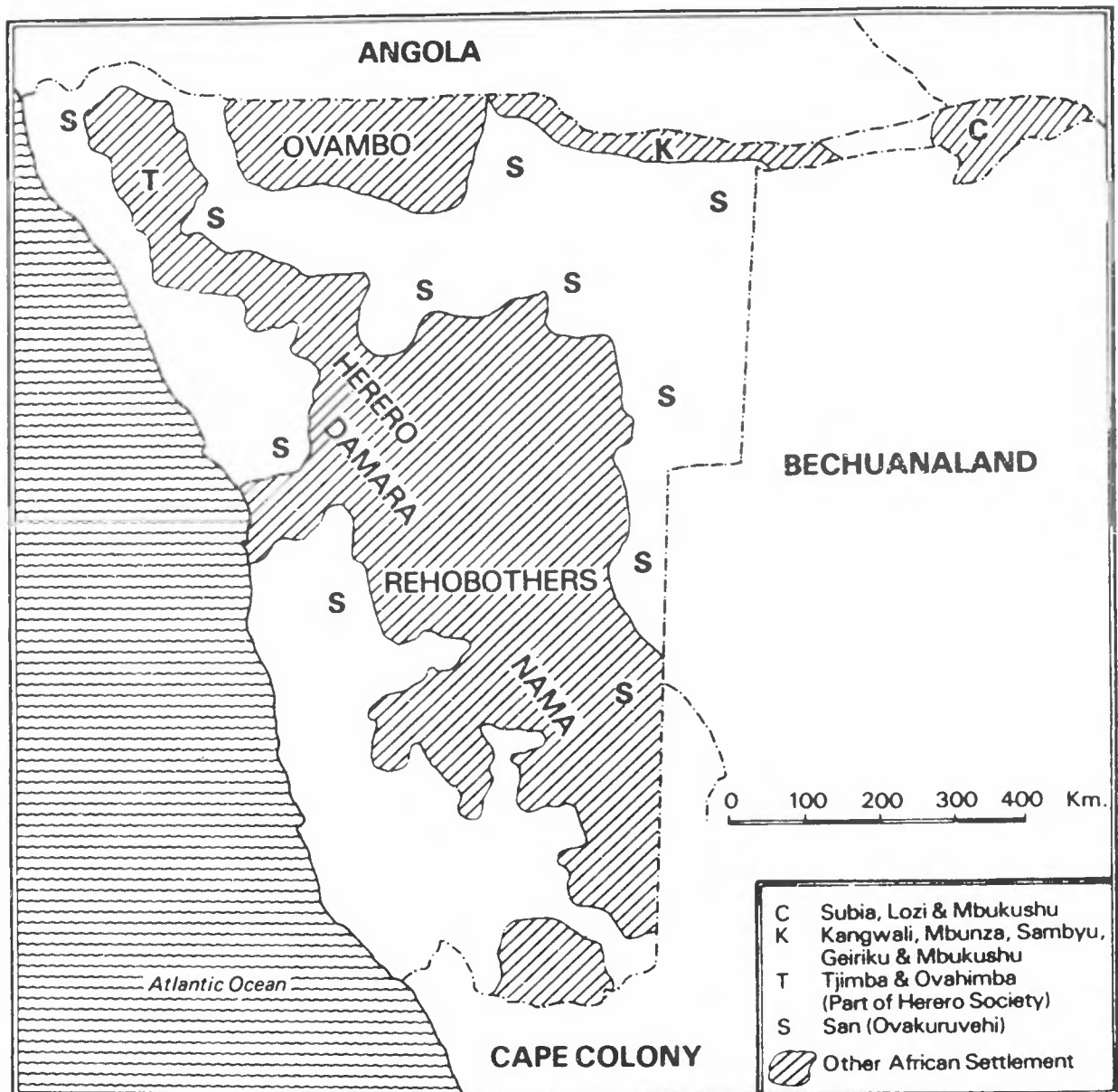
applied incorrectly, may lead to a misunderstanding of Namibia's status quo, as being divorced from historical precedents.

Cultural promotion and development planning must be based on what *was* as well as what *is* and what *should be*. Namibians were involved in a physical and mental war to transform the abnormal society which disinherited them, not to maintain it.

This Cultural Overview of Namibia cannot hope to provide all the right answers as to how the cultural and socio-linguistic scars of Namibia's history can be healed. It can however, help to heal some wounds by promoting cultural development and identifying pertinent questions to ask. It can thus serve as a guideline for policy makers and donors who (it is suggested) need to identify and address three fundamental issues of development:

- (i) In the currently known status quo of Namibian culture, what individuals, groups, organisations etc., activities and ideas, could be supported - which would contribute to the overall understanding, development and promotion of Namibian culture?
- (ii) What infrastructure exists, needs to be created, or needs to be remodelled to cater for independent Namibia and to facilitate this understanding, promotion and development of Namibian culture?
- (iii) What components of Namibian culture are in most need of research (upon which findings, strategies for promotion and development can be based)?

In short, it is support in resolving these three fundamental questions which will lead to constructive promotion and development of culture in Namibia.



Areas of African settlement, 1900



Settlement proposed under the Odendaal Plan

PART I

CULTURE IN NAMIBIA: THE POSITION OF THE MINISTRY OF EDUCATION AND CULTURE (MEC)

Coordinator: Andre Strauss

“ Every person shall be entitled to enjoy, practise, 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 the rights of others or the national interest.”

Article 19 of the Constitution of the Republic of Namibia

1 INTRODUCTION

The position stated here is primarily a reflection of what is happening in the Culture Department of the Ministry of Education and Culture (MEC).

Since independence a lot of work has been done, especially on the necessary restructuring of the Ministry. When the present Government came into existence it inherited a fragmented cultural reality. The previous second tier authorities organised culture according to ethnic origin. The allocation of funds and the access to infrastructure showed glaring inequalities. Most infrastructure, like the theatre of the National Theatre of Namibia, the Windhoek Conservatoire and the Windhoek Teacher's Training College, were accessible only to members of the white population group until recently. Katutura, the biggest urban node in Namibia, does not have a functional and effective theatre or dance school to this date. What is the Ministry doing to change this abnormal situation? This overview will explain what was possible up to now and what is envisaged for the future. Government is undoubtedly an important partner in conceptualising, engineering and shaping the new Namibian cultural reality.

The most important sector of cultural life in Namibia, and also the most disadvantaged, is that of the thousands of Namibian peasants and workers living in the rural areas. These are the people who went to the polling booths to vote, in the hope that their living conditions would change for the better. These are the people who must now compete to get access to resources and structures in order to regain their dignity. They do not want to be referred to as "marginal" and "peripheral" anymore. The leaders amongst them do not want to be patronised, and nor do their followers. It is important to understand what happened to some of these people.

The Ministry maintains, nurtures and encourages a good working relationship with grassroots cultural groups organising themselves within the different communities all over the country. Almost all the groups mentioned in this overview have a good working relationship with the Ministry.

These relationships are varied because of the complex nature of our society. To indicate the type of relationship we prefer, notably, those in which initiative and self-sustainability is evident, we include in this section a special focus on the Popular Theatre Workshop that was held recently.

One of the primary aims of the MEC is to build a democratic society. An important pillar in this regard is consultation and responsibility. It is more effective if those involved in nation building also maintain a high level of accountability. We looked around in the debris of the inherited society for policy guidelines and basic legislation upon which to base our actions. We did not find much. This has resulted in development concepts which are formative.

Some of the main areas that will be emphasised in this overview are policy guidelines. We believe that to enforce policy without proper consultation will have negative effects in the long run.

To encourage a democratic structure, two important policies were adopted. A leadership cadre in the field of culture was appointed in the regions and legislation is being prepared in order to establish a National Arts and Cultural Council. The Ministry has also begun international interaction, in particular with SADCC and UNESCO. Other significant relationships have also been established. Information on these contacts is published widely and available for scrutiny through contact with senior Ministry officials. The policy of the MEC is to maintain an open door approach.

Legislation will not be covered in detail in this overview since it is too voluminous and is at present under constant review. However, the most important areas will be

mentioned. The process of change and rationalisation of structures within the Ministry is also a continuous one. To cater for these constant changes, the Ministry will establish mechanisms for storage and dissemination of information; for example, a culture databank, materials on research findings, publications and oral dissemination conduits. We see this overview as part of a process which should be repeated as often as is practicable. This will give us a good indication of whether our efforts in this crucial area are leading to development or underdevelopment. All this must be based on consultation with the Namibian people.

We have tried to keep our input as factual as possible. This necessarily means that despite the spirit of reconciliation, some unpleasant facts must be mentioned. Only by acknowledging and doing away with the injustices and dehumanisation that we have inherited can we move forward. If we use reconciliation as a pretext for continuing to dehumanise our fellow citizens and continuing with past practices of catering only for a few "sophisticated" cultural groups, then we are failing in our endeavours. All informed people know that culture is a powerful weapon for building a nation and unifying people for development.

This information has been compiled by many people. It includes official documents from the Ministry of Education and Culture. Recommendations where necessary, follow immediately after each section.

2 FUNCTIONS AND POLICY GUIDELINES OF THE MEC

2.1 AIMS

The Department of Culture aims at:

- (i) developing of Namibian material and spiritual culture;
- (ii) fostering participation in cultural expressions through a variety of media: music, dance, drama, poetry, creative writing, popular culture, and crafts, etc;
- (iii) enhancing Namibian identity through cultural expression;
- (iv) proving recreational leisure and enjoyment opportunities through cultural events, festivities and exhibitions;
- (v) preserving national cultural treasures through archives, museums, monuments, heraldry, place names, art services libraries and languages;
- (vi) enhancing mass education and learning and information dissemination through library services;
- (vii) encouraging research and development in culture and traditions;
- (viii) promoting culture in all its forms;
- (ix) developing national cultural institutions, and recreational centres;
- (x) promotion of culture beyond the borders of Namibia as our contribution to human culture and international understanding;
- (xi) enhancing an efficient public service by guidance through national record management, and facilitation of research into Namibia's documented history by the National Archives.

2.2 COMMENTS ON POLICY GUIDELINES

Policy will only be determined when thorough consultation has taken place with Namibians over a wide spectrum.

The Ministry has already initiated discussions and collected information on national cultural policies and at an international level. The Ministry invites all countries with a well worked out and tested policy framework to provide us with copies for study so that we can make use of those sections which will become relevant to us when we are ready to produce the final documents.

3 THE NATIONAL DEVELOPMENT PLAN OF THE CULTURE SECTOR (1991 - 93)

3.1 INTRODUCTION

Culture concerns every individual's daily way of life within his/her specific group and environment. Realising that culture is, as far as human creativity is concerned, all-embracing in nature, the promotion of culture should address persons in all spheres.

The broad policy is to strive towards the advancement of the various facets of culture, realising fully that these are interrelated and should not be seen in isolation. This includes the social, political, religious, juridical, economic, linguistic, scientific, technological and aesthetic values of all Namibians. Efforts by a government section to establish a policy for the development of a national cultural programme was defeated by the apartheid policy in general; and particularly through the implementation of the recommendations of the Odendaal Commission in 1969 and AG8 in 1980.

Underlying and ordering each of the above-mentioned facets is a specific structure of norms and values unique to each particular culture. It is therefore important to provide for the preservation, development, fostering and extension of culture in the Republic of Namibia. This can be done, by: planning, organising, co-ordinating and providing facilities for recreational purposes and non-formal out-of-school education. This will increase the vocational possibilities of adults and young people in the areas of:

- (i) the visual arts, music and the literary arts;
- (ii) the acquisition of knowledge of the applied, natural and human sciences;
- (iii) the utilisation of leisure time;
- (iv) maintenance and expansion of existing cultural sections of the Ministry, such as: the National Archives, Library and Information Service, National Museum, Place Names Registry, National Monuments, Heraldry, Language Services, visual and performing arts and cultural activities;
- (v) such other fields as the Minister may from time to time determine.

3.2 BACKGROUND: PERFORMANCE AND PROGRESS OF CULTURE SECTOR, 1986-90

All established, newly planned and ad hoc activities were normally constrained by administrative and financial burdens. Official actions were largely undertaken by staff operating from Windhoek. Only 28 public library staff and 20 cultural officers were stationed outside Windhoek, mostly in junior positions or part-time only.

National Art Festivals

Cultural festivals of varying scale were held in the outlying areas, normally, but not exclusively, of a competitive nature. These were held in isolation and not on a national level. The only national action was the annual choir festival arranged by the former National Education's educational directorate. All authorities were invited to participate. The National Youth Choir was founded in 1987. Choir members are from all schools in Windhoek and promising pupils from outlying areas were encouraged to take up the offer of attending local

schools with hostels. The planned national Talent Festival never materialised although the former Administration for Whites successfully held annual eisteddfods. Two children's art competitions were arranged by National Education's staff in conjunction with Namib Air (1987) and Shell (1990).

Informal training classes in home craft, music and literary art were initially offered only for whites. These courses were successfully extended to the entire population in 1990.

Public Libraries

A central library system which concentrated on the supply of publications was developed parallel to the Estorff Reference library. More than 10,000 publication enquiries were handled in the four years by the Estorff Library and over 9,000 by National Education, growing from 5,000 in 1986 to over 32,000 in 1990. These two organisations were combined after independence. Computer facilities were used to compile the catalogue "Periodicals in Namibian Libraries" which now includes over 2,000 journal entries in 23 libraries. The public library service, organised by the former Administration for Whites was used by National Education on a financial reimbursement basis to provide for utilisation by all persons. The departmental service established libraries in all the first-tier departments. These libraries are now adapted to serve the Ministries.

National Archives

The National Archives has established itself as an independent unit of great productivity. There has been steady growth in the number of visitors and researchers since 1986. In 1989/90, the number of research calls/visitors to the Archives approached 2,000. Since early 1970, the National Archives has produced 97 in-house publications (finding-aids/catalogues) and 16 full source publications. The Archives maintains 98 master copies of filing systems in government offices on all levels of government and statutory bodies. At the moment, the Archives' collections contain 5,000 linear metres of documents, 5,500 maps, more than 400 films and 10,000 photographs.

The Archives also hold a comprehensive set of local newspapers from 1898 to the early 1960s (after that date, the collection is complete for individual newspapers but no longer comprehensive), and certainly the most up-to-date and complete set of official publications found anywhere. About 95% of these holdings are accessible to the public through various types of manual and electronic finding aids.

State Museum

The State Museum as the national museum of Namibia has expanded its collection of zoological and cultural items. This is a result of increased research and is reflected in the number of scientific articles in *Cimbebasia*, the Museum's scientific journal. Staff growth in the educational and display section has resulted in an accelerated programme with an emphasis on public participation through displays and workshops. Namibia's independence has featured in various displays. The newsletter to schools was upgraded for general distribution purposes.

Regional Museums

Namibia has a rich heritage, substantial parts of which are preserved in museums. Including Walvis Bay, there are 17 recognised museums in Namibia. Most of these are local, community museums in small towns: Oranjemund, Luderitz, Bethanie, Helmeringhausen, Keetmanshoop, Rehoboth, Walvis Bay, Swakopmund, Omaruru, Tsumeb, Grootfontein and Rundu. Windhoek boasts three public museums. There are also many fine collections in private hands, although these are not publicly accessible.

The present distribution of museums largely reflects the pattern of white, colonial settlement and enterprise. Most museums were established to preserve collections assembled by whites. Members of the German community, more than any other, systematically collected and preserved material objects in Namibia. Worthy of note is the fact that most of these efforts were made without the assistance or interference of previous colonial governments. Indeed, most museums continue to run with little or no government help. Their support comes largely from local communities which is perhaps the greatest strength of museums in small towns. Community support extends from voluntary labour given by dedicated curatorial staff (of 54 people working in non-government Namibian museums, 29 are volunteers), to the provision of funds and other material resources. But very substantial support also comes from the wider community who contribute objects to the collections and use the museums to supplement educational programmes in their schools. In some places, community assistance has been formalised into associations which run the museums. A lesson to be learnt here is that museums in local communities must serve those communities first and foremost. In doing so, they enlist community support, make themselves immediately relevant and ensure their success and vitality. Care must be taken to foster the initiative and enthusiasm to which most museums owe their very existence and success.

Museums have a bright and useful future in Namibia. The biggest challenge will be to extend museum services to neglected communities, and to stimulate initiatives to start museums among them. Existing museums working through and with the Museums Association of Namibia, can help to foster such initiatives. The formation of a travelling museum's service is a priority to take museum activities and displays to undeveloped regions and populations. Contributing museums can provide displays and educational materials and programmes that can be installed in mobile displays.

Windhoek Conservatoire

The Conservatoire's large-scale expansion during the last five years can be linked to its occupation of new premises and the addition of sections such as percussion, dance and ballet, and arts and crafts.

Due to the increasing demand for tuition from the community, more group programmes were introduced to ensure higher enrolment figures. (More information on the Windhoek Conservatoire, follows later in Part I and also in Part II).

Language Services

Language editing, translating and development constantly suffered from the lack of professional staff. Not only is there a scarcity of qualified persons in this specialised field, but the remuneration package offered is unattractive. The need for editing official documents is growing rapidly while hardly any specialists are available to undertake the development of indigenous languages for advanced technological purposes.

Namibia Arts Association

Various private associations have attended to the visual arts scene. The Namibia Arts Association has been the leading one. This Association and its collection is about to form the nucleus of the future National Gallery. Being centrally situated, the gallery will accommodate some of the most valuable art works currently in government possession. The National Arts Gallery will also exhibit the works of aspirant and established artists and craftsmen/women from Namibia and abroad. An active weekly educational programme for schools is already being presented, as well as holiday workshops. (More information on the Arts Association follows in Part III.)

National Theatre

The National Theatre of Namibia was established in 1989 as a non-profit-making association after it had been handed over to the central Government by the previous White Executive Authority in 1988. The NTN presents performing arts, both amateur and professional, reflecting the diversity of, and common ground between, the various cultural and language groups of Namibia. It also addresses the needs of rural communities through tours and workshops and strives to encourage indigenous performing arts as well as providing a platform for international performance. (More information on the NTN follows in Part III).

National Monuments

The Namibian regional committee of the National Monuments Council largely worked independently from the mother organisation in the RSA. The protection of rock art was always regarded as important. Vandalism of known sites has resulted in the need for restrictions of visitors and this has hampered tourist development, especially at Twyfelfontein, one of the best rock engraving sites in the world. Classification and restoration of buildings has gone hand-in-hand with utilisation. The existing act, amended to suit Namibian needs, awaits promulgation. (More information on national monuments follows in Part III.)

Heraldry

Heraldry was excluded as a previous Namibian function and thus received only minimal attention. Not so in 1990, when the sector was responsible for the national symbols, receiving and processing the 800 entries for a national flag and all that followed concerning the flag and coat of arms.

Place Names

The function of the Place Names Committee of Namibia is to approve names submitted and not to initiate naming. However it identified schools as future growth points and has commenced with listing, lexicography and orthography of the names of schools in Kavango.

3.3 PROSPECTS AND CONSTRAINTS FACING THE CULTURE SECTOR

The constraints which the sector has to deal with are both short and long term in nature.

In the short term, the Ministry is faced with the need to eradicate the existing inefficient, fragmented, ethnically based and unequal cultural development in the country and to respond definitively to the needs, aspirations and hopes of Namibian citizens, especially the historically disadvantaged sector of our society. There is also a need to establish, as a matter of the utmost urgency, the necessary organisational and administrative structures at head office, regional and district levels. These will put the new policies and strategies of consultation, interactive partnership, involvement and collaborative networking in motion.

In the longer term, some of the major problems which have to be faced and effectively solved are:

- (i) Limited financial resources: cultural development competes in the national budget for the allocation of limited funds against other high priority issues such as housing, health services, agricultural and industrial development, education, development of water resources, etc.;
- (ii) Manpower constraints: a core of highly trained, experienced and dedicated staff will have to be established and maintained in order to effectively communicate with the various communities. In this respect, effective salary and personnel structures (promotion opportunities, conditions of service, etc.) are of cardinal importance.
- (iii) The lack of adequate buildings, equipment, transport and communication facilities, especially in rural areas.

3.4 MAJOR SECTOR OBJECTIVES

National Archives of Namibia

Objectives in this sector are as follows.

A: To execute the planned first phase in the building of a new National Archives Building in Windhoek to ensure the permanent preservation of all archival material for Namibia. Possible extension of the building for future needs are provided for. Preparation of the terrain and access roads will commence in January 1991 on the selected site, to the north-east of the Parliament House complex.

B: To acquire an in-house computer system for the National Archives of Namibia on which the extensive and unique database of the Archives could be managed effectively to substitute the present link with the ICL mainframe. This link is costing the Government up to R150,000 annually. Also, the mainframe software is incompatible with other electronic databases in Namibia and elsewhere. An in-house system will thus not only reduce running costs drastically but also, perhaps more importantly, facilitate the expansion, diversification and integration with other systems of the Archives database. This base, which has been built up over the last 18 years and today contains about 300,000 articles, files, photos, books and maps, would thus emerge as the core of a national information retrieval system.

C: To establish and adequately equip a conservation/preservation unit, as well as a reprographic facility for the National Archives of Namibia. Namibia has adverse climatic conditions for the long-term preservation of paper-based records: lack of humidity, major daily temperature changes and constant exposure to dust are among the main important destroyers of paper. There are other factors which have contributed to a situation where large archives groups and books are actually disintegrating today, such as: records of the central German colonial administration; and of the SWA Administration. This disintegration is compounded by careless and rough handling of books by inexperienced users. Restoration is thus urgent.

Another aspect of preservation, namely large-scale microfilming, is also a function of distribution in Namibia where there has been very limited access to books, newspapers and other materials countrywide. A reprographic unit filming newspapers, for instance, could make them available, cheaply, in all libraries/resource centres nationwide.

Although the National Archives have arranged the microfilming of various newspapers and records via the State Library (RSA) during the last 15 years, the office has no control over distribution for lack of technology.

Library Services

Objectives in this sector are:

A: To establish a library and information network within the Ministry of Education and Culture. The service should function as a single, integrated, autonomous unit within the Ministry. The service should comprise the following components.

A National Library: The existing Estorff Library in Windhoek already performs some of the functions of a National Library. These functions as well as the core collections of publications will, however, have to be extended to establish a full-fledged National Library.

Ministerial or Departmental libraries, including a Library of Parliament: Core collections of specialised material already exist at most Ministries. These libraries will, however, have to be reorganised in line with the aims and functions of the reorganised Ministries or Departments. Libraries will have to be established at the various regional offices and basic training of serving staff as well as new appointees will have to receive urgent attention.

School and Community Libraries: Namibia is an information-poor country, with a high rate of illiteracy. Library and information devices that exist are unequally distributed in the country, the far North and South being the most deprived. Library services are essential agencies for the promotion of educational, cultural, social and economic upward mobility.

Since the cost involved in providing the necessary facilities for both the general public as well as all schools would be extremely high, either the existing libraries in some schools and the schools in which the modular units have been installed should serve as the core for the development of school and community libraries; or where there are no existing facilities that could be developed into the proposed school and community libraries, modular library units should be acquired and placed in suitable, existing central buildings, e.g. a clinic, church hall, etc.

Public or Community Libraries: The twenty-one existing libraries should remain in operation as public or community libraries. Urgent attention should, however, be given to the siting of existing libraries and the opening of further libraries in urban areas. The needs of neglected sections of the community should be provided for, e.g. senior citizens, pre-

school children, the physically disabled, prisoners, hospital patients, the housebound, new literates, as well as individuals involved in adult education. Libraries should be available to everyone, not just to those able to visit a library building.

Organisational structures, a staffing policy, competitive personnel structures, salary structures and conditions of service, training programmes and facilities as well as all physical facilities and equipment in respect of the above-mentioned, will have to be determined and provided to ensure a successful library and information service.

B: To introduce and maintain computer networking for government libraries. The aim of the project is to improve the accessibility of the stock of the library and information services of the different Ministries in the Public Service of Namibia, with the ultimate aim of supporting decision makers, professional and all other staff, to achieve effective task performance, and so indirectly improve the Public Service of Namibia. The software and hardware required to support the intended service is listed in the programme proposals.

C: To establish a national bibliographical service at the Estorff Reference Library (future National Library). This project will consist of two sub-projects:

National Bibliography: to record the material published in Namibia, to provide Bibliographic records and to provide access to these publications for study and research, a national bibliography will have to be compiled. By co-ordinating the study and research resources published in Namibia, the whole of Southern Africa will benefit and at the same time it will contribute to the universal availability of publications.

The Centre of Applied Social Science (CASS), a project by the Bremen University, is at present compiling the Namlit database. The database contains bibliographic and holdings data of material published in Namibia as well as Namibian related material.

Union Catalogues: There is a need for a national bibliographic service. At present there is no national co-ordinating programme for bibliographic activities. A number of libraries contribute to a national catalogue. This should be extended to all libraries and a system established. The formation of a unit for this purpose is proposed at the Estorff Reference Library. Professionally trained staff and a personal computer linked up with SABINET would be essential requirements for this project.

D: To establish and maintain a production centre for literacy support material in Namibia. The rate of illiteracy in Namibia is estimated to be above 60%. Various private sector organisations as well as the Ministry of Education and Culture are engaged in literacy programmes throughout the country. However, virtually no reading material or other suitable resources are available to support the literacy programmes or to be utilised in the literacy follow-up programmes. A dire need exists for the establishment of a production centre for literacy support material in order to produce and supply the following according to local requirements:

- (i) easy-to-read recreational and informational literature for illiterates and new literates;
- (ii) audio-visual material to assist and support literacy and other development programmes; and
- (iii) informational audio-visual material for illiterates and new literates.

For the establishment of a production centre for literacy support material, a suitable studio will have to be arranged and equipped with the basic equipment listed in the

relevant programme proposal. Training of staff in the handling of the equipment and the production of efficient literacy support material would also be needed.

E: To establish and maintain a mobile public library service for rural areas not being serviced by existing public libraries. Vast areas of the country, especially in the north and south, have no access to public library services whatsoever. The establishment of efficient public library services for these neglected areas will be time consuming and very costly. The best solution to this problem would be the establishment of a mobile public library service for each of the six educational regions and greater Windhoek. The vehicles and equipment required to introduce the mobile public library service are outlined in the relevant programme proposal (obtainable from the Ministry).

F: To establish study facilities and a study collection in Windhoek under the auspices of the Estorff Reference Library and thereby fulfil an old need. Professionally trained staff, a study collection of secondary school and university textbooks, as well as adequate physical facilities such as a building, shelving, furniture, etc. are necessary prerequisites.

The State Museum

The State Museum as Namibia's national museum institution should attend to the following during the next five years:

Urgent steps must be taken to improve the accommodation of the State Museum.

Concurrently, the Museum must be consolidated, and the divisions and spread of operations of the past removed. The Museum's stature and autonomy must be increased.

The Museum must take urgent steps to identify target audiences to ensure that its services meet the needs of those audiences.

Substantial improvements are required to its displays once target audiences are identified and adequate technical staff is available

The role of the Museum as the repository of Namibia's heritage and as leading research institution must be clearly established in the eyes of the public and its representatives.

National Monuments

As part of the national cultural heritage of Namibia, declared national monuments must, as an ongoing process, be restored, maintained and preserved and made accessible to the general public. The interest and active involvement of local communities in identifying, restoring and preserving local national monuments should also be stimulated with the accent on archaeological sites. A subsidy programme for local national monuments, complying with prescribed ministerial objectives and standards, should be established. Adequate funding and sufficient trained staff would be necessary to reach these objectives.

Heraldry

This is an entirely new and important function for which the necessary organisational and administrative structure should be centrally established in Windhoek. At this stage only a central office for registration and record-keeping purposes is envisaged. It would, however, be also necessary to enter into co-operation and service agreements with all foreign

heraldry institutions in order to launch this service. The necessary equipment, a personal computer, etc. as well as sufficient trained staff would be required.

Place Names Committee

A central index of all place names in Namibia should be developed according to recognised world standards and methods. In this regard it would be necessary to extensively research and explain the meaning and origin of the names, as well as to evaluate the validity and appropriateness of place names. Trained staff and at least a personal computer would be prerequisites for this project.

National Theatre of Namibia (NTN)

The National Theatre of Namibia attempts to render cultural services to all members of the community. It is envisaged that these services be expanded in future to also encompass outlying rural communities. In order to achieve this aim, the necessary funds, facilities, equipment and transport would be needed. To be truly national and to fulfil the previously mentioned objectives, the NTN will have to embark on an extensive outreach programme to help audience development. This should entail educational programmes which will be presented at schools as well as projects designed to bring children and other previously marginalised people into the theatre. The NTN has established close links with existing grassroots and amateur theatre groups and extends assistance in practical ways, through joint projects, e.g. training programmes, productions, and logistical services.

A thorough training programme in which all aspects of theatre practice are addressed is currently being presented at NTN on a daily basis. Namibians in the employ of NTN and other interested individuals are gaining expertise which will hopefully enable them to assist in establishing theatre practices outside Windhoek in the future. The maintenance of the theatre is a task of enormous proportions as the building and equipment are in serious need of attention, repair and in some cases replacement.

The Windhoek Conservatoire

In order to fulfil the increasing demands for tuition in the fields of music, art and drama, the Conservatoire will need to be expanded in due course. The necessary organisational and managerial structures will have to be established as well as needs for: trained staff, physical facilities, equipment, transport, funding etc. addressed, in order to serve the entire population. However, the future role, functions and structure of the Conservatoire are currently being investigated by the Commission on Higher Education with the view to the possible amalgamation (and future expansion) thereof with the envisaged National University of Namibia. The report of the Commission has only just been submitted, but it is proposed that provision be made in the National Development Plan 1991-1993 for a development such as that mentioned above.

Language Services

The translation and language development functions have been performed over the past decade, depending on staff availability. This problem should receive attention with respect to:

Indigenous Namibian languages:

- (i) upgrading of in-service training
- (ii) commissioning of a databank
- (iii) training courses for staff in other Ministries of which Justice is the most important
- (iv) establishing terminology databases

Germanic and foreign languages: establishing a link-up with Eurodic Autom, the multilingual database for European languages.

Cultural Promotion Activities

A dire need exists for the promotion of authentic Namibian cultural activities. Active participation by local communities must be continuously organised, promoted and developed in, *inter alia*, the following cultural activities.

Talent contests for primary and secondary schools on a mass participatory level. There should be categories for music, drama, dance, poetry, etc. Schools can also liaise with many more culturally active bodies, for instance in the fields of literature, science, food, clothes, sport, recreation, etc. The general approach must be holistic, in order to develop healthy and balanced people both in body and spirit. Creative and critical thinking can be encouraged through debates, quizzes competitions and other creative activities around local culture.

Networking within the following main activity areas: theatre, dance, music, film, video, broadcasting, paintings and graphics, photography, weaving, jewelry, pottery, sculpture and carving, writing, science, oral history, etc. Encouragement will be on a national level with all age groups, sexes, and denominations included. The eventual aim will be to work with truly representative and democratic bodies and to encourage initiative and self-help instead of a begging mentality.

Adequate funds, professionally trained staff, suitable equipment and facilities, transport, etc. will be needed to successfully implement the various proposed projects.

National Arts Gallery (Currently NAA)

Basic preparatory work regarding the establishment of a National Arts Gallery has already been completed. The realisation of the proposed National Arts Gallery is, however, hampered by the shortage of funds and the fact that no adequate, functional physical facilities meeting the requirements of a National Arts Gallery exist in Namibia.

In order to give meaningful effect to the generally accepted role of a local National Arts Gallery, it would be necessary, besides the provision of adequate, functional physical facilities and sufficient, experienced personnel, for the National Arts Gallery to:

- (i) take over and exhibit on a permanent basis the existing art collections of the Namibia Arts Association,
- (ii) be declared a state-aided institution and sufficient annual budgetary provision be made for the subsidising of the activities of this institution;
- (iii) obtain substantial expansion of exhibition space at some stage;
- (iv) to continue presentation of the weekly educational programme currently run by NAA.
- (v) to develop Namibian talent by a combination of workshops, awaiting scholarships and extension of services to schools.

3.5 RECOMMENDATIONS

General policy guidelines are included in the above descriptions of the various sections of the Ministry. Based on this document, many project proposals have been developed. Specific strategies regarding the implementation of each project, will, however, have to be worked out as and when any form of assistance becomes available, and in compliance with the particular requirements insisted upon by the country, agency or institution offering such assistance.

4 THE NATIONAL ARTS AND CULTURAL COUNCIL (NACC)

4.1 BACKGROUND

During the second half of 1990, the Deputy Minister for Education and Culture called together about 30 prominent people in the field of culture. Their main task has been to work on a draft proposal for the establishment of a National Arts and Cultural Council for Namibia. Except for two senior officials from the Directorate of Culture, most of the attendants came from the established institutional cultural world as well as from the grassroots cultural world. Rural participation was minimal. However, some of the committee members were working on a national level and could consult constituencies effectively while deliberations were in progress.

The greater committee elected a steering committee that worked regularly on ideas and proposals put forward at general meetings.

After this, a process of report-back work sessions followed until a document which we hope will provide for democratic development of art and culture in an independent Namibia, was drawn up.

4.2 PROPOSED ARTS AND CULTURAL COUNCIL

The following document was submitted to the Ministry of Education and Culture. (The proposed structure is not included here since it was influenced by other events taking place in the Art and Cultural world, thereby becoming obsolete).

Proposal For The Establishment Of An Arts And Cultural Council For Namibia

Name

The name of the body should be the National Arts and Cultural Council, hereunder referred to as the Council.

Status

In order to foster the arts throughout Namibia, the Council should be the supreme advisory and implementing body for the promotion of the arts and culture in Namibia.

Mission

The mission of the council should be to promote:

- (i) the translation of the constitutional policies of the Republic of Namibia with regard to art and culture into practical terms.
- (ii) the revival, reconstruction and development of the nation's cultural expression and creativity.

Policy

In order to accomplish its mission, it is proposed that the Council's policy be primarily based on the necessity:

- (i) to promote all art and culture on an equal basis with the emphasis on decentralisation of activity and decision-making
- (ii) to enhance national and international interaction;
- (iii) to distribute and regulate resources to best meet the need of reviving, reconstruction and developing the nation's cultural expression and creativity.

Aims and Objectives

The Council's main aims and objectives should be:

- (i) to motivate the public in favour of art appreciation and literacy;
- (ii) to work towards a Namibian culture;
- (iii) to stimulate and activate artistic life on a national level;
- (iv) to work towards the development of arts syllabi in school curricula;
- (v) to facilitate bursaries to students of the arts and culture;
- (vi) to promote cultural exchange inside and outside the country;
- (vii) to promote critical awareness in the arts and culture;
- (viii) to promote research of the arts and culture;
- (ix) to enhance the performance and publication of Namibian art;
- (x) to promote the industrialisation and institutionalisation of arts and crafts;
- (xi) to promote and assist in the organisation of festivals, concerts, competitions and other cultural events as well as workshops and related training opportunities;
- (xii) to help to protect freedom of expression and to create genuine opportunities for the use of such freedom;
- (xiii) to advise the Minister on subsidisation of the arts and culture in Namibia.

The proposals were accepted by the Ministry. For practical reasons the Council cannot be the "supreme advisory and implementing body for the promotion of the arts and culture in Namibia". The idea is that it should function within the ambit of an amicable relationship and sharing of power and control between government and the organisations which will become members of the Council.

4.3 FORTHCOMING LEGISLATION

General legislation is presently being prepared by senior officials of the Ministry to provide for all cultural matters, including the National Arts and Cultural Council. Interest spheres (suggested but not final) from which representatives may be elected as members of the Council are: theatre, music, paintings and graphics, dance film and video as well as broadcasting, photography, weaving and basketry, jewellery, pottery and ceramics, sculpture and carving, writing and scientific societies, dress and fashion, food and a special general category for types of cultural organisations not listed above.

4.4 RECOMMENDATIONS FOR PROMOTION AND DEVELOPMENT OF THE NATIONAL ARTS AND CULTURAL COUNCIL

Donor agencies should support organisations which strive to form cultural organisations representing those areas which can effectively organise under the auspices of the National Arts and Cultural Council. In order to do this ,organisations will have to engage in processes

of development of these areas beyond merely catering for narrow group concerns or ambitious and expensive one-off projects which will cost a lot of money and leave no benefits of a lasting nature. The idea is to encourage people to concentrate on positive, similar aims, objectives and programmes, and to share resources and skills in order to develop the best talents and ideas of progressive-thinking people as fast possible in order to have qualitative nation building.

The Government, in collaboration with cultural leaders from all walks of life, will need a lot of support for the setting up and activating of the National Arts and Cultural Council. As soon as legislation has been promulgated by Parliament (hopefully by September 1992), all remaining racist legislation will be repealed and a process of building strong access structures, especially for the poor and marginalised, will begin. For this we will need a lot of support from the international world, in order to supplement the efforts of our own people.

4.5 RECOMMENDATIONS FOR PROMOTION AND DEVELOPMENT OF ARTICLE 19 OF THE CONSTITUTION

Those organisations working on the narrow premise of racism should not be helped in their endeavours. If the policy of any organisation is to exclude others from participation on this premise, it would be regarded as against the spirit of the Constitution and the national interest.

We would also recommend that funding agencies should not only look at the theoretical positions of cultural organisations, but also to their practical implementation of non-racism.

5 ORGANISATION OF MEC'S CULTURAL WORK

Currently the MEC's Department of Culture has two Directorates: the Directorate of Art and The Directorate of Culture.

5.1 THE DIRECTORATE OF ARTS

The Directorate of Arts was established in December 1990. The following institutions, organisations and programmes are accountable to the Directorate of Arts:

- (i) The National Theatre of Namibia;
- (ii) The Arts Association of Namibia (which is soon to become the National Arts Gallery);
- (iii) The Windhoek Conservatoire;
- (iv) The National Youth Choir;
- (v) The Documentation and Research project for the transcription of Namibian folksongs for use in schools;
- (vi) The Arts Register - which is the compilation of an inventory of the existing art works in Government possession;
- (vii) The establishment of a National Arts and Cultural Council;
- (viii) Additional Arts Projects e.g. the execution of certain actions in terms of the signed international cultural agreements and organising of celebration programmes for national days or state receptions, for example visits by foreign heads of state;
- (ix) Development of resource material in curriculum development in the arts;
- (x) Facilitation of contact between arts groups, regionally, nationally and internationally.

(Cultural agreements are executed together with the Directorate of Culture and the regional offices. In most cases these agreements have an interministerial nature, as is the case with national celebrations).

The Directorate of Arts has representation on the boards of all the abovementioned organisations and helps them in achieving their respective educational goals. The Directorate is therefore consulted in the planning of programmes and offers logistic support to the organizations, against the background of the democratisation of the arts.

5.2 THE DIRECTORATE OF CULTURE

The Directorate of Culture consist of three subdivisions, namely:

- (i) the division of archives and museums;
- (ii) the division of library services and;
- (iii) the division of culture promotion and development.

The most prominent institutions (excluding the above) within the Directorate of Culture are:

- (i) The National Monuments Council;
- (ii) The Place Names Committee;
- (iii) National Symbols;
- (iv) Heraldry;
- (v) Language Development;

The biggest challenge for the Directorate has been the identification and subsequent development of cultural activities at a grassroots level. This implies a lot of information-gathering on a nationwide basis in all important areas of cultural life. Very little has been done for the vast majority of Namibians over the years. The directorate thus concentrates on work with regard to the drawing up of a plan of action for the initiation and support of cultural group formation (see Section 4 above on the National Arts and Cultural Council).

Another important area is encouragement of cultural activities in the regions as well as workshopping in areas of need. For effectiveness a workable link must be found between community development and culture promotion. Up to now community based cultural groups have been consulted and the Ministry has launched a number of combined projects with these groups.

In order to inform and educate, a number of publications are planned. The first one, *Some Essays On The Cultural Life In Namibia*, has already been published. These essays have created healthy debate in a wide field of cultural activities. These include: craft, music, literature, dance, art, theatre, video, language, museums, photography, dress and personal adornment. A lot of development is needed on the level of grassroots culture, where the damage of the colonial occupation has been most severe.

Since no data bank existed before for the more "refined" cultural expressions within the ranks of underprivileged (mostly black, Namibians), this has become one of the priority areas within the Ministry. To aid this process, the Minister envisages the regular publication (as from the first quarter of 1992) of a periodical under the title *The Namibian Art and Cultural Scene*.

5.3 THE REGIONAL OFFICES FOR CULTURE

Most cultural activities, especially in the areas of policy determination and legislation development, are concentrated in Windhoek. This has had negative consequences in the rural areas, where more than 70% of our population work and live.

As a first step to rectify this imbalance, the Ministry decided to employ senior civil servants to give a strong impetus around activities in the six education and cultural regions. These regions are the following:

- (i) Katima Mulilo;
- (ii) Rundu;
- (iii) Ondangwa;
- (iv) Khorixas;
- (v) Windhoek; and
- (vi) Keetmanshoop.

A deputy-director has been appointed in each of these regions to take responsibility for culture. In the past few months, other officials have also been appointed. Other culture active officials (in these regions) will now work within a more streamlined environment.

The Ministry is still in the planning phase on how to organise these offices in such a way that the decentralisation can be of maximum benefit for cultural development.

It is important for people who want to work closely with government in the field of culture to be aware of this development.

The extracts which follow in sections 5.4 and 5.5 give a more concrete look at realities as they manifest themselves on a grassroots level; and add more flesh to abstract concepts like “unknown status quo”, “status quo”, “decolonisation”, “grassroots”, (lack of) “institutions”, “marginalised”, “poor”, etc. The trips were undertaken and the reports written by officials of the Ministry of Education and Culture, Directorate Culture. These two reports were completed before the deadline for this overview. Reports from other regions will be available from the MEC. However, these two reports are indicative of the nature of the problems and potential to be found in every region.

5.4 A REPORT ON THE KHORIXAS REGION

The Khorixas region is a treasure house of cultural expression and cultural goods. During the trip we covered the three main urban nodes (Opuwo, Khorixas and Swakopmund) as well as some rural areas. The Kaokoland area is reminiscent of an old-worldly atmosphere. The area is full of livestock. People have what one can roughly call a “cattle-culture”. Man and nature live in close liaison. Customs, beliefs and value systems have survived the trials and tribulations of hundreds of years. The army undoubtedly had a major impact on the area. However, detribalisation seems to have taken place mostly around the town of Opuwo. Opuwo has the standard characteristics of most towns in Namibia. Firstly there is the “dorp” (previously mainly reserved for people classified as white); then the location (with its mainly four-roomed match box houses); and the shanty town next to the location or located a few kilometres away from the town. People refer to these manifestations in the same breath that they refer to Odendaal.

Our main impression was that the physical conditions under which people live determine to a large degree their cultural reality. These conditions did not emerge in a normal evolutionary fashion. It is the direct result of deliberate social engineering of the previous administrations. It is difficult to foresee how we continue to plan or to determine policy based on this inherited abnormal reality.

Money, expertise and infrastructure were allocated selectively to benefit smaller groups within these areas. These groups are now in a position to maintain a dominant position concerning cultural manifestation and future developments. An extreme example is the rest camp of Khorixas where the flag of Hitler is openly displayed amongst prominent portraits of German soldiers and other military paraphernalia. This is the picture of our country that hundreds of tourists get when they pass through this area.

Students are still subjected to a lot of mental pressure. This was apparent when we talked to some of them. The value system they are subjected to at school is not necessarily in line with what is happening in their local societies. A young Himba boy has to act “Western” when at school and undergo a total transformation when returning to his homestead. Many people try to resolve these conflicts through excessive drinking and violence. As fellow Namibians, we should start becoming more sensitive to people’s real needs in order for them to become actors in our nation building efforts.

A lot of physical and psychological damage is evident in the region. However, there is also a lot of hope. This hope is manifested in the seemingly unlimited latent potential existing. We witnessed some real acting and painting talent. One of the moving moments was

the soul that a young Himba boy put into a praise poem to his animals. Or the excitement of Mrs Erlank when she told us about the budding talent emerging within Swakopmund. I could not but think about the Egyptian pyramids when looking at our treasure of age old rock paintings.

We will do our country a great disservice if we concentrate too much on Windhoek. We also do not have to indoctrinate people to the degree that was the case in the past. The important thing is to work on levels leading to the restoration of the lost dignity of our people.

Recommendations

National cultural and art bodies sponsored by government, like the NTN, NAG (Arts Association) and the Conservatoire must seriously revise their programmes in order to reflect the diverse and exciting cultural reality existing in rural areas.

Cultural officers from the rural areas must immediately start to make a list of all activities in their areas and sit together with Head Office personnel to devise programmes.

School programmes on a cultural level should be kept under the auspices of the Ministry of Education and Culture's cultural wing. This has been the situation in the past and chaos may ensue if another year passes and these people do not know what to do.

Intensive training is necessary for culturally active people in the Ministry in order to be able to identify and organise activities.

The Ministry should make it clear that cultural activities based on a racist model will not be supported. Skin colour alone should not be a criterion since the concept of ethnicity is used a lot as a euphemism for racist exclusive practice.

If effective research is to be done, serious attention should be given to maximum input by local communities.

The Ministry is at present working on the more concrete information emanating from these reports in order to develop policies, legislation and to plan. (Concrete information like group numbers, infrastructure, needs, constraints, etc. is not included in this report since it is still being evaluated and analysed).

5.5 A REPORT ON THE KEETMANSHOOP REGION

Most of the cultural features of the Keetmanshoop region remind one of the past. Quite a number of people remarked that independence has not reached them yet. The changed realities of the new nation have not filtered through on a grassroots level. However, everything is not hopeless. At the time of our visit, some ministers and deputy ministers from the government visited the area and this seemed to have some positive effects.

Since culture in its broadest definition refers to people's life situations and experiences, it is evident that the statement some people make about Namibians not having culture are deliberately intended to create confusion. This is like relegating people to a sub-human status, one of the unfortunate results of the past era of apartheid. Having said this, it is evident that the colonisation process in the South of Namibia was intense. A typical picture is still people sitting in the back of a bakkie with the farmer alone in front - in very dusty conditions. Interaction on personal levels is still very dehumanising, people addressing those in power quite commonly as "Baas", typifying quite unnatural growth potential on both personal and general levels.

We were, however, not discouraged by these prevailing negative attitudes and realities. We met with a cross-section of the inhabitants in Luderitz, Oranjemund,

Keetmanshoop and Mariental. In all these areas, enormous potential for cultural regeneration exists. In Luderitz ex-combatants are organising themselves in the areas of popular theatre and income-generating projects. The Rossing Foundation is busy assisting many groups on different levels, especially skills dissemination and access to infrastructure. We gave quite a lot of guidelines on how people could streamline their organisational structures and explained the basic positions we developed in the Ministry so far. This we did throughout the trip.

Oranjemund seems somewhat isolated from the rest of Namibian society. Many people we had discussions with mentioned the fact that the links between the mining authorities and South Africa are stronger than with Namibia. Most people expressed the wish that this situation be changed. We mentioned that the Ministry maintains an open door policy and gave them ideas on Namibianisation. It was interesting to note that Oranjemund inhabitants suffer the same "isolation" syndrome that is quite prevalent in most Namibian towns (i.e. white, black and coloured sections).

We learnt a lot from the Keetmanshoop community. The Mayor, Mr Plichta took us on a whirlwind tour of the "colonial" part of town. The cultural officers informed us in detail about happenings in the region. They are already in the process, on their own (commendable) initiative, of establishing a data bank on cultural goods in the area. We gave them some planning input on which they have already acted. These relate for example to activities like music, dance, craft, weaving and writing. During a meeting with a cross-section of community leaders of the area, it became clear that a strong dependency syndrome is still prevalent in the area. The Ministry can intervene on this level quite forcefully through the training of officials so that they can workshop in the direction of making people more dependent on their own strength in order to have the dignity of developing themselves.

Mariental has quite a big drama group and the area has a strong tradition of community development projects. Most people complained about inflexible structures hampering real development.

Our overall impression was one of an enormous potential. If this is not encouraged, a bottle neck situation may arise which will adversely affect general development - especially in the light of our efforts to build a truly Namibian culture.

Recommendations

Initiatives arising out of communities should be supported morally and advice be given on how people should get access to resources (financially and structurally). There are many local resources and people are not fully aware of how to access national and international resources.

A big annual or two-yearly general cultural event of the best of each region should be organised in order to boost people's confidence in their own potential. Cultural expertise from the region should be involved on a national and international level in order to boost competency levels and to break the isolation. Exchanges (for example with schools in the northern parts of Namibia) should be encouraged in order for the people to conceptualise their destiny within a national framework.

The new Government, together with some non-governmental and other private institutions, is serious about Namibianising culture, without preventing anybody practising their culture according to the Constitution. We feel that in this spirit of consultation and based on scientific facts, we will be able to contribute towards building a democratic society and developing policies and legislation based on the wishes of our people.

Within the next six to eight months we will have built up a fairly comprehensive picture of the cultural reality in all six regions of the Ministry.

6 INTERNATIONAL CULTURAL CONTACTS

6.1 THE INTERNATIONAL COUNCIL OF ADULT EDUCATION AND POPULAR THEATRE WORKSHOP

Since independence quite a number of cultural agreements have been signed with friendly countries. Namibians have been isolated for more than 100 years from the outside world. In the scope of this overview it would be impossible to summarise the more than 40 different cultural contacts we have made with the outside world. For us to become part of the international world is both bewildering and exciting. We want more people to understand what these contacts mean to us. We are still concerned that this "contact with the world" should be to our benefit and that the sudden wave should not lead to a new kind of subjugation.

Some of the countries we interact with seem to be oblivious of the fact that we need to put more effort into the development of our cultural talents rather than concentrating on glitter shows. This is to be expected. It is up to Namibians, especially those who were involved in the struggle for independence of this country, to inform our friends about what we really need. If not, the ironical situation will be that those friends who supported us throughout the years of struggle will only link us in an independent Namibia with the "elite" part of mostly European culture, while the vast area of grassroots culture stagnates and remains underdeveloped.

The following article gives some idea of government thinking and action on international exchange, where the grassroots are primarily involved.

6.2 POPULAR THEATRE SHOWS ITS STRENGTH (*The Namibian*)

One of the most significant cultural events since independence took place in Namibia. Was it a classic concert from the heart of Europe? No! Was it a traditional scream from the heart of Africa? No! It was a gathering of popular theatre artists from all over the world in one of the biggest towns of Namibia. For a week Rehoboth was witness to a unique event of cultural dynamics of another kind.

From all over

There were people from Latin America, the Caribbean, the USA, Canada, Europe, the Philippines, and from all over Africa. All of them spent most of their lives working in big networks of popular theatre and adult education.

Nidia from Nicaragua works with peasants and workers from impoverished communities. They use the positive aspects of their culture to free themselves from mental and physical enslavement. Despite the hardship of the conditions of poverty in which they live, they light candles of hope and spend time to use song, dance and theatre to protest.

Bitterness

The protest is not one of bitterness. It is an act to free the human being from dehumanisation, to put pressure on those in authority who have become feelingless to human misery.

And so an interesting process unfolded. The workshop developed dynamics when professors met peasants and non-governmental activists, professional actors linked with peoples' poets, government officials heard about non sexist approaches to development and the community of Rehoboth humbled those who had not yet got rid of their artistic arrogance.

The International Council for Adult Education together with the Ministry of Education and Culture organised the workshop. Other organisations in the steering committee included Bricks Community Project, Namibian Association for Literacy and Adult Education, Namibia Literacy Project, Namibia National Student Organisation and the literacy component of the Swapo Women's League.

Namibia

Namibian participants came from Caprivi, Kaokoland, Kavango, Eastern Namibia, Western Namibia, Ovambo, the South and Central Namibia. About 50 Namibians attended the workshop, coming from rural communities all over the country.

Present Trends

The first two days were spent on papers which analysed the present trends of popular theatre on a world wide level. The non-intellectuals were not impressed at first because of the academic approach. However, it was not long before Gardy from the Philippines broke the ice with a fluent song of rhythm and movement which all the participants learnt. People relaxed and could follow the translations into local languages.

Cultural Shocks

And then we witnessed some cultural shocks. Many of the Northern (north of the equator) participants could not work through the idea of just going into the community. The frequent question was: "Should we not ask the community their permission before we interact with them?" These fears were not placated when participants were told about the reaction of the community to the inherited inequalities based on the apartheid model. You should have heard the excuses when people were told that knives and guns were not uncommon instruments when Namibians want to get rid of their psychological and physical pressures.

Into the Community

We broke up into eight groups and penetrated the Rehoboth community. A lot of information was gathered and it was amazing that most of the analyses done by participants coincided. Rehoboth is like Namibia in a microcosm: a lot of unemployment, group areas where people stay apart according to race classification.

Sense of History

The people are, however, confident because the land on which they stay belongs to them. They know where they come from and have a strong sense of history and struggle. But the fear of occupation has not been diminished. The people still do not believe Uhuru has come. They wait for the new Government to show results of a just society.

Namibian Hospitality

The participants were welcomed with typical Namibian hospitality. Namibians shared their skills, international participants did the same and the treasure house of Rehoboth cultural richness was slowly revealed in all its facets, contradictions included. For the first time people who spoke different languages in Bahnhof Station worked on theatre productions.

We learnt about the people's festivals, especially Sam Kubis day. The more than 30 schools in the Gebiet have a cultural committee. There are five big bands. NANSO has a cultural group and so has Platform 2000. The people want development and they expressed their views strongly about this. Even if they are artificially separated, the physical conditions are mostly the same.

Street Performances

And on the Thursday the learning process that everybody went through found expression in street performances, performances in halls and under trees. At one show more than 300 children attended. It was obvious that a lot of hope lies in our children since they have been less damaged than the adults. The beat of drums reverberated throughout Rehoboth. Not all the groups were successful; some doubted the methodology of this kind of change process. But the majority had good results.

Networks Established

An important part of the workshop followed. Three networks were established. The one will work towards the establishment of a Namibian Popular Theatre Network for development. The Southern African Network will be streamlined.

An ad hoc committee was elected to meet in the Caribbean in May 1991 to strengthen the International Popular Theatre Association. Representatives from almost all continents and important areas on the globe will attend this gathering. These seven people will thrust out concrete guidelines and other structures and actions, for instance bringing out an international magazine.

Link with the World

Namibians decided that a network in the country is important. We now have a concrete opportunity to link with the world, follow trends, philosophies, attend festivals and train ourselves globally to gain the skills necessary for the development of our young nation.

Itah Sadu from Canada told us some interesting stories on the first night of performance in Windhoek. As usual this performance was not attended by the Windhoek culture vultures. Ngugi Wa Thiongo's *Devil on the Cross*, performed by Zact from Zimbabwe, elicited a lot of comment since it touched on the basic causes of underdevelopment of Africa and the dehumanising effects it has on our communities.

Packed Houses

On the last night Platform 2000 and an ANC cultural group from Durban performed to a packed audience at Shifidi Hall.

While we were under occupation we received a lot of solidarity from the world. We must support the oppressed of South Africa.

Lot of Heat

Because it was cultural workers and artists meeting, a lot of heat was created on a micro level. Different world views clashed constantly and for the weak-minded this night must have looked chaotic. However, when we evaluate the general process, the products and the concrete results in terms of network formation, the workshop was a huge success. We all learned a lot.

Popular or community theatre is definitely a strong force for development in our present day world!

6.3 THE MEC'S RELATIONSHIP WITH SADCC

Namibia has now become an official member country of SADCC. Within the SADCC network Mozambique is responsible for the culture sector. We have already built up a working relationship with individuals in the relevant Ministry headed by Dr Silia. During his visit to Namibia, we conceptualised and planned with him, about Namibia's needs and involvement within the region.

For the foreseeable future, our relationship within the SADCC region will be to concentrate on the level of policy co-operation, and the development and execution of joint programmes. Many other contacts have taken place and will continue. All this will culminate in a very important conference that will take place in Arusha, Tanzania, towards the end of November. One of the key areas within SADCC concerns the confirmation of the role of culture in development. This dimension also receives a lot of emphasis on an international level. Namibia as a young nation will benefit enormously from these activities. We are also confident that we can contribute towards all the programmes in order to develop countries in a meaningful way.

6.4 THE MEC'S RELATIONSHIP WITH UNESCO

The Ministry has built up a good working relationship with Unesco on various levels. Regular consultations have taken place with Mr Ed Moyo, the Unesco representative in Windhoek. We attended a number of the most important Unesco activities in Africa and abroad. A strong delegation will represent Namibia at the Unesco General Conference in Paris in October/November 1991.

Namibia will be able to be active in quite a lot of the specialised areas of concern to Unesco. Our National Commission for Unesco is in the process of being established and this will put us in touch with expertise available on a global level.

PART II

SOME PERSPECTIVES

Co-ordinator: Roger Avenstrup

*Respect the culture and the religions of my people too.
Teach, if you will, but do not impose.
Even better,
Let us learn from one another.*

Fela Sowande (Nigeria)

1 LANGUAGE ISSUES

1.1 INTRODUCTION

In the transition period of independence, perhaps one of the most fundamental considerations in designing strategies for promotion and development of culture in Namibia is the socio-linguistic one.

Namibian policy makers are, one year after independence, in the formative stages of designing and implementing a National Language Policy. Much work remains to be done and a meaningful contribution can be made to cultural promotion and development by donors in supporting research into the socio-linguistic aspect of Namibian culture.

Three of Southern Africa's leading linguists - whose contributions appear below - have made suggestions about the work which needs to be done in this field. This must be set in the overall context of language development and be informed by the demands of language in education. For this reason, the MEC has also outlined the language in education perspective for consideration. Possible support for recommendations should also take cognizance of the findings of the International Conference on Language Ecology, which took place in Windhoek from 9 to 13 September 1991. These findings are available from Professor David Fourie of the Academy.

The conference was to mark the entrance of independent Namibia into the international academic community with regard to African studies. Namibia took the unique step of entrenching the rights of all Namibians at independence. Yet, needless to say, its multilingual society is only at the beginning of establishing a language policy. In this regard it is essential for Namibia to benefit from experience gained elsewhere in Africa or the rest of the world. Papers addressed the following issues in particular:

Main topic: socio-linguistic aspects of national unity:

- (i) the impact of economic factors on the development of vehicular languages, especially in the process of urbanisation;
- (ii) transformation of local, indigenous, languages into national ones;
- (iii) national market and language;
- (iv) conflict between official, post-colonial languages and indigenous languages in national expression;
- (v) official "foreign" languages in the process of indigenisation;
- (vi) emergence of "union" languages and their grammatical/lexical structures;
- (vii) multilingual diversity as a cultural expression of national unity;
- (viii) international languages in neighbouring countries;
- (ix) the impact of literature on national unity.

Additional topics: the languages and dialects of Namibia and neighbouring countries:

- (i) these topics will highlight the Namibian languages from a descriptive and/or theoretical point of view
- (ii) interim reports will be presented on a dialect survey of the major African languages of Namibia
- (iii) Khoesan languages. As Namibia, together with Botswana is the home of the surviving Khoesan languages, and as Namibian Khoesan languages have been largely neglected in contemporary studies (with some notable exceptions), it is an opportune occasion for Khoesanists to co-ordinate their endeavours, particularly with regard to establishing a proto-language.

1.2 SOCIOLINGUISTIC RESEARCH INTO THE CULTURAL STATUS QUO

Professor R. Ohly, Head of Department of African Languages, The Academy

The Emergence of the Status Quo

In pre-independent Namibia the RSA treated Namibia first of all as a 'province', next as a 'homeland'. As a result, the system of communication was paternal, i.e. with values and purposes beyond the maintenance of its own power. It has to be understood that this involved the exercise of control, but this was a control directed to the development of the majority in ways thought desirable by the minority. The paternal system transmits values, habits and tastes which are its own justification as a ruling minority, and which it wishes to extend to the people as a whole.

In practice, the indigenous population, the Namibian majority, soon formed captive communities while the immigrant communities, mostly Afrikaners, constituted a dominant minority group. This dominant group, giving itself the conventional language rights, decided on the Afrikaansification of the country in order to establish a specific lingua franca, necessary in a multilingual society, cf. below. To this end, overt and covert language engineering was applied.

The functional distribution model of pre-independent Namibia clearly indicates the supremacy of Afrikaans and the subordinate function of indigenous languages:

Function:

- F1 Legal and official use: Mainly Afrikaans with interpreters for local language speakers.
- F2 Education: Main medium of instruction - Afrikaans (English in some schools), African languages as 'bridge languages' (Sub A-Std 2) and as subjects partially, and Afrikaans and English as subjects.
- F3 Public administration: Mainly Afrikaans. Note: although second-tier administrations were established, vertical and often horizontal communication was in Afrikaans.
- F4 Industry and commerce: Afrikaans - language of the market, indigenous languages ruling regional markets; workshop language mainly Afrikaans.
- F5 Media: The press in Afrikaans, English and German. Almost no press in indigenous languages. Broadcasting services in 12 languages, TV = 60% Afrikaans, 40% English, 10% German.
- F6 Religion and ceremonial use: Mainly in Afrikaans but also in English, German and local languages.
- F7 Public safety and order: Mainly in Afrikaans with interpreters in local languages, if necessary.
- F8 Public health: Mainly in Afrikaans, also in local languages through nurses as interpreters.
- F9 Environmental and recreational use: In all languages
- F10 Family and interpersonal relations: Full use of indigenous languages in IG, mainly Afrikaans in OG communication.

The model indicates that overt planning implemented Afrikaans as the main language in language functions. Covert engineering appeared mainly in F4 and F7 (including the SWATF), establishing Afrikaans as the bread-and-butter language, especially in labour-

market planning. At the same time, each function could only be realised in full with the help of indigenous languages. The model had a serious impact on language prestige. Afrikaans had supremacy although the indigenous languages had superiority in numbers, and Namibian African languages were only permitted to play a main role in primary socialisation. Note that the imaginative function does not appear in this model.

Prior to independence, progressive forces brought some ferment into the existing model by launching English as the future national language. This move concerned mainly F2: church institutions and student organisations, and the Ovambo and Caprivi second-tier authority introduced English as the medium of instruction into schools.

The Status Quo

Namibia is a developing country whose cultural trends are influenced by a relatively small lower middle class, even smaller middle class and intelligentsia. Africans constitute the bulk of the population which may be divided into rural (A) and semi-urban dwellers (C). Both groups are in permanent contact. The white and coloured population (B) are mainly urbanised. (Note: the last distinction, although out-dated, will still have a bearing on the understanding of cultural matters.) As a result, Namibia's cultural spectrum may be presented as overlapping circles A, B and C. The direction of cultural influence is B to C to A.

Spectrum B:

With centres in Windhoek and Swakopmund, Spectrum B contains typical cultural features. The Namibian lower middle class and middle class are characterised by parochialism, smugness of the local press, interest in B-pictures, etc. These classes, if creative, indulge in amateurism, e.g. the staging of a German comedy or a concert by the local symphony orchestra, and idealised regional setting, especially by German authors. In general, however, their approach to culture is passive: they are mainly dependent on imported backwork, for instance in May and June 1991 the NTN offered a Bulgarian pianist, a South African violinist and a cabaret. [Amongst other presentations]

TV programmes are a clear indication of cultural parochial middle class mentality: serials and pictures belong mostly to the B and C-class of entertainment. Only the information service has some values.

On the other hand, four positive cultural features have to be stressed:

- (i) the English reader has access to all bestsellers published worldwide and the international press;
- (ii) art galleries are of a high standard;
- (iii) cinemas offer, among other things, the best cinematographic achievements and;
- (iv) there is a satisfactory NBC broadcasting service.

Note: Literature in English emerged, however, in the domain of political culture; cf. also some plays in Afrikaans.

Spectrum A:

Comprising 65% of Namibia's inhabitants, i.e. peasants and communal farmers, Spectrum A is the mainstay of traditional customs and culture. This spectrum is culturally passive as a result of the disintegration of tribal systems. Samples testify to the high standard of distinct Namibian traditional arts, especially literature, still preserved by the communal memory

system. This spectrum is served by the NBC, broadcasting in African languages information but also cultural matters, e.g. poetry and stories.

Spectrum C:

Typical of African townships, Spectrum C forms a cultural mixture, dominated by pop culture, especially in music. At the same time the traditional heritage is strongly influenced by Western models which on the other hand are often Africanised, especially literature. Spectrum C may be assumed to become a testing ground for new forms of aesthetic pleasure and entertainment.

Language distribution and priorities

All three spectra are characterised by linguistic domains. Spectrum B constitutes the domain of English and Afrikaans, with English gaining gradually the upper hand. Spectrum A is dominated by Namibian African languages while C is characterised by language switch, which influences cultural strategy.

The development of a Namibian national culture should be treated as a long-term goal, which can only be determined as a process, taking into consideration tradition, i.e. typical Namibian features, in a new cultural, sophisticated and professional form. At this stage, however, most important is the discovery of tradition in order to determine these typical Namibian features and the improvement of language culture.

The most serious constraint to the development of culture in Namibia posed by the sociolinguistic heritage, constitutes language culture: all languages in Namibia are used chiefly at a communicative level of sophistication, i.e. they serve only to some extent as a means of expression. This is reflected by the contracted functional distribution model: (a) instrumental function, (b) regulative function, (c) interpersonal function, and (d) imaginative function.

If we take into consideration the range (sociocultural scope) and depth (degree of linguistic competence at various societal levels) of these functions, then languages used (indigenous/immigrant) in Namibia are either at a level of colloquial speech or feature jargon, newspeak, officialese and Namlish (Namibian English). As a result it is understandable that the imaginative function (d) of language in Namibia did not develop: with a few exceptions, a Namibian literature - immigrant or indigenous - did not emerge.

Sociolinguistic Impact on Sociocultural Development

Research has to take into consideration four main assumed trends:

- (a) the transformation of the immigrant culture;
- (b) the integration of the traditional cultures and modern culture;
- (c) selectiveness in relation to the global village culture; and
- (d) sub-cultures.

Ad (a):

The immigrant culture is chiefly expressed in Afrikaans. At present a covert power struggle between Afrikaans, the lingua franca of Namibia, and English, the official language of Namibia, can be observed. Afrikaans does not intend to relinquish its position as the Namibian vehicular language: although it has a limited regulative and instrumental function, it is frequently used in administration in contacts with the public, as a school medium, in broadcasting and the press. Afrikaans seems to become even stronger in interpersonal (OG) contacts.

It has to be stressed that it was not the intention of the RSA regime to Afrikanerise the Namibian population. However, as a result of Afrikaansification some Afrikaner features are now deeply embedded in the Namibian cultural profile. It may be worthwhile to note that for a long time school readers have been translations of Afrikaans writings into indigenous languages. Taking into account the attempt to develop English as the future national language, the phasing out of Afrikaans and the transformation of it into a local language expressing a specific cultures (e.g. Rehoboth Coloureds) , will take time. To which extent features of Namibian national culture can be or should be expressed in Afrikaans, has to be seen.

Even more intricate is the future position of German in which 'Heimatliterature' developed, although in relation to former South West Africa.

Ad (b):

The integration of traditional and modern culture in linguistic terms should be understood as the expression of native features in English and national features in indigenous languages. This process has been successfully tested with translations and through creative writing. However, only through the re-creation of traditional literature in all Namibian languages, on a broad basis, can the possible impact of this literature on national identity be established and a nation-wide modern form or neo-tradition considered. (NB: it has to be stressed that translations of African authors, esp. Nigerian, into indigenous languages are only used (unpublished) at the university).

Ad (c):

Exoglossic language planning is understood as internationalism. Therefore, this move may endanger the development of a typical national Namibian culture; instead, the Namibian culture would be dominated by a low global village culture. This can be already proved by the NBC-TV. Only documentaries are Namibian, while all other features are British, (African-) American, Australian and Canadian, all at a B or C-level. Meanwhile developments in Nigeria testify to the fact that creativity in English can be African and Nigerian at the same time. It may be understood that NBC-TV is addressing an unsophisticated audience which can only absorb 'easy' visual material. However, it should be raised, not maintained. The same concerns the few existing literary outputs by Namibians in English, again with some exceptions.

Most discouraging are performances of popular English musicals by schools which are at a parochial, amateurish level, in contrast with Cantare Audire, demonstrating an almost professional standard; cf. also the cosmopolitan character of the Music Makers competition.

Ad (d):

Subcultures develop in townships, especially Katutura, expressing themselves in pop music, disco, slang, etc. Pop songs are kept in English but also in indigenous languages, often mixed with English. The music picks up modern pop structures. In other townships, e.g. in Caprivi or Ovambo, current topics are embedded in traditional tunes. Subcultures usually form a melting-pot from within which often original cultural patterns emerge. They may also appear in sharp contrast to indigenous cultures, as e.g. the community theatre in Katutura.

Recommendations

In the process of cultural nation-building, several domains have to be set forward: The awareness of language culture has to be created and language conscience stimulated. To this end, lexical, linguistic and literary research has to be undertaken in order to remove the feeling of linguistic inequality in native mother tongue speakers, to enable Namibian African languages to enter into the modern scope of functions, (a) and (b) and to improve function (c).

Lexical demands

There exist several dictionaries compiled almost 100 years ago with German as equivalent (for Herero and Nama). Modern pocket size dictionaries concern only Herero, Ndonga, Kwanyama and Mbukushu (with English as equivalent). Therefore at least pocket-dictionaries for all other languages should be compiled as soon as possible. They should form the basis for future comprehensive dictionaries.

The modernisation of indigenous languages has to be speeded up. Booklets concerning different branches of technology should be compiled (as in Tanzania, etc.). Until now only glossaries comprising mathematical, linguistic and literary terms at a primary school level for few languages have been issued. Other glossaries (Herero) are unsystematic.

The Department of African Languages compiled materials for modern glossaries in eight Namibian languages. However, funds are lacking to complete the project and to publish it. The Department of African Languages also completed a Semantic Dictionary for Ndonga, Herero and Nama (with English as equivalent), comprising 10,000 catchwords for each language. Unfortunately, funds are lacking to complete the tabulation and to publish it.

Linguistic demands

Grammatical handbooks, mostly in German description, are outdated and concern only a few languages. Only one modern handbook, i.e. for Ndonga (Fivaz) is available. Therefore this field is completely open and has to be filled.

A Subiya Grammar is in progress (Department of African Languages, however no other works have been undertaken because of lack of funds.

Literary demands

There exist a few comprehensive works on Namibian literary tradition (Herero, Ndonga) mostly in German. Therefore traditional prose and poetry have to be collected and published. Taking into account that traditional art is often three-dimensional (word-music-dance) video-recordings have to be used, if possible.

Volume 2 of the project "Herero Ecology", entitled 'The Literary Impact' gives a deep insight into Herero oral prose (fables, folk tales, retold stories, life stories, legends, anecdotes, ethnographic texts, proverbs and riddles). It contains unique materials collected during fieldwork. It is edited for publication but funds are lacking.

To test the reaction of the public, an arts magazine should be published, containing literary outputs in indigenous languages and English, work of arts, reviews etc. It may stimulate creativity overnight.

A book of Namibian proverbs should be published. This would be a contribution by all language groups to one topic which is very popular, and easy to compile.

Surveys

General Surveys: Indigenous languages spoken in Namibia have not been properly mapped. Therefore there exists an urgent need to work out a Language Atlas.

Regional Surveys: Research into regional language environments has to be carried out in order to establish the ethology of languages in use. Such studies within the Caprivi, Kavango, Owambo, etc. region should be (a) sociolinguistic in character and (b) sociocultural, the latter taking into consideration the influence of shift in culture (religion, customs, healing, onomastics) on language ethology of the given language.

A survey on Herero ethology has been completed within the framework of the project "Herero Ecology" (vol 1). It contains sociolinguistic studies, research into language acquisition, use and proficiency, description of Herero dialects (Mbanderu, Ovahimba), lexical folk taxonomy, shift in culture and onomastics. The volume is ready for publication. However, funds are lacking.

1.3 LEXICOGRAPHY AS A RECORD OF A NATION'S CULTURE AND AS AN ENTRANCE REQUIREMENT FOR MEMBERSHIP OF THE INFORMATION SOCIETY

Professor A. Cluver, Visiting Professor, Department of Afrikaans, The Academy, Head of Department of Linguistics, University of South Africa.

Introduction

No country can escape the influence of the information society. Modernisation brings with it destabilising forces that affect the culture and the language(s) of a developing nation.

Lexicography is an essential mechanism to record and maintain one of the cultural artefacts of a developing nation that is subjected to fast modernisation and a lexicographical industry is an important precondition for allowing that country to join the information society.

I start with a basic assumption in sociolinguistics, namely that language reflects society and from this I conclude that a record of language is also a (partial) record of the history and culture of that society.

The development of an integrated lexicographical system offers a good chance to register part of a country's culture and, at the same time, it promotes the spread of knowledge.

The Existing Lexicographical Structure

The Nama/Damara Dictionary project of Professor Haacke is nearing completion and some further lexicographical projects are being done. However, for the other national languages of Namibia, translators in various offices tend to compile their own lists of terms and their meanings. A large portion of this information is unavailable to those who need it to produce newspapers, school books or to index libraries. This "system" is characterised by duplication and by the fact that it is not conducive to the free flow of information or the development of an information structure in the country. If left alone, this "system" will actually contribute towards the destabilisation of the indigenous languages and their underlying cultures, since it is assumed that dictionaries are made while the "system" produces little more than glossaries of new standardised terms.

Lexicography as Cultural Documentation

Modern defining dictionaries offer much more information than merely how to spell a word or what its plural form is or how it is typically used in a sentence. A defining dictionary explains something about the underlying concept and how it is related to other similar concepts. It might contain a drawing of the concept. It might also offer information on how the word or its meaning has changed and what factors influenced its change (such as political changes in the country). A defining dictionary can thus be seen as a record of the cultural artefacts of a society.

However, developing societies seldom have the money or the infrastructure to produce such dictionaries. The emphasis tends to be on bilingual glossaries or school dictionaries. Thus large sections of the original terminology of a speech community soon become lost in the acculturation process that seems to be associated with modernisation. This often leads to animosity towards modernisation. If a comprehensive dictionary of a developing language is compiled early enough, some of the community's culture is recorded in an easily accessible format and this serves as a stabilising agent in a period of fast change.

Lexicography as a Precondition to Mother Tongue Education

There seems to be general agreement that during his/her first years at school a child should be taught in his/her mother tongue. However, this is not possible unless the child's language has been encoded (written down) and unless the basic vocabulary for school use is available in dictionary format. Unfortunately, school dictionaries in developing countries are mostly not written with the child in mind. Thus children in developing countries are disadvantaged even in their own languages. Basic school grammars are also not possible without a corresponding basic school dictionary. Good defining dictionaries specifically designed for the needs of the primary school child are an essential tool in the teaching of a first or second language.

Lexicography as a Precondition to Translation

One of the most serious problems facing many developing countries is that information is available only to a few in the cities. For many educated rural citizens their language becomes one of the obstacles preventing access to information. A good defining dictionary can be seen as the poor man's databank. The worldwide growth in the market for specialist dictionaries can be seen as proof of this statement.

Any developing country is highly dependent on translation as a means of disseminating information about the world out there amongst the local population. Translators cannot work without bilingual dictionaries, not only as a source of new words, but also as a standardising document which prevents the same term being translated by two or more different indigenous terms. It is not only the translators who need this service, but also journalists, broadcasters, teachers and librarians. In a multilingual country, dictionaries are an important precondition for the fast flow of written information across internal language barriers.

One important problem of all normal dictionary projects is that lexicographical information does not become available before the project is completed. The consumers of this information obviously cannot wait three to ten years before they start on their

projects. One therefore needs to design a lexicographical industry in such a way that lexicographical information is available as soon as it has been codified.

A Possible Solution

A small nation tends to be language conscious. This can be exploited to create small term-collecting groups everywhere in the country, e.g. government departments could have small groups responsible for documenting the new terms or terminological problems that they encounter. They should meet once a month to discuss their new terms (or older words that they have encountered) and send them in, and teachers must be encouraged to note their terminological problems and to send them in. New terms should be published in the translator's monthly bulletin.

It is possible to envisage a network linking up all the primary users of indigenous terminology and terminology in the official language. What is needed is a central computerised term bank linked to the local dictionary projects at the University of Namibia. Translators, journalists, librarians, and school book writers, as users of terminology can link in by means of a modem or simply by exchanging print outs. Specialist glossaries can, on request, be downloaded via computer or a printout can be sent via the mail.

This differs from the more traditional approach towards lexicography and terminography in a few important respects:

- (i) It does not see dictionary production as the task of one central dictionary office: language is made by all the members of a speech community and the recording of this language should be a collective activity.
- (ii) Dictionaries are not the only ways in which new terms can be distributed - a simple mimeographed bulletin can also do the job.
- (iii) New terms are not distributed in dictionaries that take five years to complete - according to this suggestion the terms are made available very soon after their creation.
- (iv) The bulletin should not be sent only to translators, but to publishers and school teachers as well.
- (v) The terms should not in the early stages be sorted according to subject fields, but rather be listed alphabetically and each marked with a subject field indicator such as "chem" or "admin" or "mine".

It is important to come to an agreement with the librarians that these terms will be the ones that will be used for sorting and classifying information in the libraries.

An important advantage of this is that it is a collective exercise. This means that term production is not centralised. It also means that a greater number of Namibians get the opportunity to participate in the development of their languages. This, in turn means that these participants will tend to use the terms that they helped to create. It is clearly cheap and cost effective because it distributes the information as soon as it becomes available.

A further advantage is that if the system is devised correctly from the start, it can be incorporated in a computerised data bank at a later stage. In those countries where this was not done thousands of entries had to be reworked because of insufficient information on the index cards.

A third advantage is that this will link together most of the people who are involved in the processing of information: translators, lexicographers, librarians, school teachers, the authors of school books and publishers.

This shoestring-lexicography will place terms and their definitions at the disposal of those persons in society who act as "gates" in the flow of information to the masses, namely

the translators, the journalists and the textbook writers. With correct terms and definitions each member of this group of information workers can do his/her job more efficiently, thus being less of a "gate" and more of a canal along which information can flow fast.

Investing in a community's lexicographical projects means investing in its past and in its future. The lexicographical industry documents a community's past and provides some anchor in a fast changing world. It creates the basis for the teaching industry, the translation industry and the information industry.

1.4 SOCIO-LINGUISTIC PERSPECTIVES OF CULTURAL PROMOTION AND DEVELOPMENT IN NAMIBIA

Professor Brian Harlech-Jones, Professor of English, The Academy

A study of Ohly's 'Destabilisation of Herero' provides quite a few insights into the question of what constraints are posed to the development of culture in Namibia by the socio-linguistic heritage. Ohly shows that indigenous Namibian languages were deliberately not developed during both colonial periods, with the result, amongst others, that a distinction arose between 'high' uses of language, and 'low' uses of language. 'High' prestigious functions were not associated with the indigenous language, but with the 'imposed' or colonial language. 'High' functions would include, for instance, the language of administration, government, education, certain (prestigious) types of literature, as well as most forms of communication with people in positions of power. 'Low' functions would include language use in home, neighbourhood and immediate community, the so-called 'primary sphere'.

A consequence of this separation of languages used for 'high' and 'low' functions (diglossia) is that the indigenous ('low') language comes to have a low esteem and worth, even in the eyes of its own speakers. This can have deleterious effects, especially when coupled with the types of racial, economic and intellectual oppressions which were practised in Namibia during colonialism. The issue deserves to be explored in a serious and thorough manner, bereft if possible of sloganeering and strident rallying cries, because it affects the (cultural) self-image of a very great many Namibians.

Unfortunately, under apartheid and Bantu Education, the vernacular languages were stigmatised as a result of the manner in which they were employed as one of the pillars of ethnicity and divisive policies. Also, they had almost no economic or intellectual usefulness except in the context of apartheid structures. Consequently, even today it is difficult to launch serious debates or investigations on multilingualism in Namibia, and/or on raising the status and extending the remains of use of most Namibian languages. People who take these questions seriously are quite likely to be accused of promoting apartheid, of attempting to perpetuate colonial divisions, etc.

I remain convinced that the cultivation of multilingualism, e.g. by standardisation, literary production, through official policies, and in our educational system, is not only compatible with unity and national integrity, but will in fact strengthen these constructs. If properly done, it will complement the position of English as official language, and will certainly improve cultural self-images as well as the extent of democratic participation. This is broadly the position of the Languages Society of Namibia.

However, my feeling is that one of the target areas at present should be the boosting of the status of Namibian languages by actively displaying their usefulness in the context of the new Namibia. If speakers of these languages do not themselves begin to explore and develop new, enhanced domains of use for the languages - as well as advocating the creation

of space in which this can be done - much of the research which can be done will be of academic interest only. It will find little purchase in national life.

Given the high illiteracy rate in Namibia, and the present absence of a literate culture, drama is one of the prime means by which Namibian languages may be proven to be useful and enhancing to unity, integrity, and democratic participation. Themes may include historical experiences which extend Namibian self-understanding and/or depict commonality of experiences, enactments of contemporary and provocative issues: or even provide 'basic education' on subjects such as health care, the rural environment, etc. Other forms of oral production could also be employed, such as songs.

One advantage of drama is that the language shows itself, in action, to be sufficiently flexible and potentially dynamic to accommodate themes and situations which are relevant to independent Namibia, with the values of which most Namibians identify closely. In this way, languages are developed through meaningful interaction, and not by the abstracted work of committees and linguistic experts. Drama is not only attractive and entertaining, but also has the status of being associated with 'high' use of language - even when it is specifically directed at the 'average person'.

Of course, there is also a need for the production of literature at various levels and with various appeals. For instance, without this most Namibian languages will remain disadvantaged in the educational system.

In summary, we need active and deliberate steps to enhance the status of Namibian languages in ways that are relevant to our new identity - in fact, in ways that promote that identity and cohesion. Clearly, doing this does not preclude research and monitoring of the situation as it develops - or prior investigations which may provide essential information on target audiences, themes, methods, attitudes, etc.

It is important that cultural promotion and development should take place within a coherent vision of developing national identity. Language promotion is a very political act, and those engaging in it should be able to articulate clearly what they are about, and why they are about it. In Namibia, this is especially so because of the close identification between language, 'culture', and the propagation of apartheid, as well as because of suspicions that efforts may be intended to covertly undermine the use and effective status of English, and/or to maintain Afrikaans in a superior position.

Thus, research may be directed at the issues outlined in the above paragraph: specifically:

- (i) What are the prevailing attitudes to the questions of Namibian languages *vis a vis* national unity and developing national identity?
- (ii) What construct of languages and unity may be most relevant to Namibia?

However, formal research apart, these questions could be explored profitably in symposiums attended by cultural leaders, community activists, politicians, educationists, etc. Since independence, the questions of language and culture have had very little prominence, although they are vital to the allocation of resources for instance to education, language services (e.g. interpretation, translation) and to 'cultural promotion' through arts councils, libraries, community organisations, etc. In addition, governments and authorities which do not take serious account of the inevitable persistence of use of Namibian languages in the 'primary sphere' may, to their surprise be confronted with separatist movements or disaffections from central authority.

1.5 LANGUAGE AND JUSTICE

Language Society of Namibia

The LSN was founded in October, 1989 and strives to promote human dignity, national understanding and the ideal of national unity in Namibia. The LSN also strives to make a constructive contribution in this regard through the study and/or promotion of languages (including their literatures) in Namibia as well as through the provision of information on the language situation.

The LSN arranged a seminar in August, 1989 at which speakers from various political parties presented their language policies. In February, 1990 the LSN arranged a public symposium on "Language and the Constitution". In May, 1990 the LSN presented a memorandum to the Namibian Broadcasting Corporation containing suggestions for the enhancement of multi-lingualism in the programmes of the NBC. The LSN organised a "Languages Week" in September, 1990, during which a conference on "Language and National Unity" was held.

Justice

The Constitution recognises that multi-lingualism is a Namibian reality. Article 3 acknowledges that, for efficiency and public accessibility, administrative, legislative and judicial matters may have to be effected in other languages of Namibia, in addition to English.

It is significant that no guidelines are provided as to how the various organs of the state should conduct their affairs with regard to language use, with the exception of Articles 11 and 21, both relating to the administration of justice. It may be inferred that language use should be determined, in the first place, by attempts to give effect to relevant values and provisions of the Constitution.

The LSN is concerned that the requirements of the Constitution of the Republic of Namibia concerning language and justice are not being fulfilled. In the case of the administration of justice, "fairness" is obviously a key provision, as is access to the facilities which are necessary to prepare a case, whether as complainant or defendant.

Article 10 may reasonably be interpreted as referring amongst other factors, to discrimination on the grounds of language. (In Namibia, linguistic competence correlates closely with social and economic status and with ethnic origin.) Article 21 guarantees the right to "freedom of speech and expression" without qualifications as to how or where this should, or should not, be exercised. It is clear that freedom of speech and expression cannot be exercised in a language in which one does not have a reasonable degree of competence. Alternatively, freedom of speech and expression may be constrained if there is insistence on the use of a language in which many people have poor proficiency.

In summary, language is a key factor in exercising fairness, access to facilities, non-discrimination and freedom of speech and expression.

Recommendation

There is a need for a project to investigate the extent to which language policy and practices in Namibia today affect the administration of justice.

A further aim of the project is to recommend to the Ministry of Justice, and all other authorities concerned, if necessary, possible ways of improving language policies and practises in the administration of justice.

1.6 LANGUAGE IN EDUCATION

Roger Avenstrup, Educational Reform Advisor, Ministry of Education and Culture

The Assumed Status Quo

The educational system of Namibia is in a transitional period, and there are therefore a larger number of unknown quantities than both before independence and what will be the case in several years' time. Policy has to be based on a certain amount of knowledge and educated guesswork, bounded by the many constraints that limit what the educational system can actually accomplish however laudable the intentions.

What Has Been

Namibia has been subjected to an apartheid system of education where the country has been divided into different educational administrations according to SA defined ethnic groups and 'colours'. The system has suffered under extreme disparity, leading to an estimated 60-70% illiteracy nationwide, enormous drop-out rates amongst the disadvantaged, and enormous disqualification of teaching staff (8,000 of 13,000 primary teachers are un(der)qualified). The system nationwide was designed to discourage equal education for others than so-called 'whites'. This was reflected in lack of infrastructure and support, lack of relevant content apart from the 'white' SA urban culture, and an examination system which discouraged critical and creative thinking.

Generally speaking, Afrikaans was first and English or German second language, with an African language in third place. Some had an African language as second language. The vast majority of students were thus disinherited from a developing language from the start. The other side of the patriarchal and patronising oppression which native African culture was subjected to was Bantu education. Here, Namibians were deliberately given only a minimum of education to ensure that they would not rise above what the oppressors wanted their place in society to be, but could function just well enough in those pre-ordained positions. Some materials were produced in some of the African languages, mostly for primary education. An analysis of the teaching materials shows very readily that the cultural images forced upon the Namibians were those of the apartheid ideology. Their language was allowed to exist insofar as it served the purpose of keeping them in their place. Very little literature was published. Nonetheless, some of the languages fought for survival, and a few could be taken even at higher level matric. The Academy established studies in African languages. And literature grew, not least oral literature and some written manuscripts still waiting for publication. Suppression there was, but not extinction. Tentative movements toward reform and liberalistic tendencies were given limited opportunities to be carried out. There were islands of attempts of radical change in the private sector as well as in certain schools in the state system. However, it was not until just before and since independence that a new educational ideology could begin to be implemented and a complete change of system begin.

What is Intended - A Look at Some Policy Trends

What the new status quo can be assumed to be is not completely clear yet. A language policy for education has not been finalised, and other details of the new educational system have yet to be outlined. However, certain principles which will have wide-reaching consequences are emerging. In time, there will be equity of access, opportunity and quality in a non-racial and non-sexist education, free and compulsory from Grade 1 to Grade 10, and non-compulsory after Grade 10.

English is now the only official language in Namibia which means that previously dominant languages and cultures (e.g. Afrikaans and German) will have to readjust to being on no more than equal status with the African languages of Namibia.

It is a very pertinent question what sort of culture the new status of the English language will bring with it, and what reactions will set in amongst Afrikaans and German speakers even for two to three generations to come.

In terms of educational advisability and disregarding all possible constraints of a practical nature, the ideal as far as language and education is concerned is to ensure that all pupils have a high degree of competence (oral and written) in their mother tongue, before going to on a second language. There are very solid educational arguments for a language policy where all pre-school education and upbringing is done in the mother-tongue, and where all primary education at least up to Grade 3 is done in the mother-tongue. This has been seen to be the case in over 75% of the schools, in a recent survey. A transition to English as a medium from Grade 4 (providing that the mother tongue is used for support, explanation etc., and is kept up as a subject) seems to have a wide degree of consensus.

The ideal of equity would seem to imply that all languages should be given equal status as subjects all the way through the educational system, excepting English as it becomes the medium of instruction. To what extent that ideal is practicable remains to be seen. Experience from other countries suggests that unless special support is given, it will not be possible for a country with the size, population, historical disadvantages, economic basis and number of languages that Namibia has. On the other hand, attention must be given to restore the linguistic disinheritance which so many have been subjected to before.

The Unknowns

The apparent policy trend that as many of the Namibian languages should be medium and subject for as long as possible raises important issues.

African-language Namibians have been subjected to learning their mother tongues under a system where it has been deliberately used to oppress them. A new language policy may not be perceived as being different: English may be seen as the means of liberation and progress, and official insistence on learning mother tongue in school may be difficult for some people to dissociate from previous practices.

One moot question will be: What will be needed to change attitudes to mother tongue learning to one of pride in one's own culture and language - at the same time not enshrining them in a "museum" attitude: preserving exoticism for its own sake or for the sake of interested linguists and educators whose careers depend on the continued existence of the mother tongues?

Another debatable point is what the culture of the language taught will be. What will the mother tongues be a medium for? Will the vocabulary and content necessarily be tied to "indigenous" (i.e. rural) culture? Is it desirable to use the language, but change the

cultural content with images of urban (European) culture so that rural dwellers will want to live like urban dwellers do?

There is one extremely practical but crucial issue: How can learning materials be developed in all the mother tongues in all subjects at the necessary levels? What types of concept formation do the languages have that can cope with the content of modern schooling? Ought one to go in for an Icelandic solution to the problem, using only indigenous elements of the language to describe new things, or will the languages benefit from a "Namlish" type of approach?

How will language change out of school (mass media, influence of goods in the shops, etc.) affect the "textbook language"? The sort of efforts it will take to do in the languages of Namibia what has been done e.g. in Swahili are enormous - but unless the necessary support is given, the ravages of history on language, culture and identity will not be rectified. And whereas experiences from exile have given added strength to cultural reconstruction, supplementing the dynamic life within the country, the African languages did not flourish in education abroad.

What will English be a medium for? Well and good that it is the official language of the nation, marking a departure from the previous forms of oppression, attempting a greater degree of parity and not least facilitating entry to the international community.

But what will it be a medium for in education? Whose English is to be taught? What class code will Namibian children be introduced to in terms of pronunciation and idiom? What will the dominant group be? What will the cultural content be?

How can English become a natural part of everyday life? For many learners, English is only spoken in the classroom. A lot of effort must be made to create an English-speaking environment without disadvantaging Namibian languages?

Some questions cut across individual languages as such. What will be done to promote oracy in the different languages? What are the different oral traditions? Who tells the best stories and jokes? What are the similarities and differences between jokes, between language cultures, between insults, formal speech, impassioned speech?

How will creative writing be promoted: the poems, short stories, plays that could be the foundation of future literary traditions? How will songs be written and renewed? What can be done to link up school and local community, bringing in people who may not have a lot of education, but who are the channels of culture? This applies as much to the rural teller of tales or singer of songs, as to the gifted disc jockey with a creative gift of chatter.

How can a sufficient number of teachers or language facilitators be trained to provide adequate teaching in all languages for all students? The full scope of language learning involves knowing the total language behaviour, not just the grammar, vocabulary, pronunciation etc. What we do not know enough about is this 'tacit knowledge' and how the school and teacher can create conditions for each child to develop his/her mother tongue language identity (through language behaviour in the wider sense).

Double competence - or none? Ideally, all students should receive an education in English and in their mother tongue/home language. The danger of a dual language education is that unless it is done well, one may achieve no more than double semi-literacy and a split or "halved" identity. The potential of a dual language education is that one can achieve a fuller range of expression and thought, and a more complex identity. So much depends on the culture of the school, the culture of the language, and people's attitudes to the language issue.

We do not actually know what people's attitudes to their own language and to education really are. We make some assumptions, and draw some conclusions on the basis of reactions and hearsay, but no comprehensive study of attitudes has yet been done.

We do not know enough about different language behaviours to be sufficiently informed for a policy of "dynamic conservatism" - if that is to be the policy - i.e. a

conservationist attitude to the Namibian languages, at the same time embracing a readiness for an ability to change and develop the language.

To what extent would cultural cross-fertilisation be possible or desirable? Should Donald Duck be translated into all the mother tongues, as in Lappish? Should students be encouraged to write pop songs in their mother tongues? Ought all students learn bits of the other languages, in order to appreciate something of the different ways of thought that exist?

How can a national identity and unity emerge out of the cultural plurality that exists? Will "Namibianness" really be a cultural unity, or just a collection of bits of what Europeans find exotic local cultures? Will there be a genuine unity, or domination by and submission to one cultural mainstream (e.g. urban middle-class), or just a lowest common denominator (e.g. aspects of each culture which are easiest understood by the others)? These are some of the larger unknowns.

The Practical Challenge

In the meantime, a language policy in education has to be formulated which is acceptable to the people, curricula must be devised, textbooks written in all subjects, structures of teacher qualification set up and facilities provided. It is essential that all this is done with a keen awareness of the complexity of language and culture (the mental culture of the languages, including language behaviour, and all the issues which are bound up in people's attitudes to their own and other languages and education.

The Will of the People

The Ministry of Education and Culture is working towards realising the full consequences of equal access, equal opportunity and parity in education. It is especially complicated and costly in the area of language. Not just educational factors are involved, but political, social and emotional. The consequences of trying to implement what may seem to be ideal (equal status in practice for all mother tongues) are enormous. However, in all its deliberations, the Ministry will be working to a large extent through consensus with people at large. It remains to be seen what that consensus will result in, whatever the educationalists might recommend.

2 EDUCATION

2.1 OPENING THE SCHOOLS TO ARTS AND CULTURE: A CHALLENGE TO CURRICULUM REFORM

Roger Avenstrup, Educational Reform Advisor, MEC

Background

The preliminary reform of the curriculum for junior secondary education has opened for drama, dance, art and music as optional subjects, and arts appreciation as an obligatory course for all learners. The reform of primary education is about to begin, teacher education and tertiary education as a whole will also be reformed, and senior secondary education will be reformed starting 1994. The role of culture in education and not least arts subjects at all levels will need review.

This immediately raises questions common to all educational systems that embrace the arts: Are they trivialising activities to make the medicine of "real" learning in the other subjects more palatable, or are they avenues of knowledge and awareness on a par with science and the humanistic disciplines? And what are the practical consequences of either stance?

It specifically highlights the issue of culture in Namibia. Whose art and culture is to be the art and culture of the educational system?

Status Quo

These are some of the questions that teachers are beginning to ask. Teachers in the school system, especially the Junior Secondary level, do not feel adequately prepared for the new situation. Under the old system, arts subjects were relegated far down the curriculum priorities and it was a struggle to establish opportunities for the practical and theoretical study of arts subjects at the university, for example. There is a positive attitude amongst teachers to redressing the situation, and bringing the unknown status quo into the schools, and certain fundamental pedagogical and cultural questions need to be addressed simultaneously.

The updating of the overview of culture in Namibia can have important consequences for education. If we begin to know something of the unknown status quo as well as the status quo, we will be able to see what resources are available in any local society for the cultural upbringing of the child. The local storytellers, dancers, carvers, basket weavers, potmakers, textile workers, jewellers, musicians, singers etc., are all artists whose knowledge and skills can be introduced into schools, and who can actually help teach children the forms and ideas of Namibian art and craft, and pass on skills. They must have remuneration, and in-service training. Teachers do not need to be jacks-of-all-arts and masters of none, but can be trained to certain levels in chosen areas, and operate as facilitators for the artist/craft worker/performer in others.

The foundation of finding adequate personal artistic expression always lies in some relationship to cultural frameworks. The search for identity means a search both backwards into what has been, and forwards into what we might become, but do not yet know. The arts are the channels of this search and knowledge, and in Namibia the search will include looking into the forms of expression in the local society and in Namibia as a whole.

One issue to be clarified is the relationship between multicultural education and intercultural education in Namibia. The former refers to educating different cultures and the latter to subcultures learning about and experiencing the others.

In giving time and space to arts and cultural activities in schools we are not only introducing knowledge of culture through experiencing culture, but we are introducing aesthetic knowing as its own form of knowledge, on a par with scientific knowledge. This can only be achieved if the arts and culture are taken seriously within a generally progressive educational framework.

It is a tragic fact that there have been extensive and deliberate attempts to spread cultural disinheritance in Namibia, and that the educational system and its close power alliance with the missionary religion has been instrumental in this. As in language, the white urban upper and middle class culture has dominated, and what practice there has been of teaching arts subjects in schools and other institutions has largely been the classical Anglo-Germanic culture.

It would not be wise or possible to pretend that time can be reversed and that arts and culture in schools can reconstruct what once may have been indigenous Namibia cultures untouched by European influence. But there is a challenge and possibility in opening up the schools to the wealth of arts and culture around them as it becomes recognised and known, making the school system instrumental in developing culture instead of breaking it down, and giving the learners the tools to explore and express their questioning and celebration of life.

There are two important preconditions for this. One is, of course, that the unknown status quo becomes known. Perhaps schools themselves can initiate local projects in identifying and celebrating local culture and artists. This would need organising and backing. The other precondition would be to bring new insight and experience in arts in education to Namibia. Important areas of education in the arts in Namibia are generally uninformed of developments in arts education in some of Africa and Europe of the last 40 years or so. Let it also be said that there are some very promising exceptions to this, and also people have been working steadily on developing fusion between different forms of cultural expression in Namibia despite their feeling of isolation from the world at large. Without these efforts, it would have been a bleak outlook indeed.

On the one hand, we have an ongoing educational reform which gives greater place to the arts in education than before. However, the first steps taken with the preliminary syllabi for Junior Secondary education already reveal the need to be informed of recent developments in educational thinking and practice in the field. An ongoing monitoring process has revealed the fact that some of these are actually working counter-productive to the curriculum intentions.

Parallel to the educational reform is the ongoing work of making visible the arts and culture of Namibia. These things need to be brought together to see how the one can inform and strengthen the other.

Recommendations

There is therefore a definite need to organise a practical conference on the arts in education to stake out a new course both for the role of education in arts and culture, and the role of arts and culture in education in Namibia. There is a need to rethink theoretical bases, to examine the challenges of new practice, revise curricula and give the teachers and artists tools to develop their work with learners. What place ought arts in education to have from kindergarten to university? Will Namibia have resources to sustain a folk high school in arts and crafts?

The town of Reggio Emilia in Italy has as its cultural political parole that a child is born with a hundred languages - and yet we deprive them of all but a few. It has had a profound influence on their kindergarten and pre-school sector, and is beginning to make its presence felt in the school system too, where opening up the school to culture around them, bringing in artists and craftsmen to work alongside teachers, has shown considerable results. Other countries have had similar experiences.

All children are born with a hundred languages. It is surely the function of arts and culture in education to ensure that each person retains and develops as many or whichever of them they want and need, be it dance or music, song or story, drama or drawing, or writing, or craft.

2.2 EDUCATION - SPECIALIST INSTITUTIONS

Background

The two main educational institutions which provide specialist education in the arts in Namibia are the School of Arts at the Academy and the Windhoek Conservatoire.

The School of Arts provides studies in drama, music and visual arts in degree and teaching diploma courses, conducts higher research and has wide-reaching contact with educational and cultural centres around the country. Its work includes exhibitions and performances.

The Windhoek Conservatoire as the title suggests provides training first and foremost in practical skills in music, and in ballet, drama and visual arts.

The position of the School of the Arts and the Windhoek Conservatoire is at present under review in the light of the report of the Commission on Higher Education in Namibia.

The School of Arts

Professor Aldo Behrens, School of the Arts

The School of the Arts is a faculty of the Academy (University of Namibia) and consists of the departments of Drama, Music and Visual Arts.

Acknowledging the fact that we were initially working in an environment which is being referred to as the known status quo, we have since 1982 strategically planned and actively explored the unknown status quo. We interpreted the known status quo in the Namibian performing and visual art (arts) environment as being, especially European orientated, Windhoek based and primarily catering for white audiences. Knowing that for the arts to be relevant it should grow from those communities which it claims to represent, we started articulating our academic and professional stance in a new Namibia. Realising further that the arts to a great extent have a hands-on approach, we implemented a dialectic on the ethos of that process. We would therefore like to think that as our thinking processes touched on many areas that could be described as the unknown status quo, our manifestations were in line with our perceptions and expectancies of the unknown.

For an academic institution to venture into the unknown, specific issues should be addressed, namely:

The arts explore modes of expression.

As an academic discipline the arts utilise a verbal/written code system to document and formulate, to interpret and to assess its own ethos. Should the disposition of the arts

however rely only on this verbal/written code system to characterise its very existence, it would become part of a technological and cognitive tool not able to be instrumental in articulating humanness. Humanness centres around felt life and cannot be expressed in a verbal/written code system alone. It is therefore vital that a data base of various modes of expression must be established. From this body of creative and expressive modes, guidelines could ensue to assist a decoding process into a verbal/written code system.

The School of Arts, since its inception, has been confronted with a relatively unknown and unexplored Namibian culture. A coherent and identifiable body of artistic work does not exist but is in process of being established. As such, we as academics are at this point generating the necessary dialectics that would and should result in a synthesis of code systems depicting the intrinsic, critical and contextualising points of view. The criticism and canon available to the School of Arts are and were drawn from masterpieces that are European orientated. We are presently instrumental in creating a Namibian canon as primary source.

Primary sources - theatre manifestations, music happenings and visual art exhibitions - are the ensuing product of in-depth contextualising research, which are mostly manifested as artistic products. As a product of art it is nevertheless exposed to academic, professional and lay audiences worldwide.

To implement the unknown into the mainstream of aesthetics and praxis, the following academic/professional activities have been pursued and should be further promoted:

- (i) the decoding of the Namibian oral tradition into written code systems;
- (ii) translating the Namibian way i.e. grassroot metaphor, rural rhythm, geographical harmony, nature conservation, ecosystems and many more, into aesthetic terms;
- (iii) utilising those non-logical, non-sequential and non-chronological elements of felt life which are typical to Africa in establishing a Namibian mode;
- (iv) acknowledging classical definitions and elements in Namibia;
- (v) utilising universal codes in the process of fusing indigenous and foreign aesthetic elements into a national aesthetic mode;
- (vi) decentralising arts education;
- (vii) furnishing new, and upgrading existing, arts educators;
- (viii) contextualising and contemporising all art syllabi on a continuous basis;
- (ix) manifesting arts philosophies in practical terms; and ;
- (x) exposing arts manifestations to a wider national and international audience.

To enhance the transition from unknown to known, tertiary arts education needs to be accommodated at a Namibianised educational institution like the School of the Arts which in turn should initiate and correlate arts education at decentralised institutions.

Drama Department

The Drama Department aims to be instrumental in exploring and establishing a Namibian canon of dramatic art; the process of Namibian scriptwriting; the transcription of the Namibian oral tradition; and work towards a synthesis of existing Namibian and Western code systems to establish a Namibian mode of expression.

Its teaching and learning policy is to advocate a learning rather than a teaching approach; a process rather than a product-bound methodology; and a workshop rather than a formal class environment.

Music Department

The Music Department sees its mission as the fostering of performance, education, creation, research and reflection upon music in Namibia. We have always offered music tuition and education in a variety of musical styles to all interested and able inhabitants of this country - in doing so, we have often had to explore and create new ways and means of teaching students who have come through a totally inadequate (Bantu) education system. As a result, our approach is presently becoming known beyond our borders as a leader in this field. At present, however, we are being severely restricted in our endeavours by a general lack of understanding of the importance of music and dance to the people of Namibia. This has led to a situation where funds, equipment and staff are in short supply.

Despite this, the Music Department is highly motivated to contribute to cultural development in this country by being forerunners in the development of really relevant, quality music education, research and community service at whichever level is required.

Visual Arts Department

Pre-independent government apathy resulting in insufficient funding was the main cause for hardly any teaching, training and promotion of visual arts and crafts taking place in Namibia.

This unfortunate situation and other realities resulted in this department evolving as its mission the development of human potential, the identification of community needs as well as the development of visual arts potential in Namibia, to actively contribute to Namibian culture

Since its establishment, the department has endeavoured to compensate for this lethargy in the visual arts by research, developing and offering a wide spectrum of courses as well as actively participating in the Namibian visual art and crafts scene., Due to limited funds, however, the department could in many cases unfortunately do no more than identify shortcomings that should be addressed.

The Windhoek Conservatoire ***Dr Pieter Roos, Director, WC***

The Windhoek Conservatoire has developed from the previously called State Conservatoire for Music. The latter institution came into being in January, 1971. To date, the Windhoek Conservatoire is fully state subsidised and has developed into a unique institution. Specially designed programmes and courses in Music, Dance, Art and Crafts and Speech and Drama are presented to more than 1,200 students, mainly on a part-time basis.

Specially designed programmes for individuals as well as groups provide training in Music, Dance, Art and Craft and Drama. These programmes include preparatory courses in order to help students become more literate in the various disciplines.

A certain number of musical instruments are available and can be hired at extremely low fees to enable students to start learning an instrument without having to buy one immediately.

Our students perform on a regular basis in front of their peers, parents and the general public, and participate in competitions and art exhibitions. Once a year, we dedicate one of our concerts to a welfare organisation. For 1990 it was done in co-operation with UNICEF and dedicated to the Year of the Child.

Non-formal training as well as vocational training is offered by way of specially designed programmes in all the arts. At present all courses lead up to attaining certificates of progress in practical skills required in the arts. These courses run over a period of several years depending on the progress of students. The training ultimately ends with licentiates or diplomas or degrees issued by external examination bodies.

Many of the Windhoek Conservatoire students are trained in orchestral playing by taking part in our own ensembles and orchestras: Junior and Senior orchestras for strings and winds as well as the Conservatoire Orchestra. In this way, the Conservatoire supplies players for the newly formed National Namibian Symphony Orchestra. (NNSO).

At present, we train music teachers to improve their qualifications. Under our supervision, students are prepared to enter for practical Licentiate examinations of the Royal School of Music, London; Trinity College of Music, London; and the University of South Africa.

Enrolment is as follows:

By courses: 1991: 1,321

By gender: overwhelmingly female

By ethnic group: up to December 1989, only Whites

from 1989 to date: European: 913; non-European, 311.

By employment

status:

pre-employment: mainly school children

in-service: teachers specialising in various related fields.

Aims

The Windhoek Conservatoire will:

- (i) maintain the principles contained in the Constitution of the Republic of Namibia and adhere to the Bill of Human Rights;
- (ii) strive for academic and professional merits in the field of the arts;
- (iii) endeavour by its teaching, training and research programmes, to cultivate and equip future leaders in the field of the arts;
- (iv) in the dynamic building of a Namibian culture, act as the exponent and renovator of our own traditions based on outstanding research, effective teaching, training and service through knowledge;
- (v) under control of its Board (in principle) be available to all who may meet to its requirements.

2.3 RECOMMENDATIONS FOR ARTS EDUCATION

There is a need to promote research into Namibian arts and culture in order to inform the development of arts education both at the future reformed University and at the Conservatoire.

Access to and facilities for teacher certificates and diplomas and degrees including arts subjects need to be improved. Support is needed to develop curricula, methodology and availability of a full range of courses in all art forms from beginner to degree level, with a view to finding a Namibian mode.

Exchange and contact with international centres of development and research in the arts in education must be promoted. Dance education emphasising Namibian dance and other dance forms which open for cross-fertilisation (e.g. modern dance, jazz ballet, modern educational dance) needs to be established.

Workshops, seminars, courses, exhibitions and performances, both exploring themes and forms in Namibian culture and disseminating results of research and training should be promoted.

Scholarships are needed for students to study, and fellowships for artists, craftworkers and performers to enhance the formal and informal teaching environment.

3 THE GENDER DIMENSION

Bente Pedersen, Gender Officer, SIDA

The relations between men and women can be referred to as gender relations. These relations are built on tradition and culture - in other words they are social relations. The relations between women and men are often depicted in a stereotyped way in different forms of cultural expression. Paintings, music, drama, drawings often portray an ideal image of gender relations, in the sense that such relations are presented in a way we would like them to be, not the way they actually are. For example, 40% of households in the north of Namibia are headed by single women; nuclear families are few and far between. However, art continues to present the family structure in the area as if the "normal" and dominant family relationship is nuclear. Which images of men and women do we express in our presentation of various types of cultural expressions? Is there a hidden gender agenda in the expression of culture?

Though the Namibian Constitution has been heralded as a model for democracy and an example for the rest of Africa, women remain an oppressed group in Namibian society. The old laws are still in operation and in most cases women are legally treated as minors. For example, they cannot buy or sell properties without the consent of a man and they are very disadvantaged in the dissolution of marriage. This disadvantaged position of women is reinforced in the general attitude that what women are doing has a lower status than what men are doing. These perceptions are often termed the "traditional" role of women, which becomes trapped in static images of culture. What is being seen, heard, and performed in our expressions of culture? What culture is getting financial support? What culture is regarded as a national culture?

Through their daily tasks and household chores on farms, plots and through the handling of family matters, women are handing over the greater part of cultural heritage to their children and grandchildren. Is this cultural "education" being appreciated and supported as something sustainable?

Because of colonial and post-Independence economic and political demands, women and men have taken on new and different roles in society. In this sense, they are forging new cultural norms which also have their place in the articulation of a new and dynamic Namibian culture. To what extent is this changing reality reflected in cultural expressions?

The gender dimension is as yet to be adequately addressed in Namibia. Since this cultural overview is the first attempt to survey the cultural unknown status quo, it would have been pretentious to have made any in-depth analysis of the gender-culture linkage at this point in time. A more detailed outline of general issues in the gender dimension in Namibia can be found in Chris Tapscott and Dianne Hubbard's *Country Gender Analysis: Namibia* (SIDA, Windhoek, 1991).

4 ENVIRONMENTAL AND CULTURAL LINKAGES

Sven Jansson, NISER

Why discuss the environment in a Cultural Overview? The answer to this question lies in understanding the fundamental role which the environment plays in shaping culture. The theme of this brief discussion is to remind us of the relevance and significance of the environment in determining the shapes and forms of cultural expression. Further, it serves to encourage society to take cognizance of this deep-rooted relationship and to develop a deeper understanding of its functionings and potentials.

How can environment and culture be linked? Perhaps the best way to illustrate this is with some definitions.

'Environment' describes "surroundings objects, region or conditions, especially circumstances of life of person or society". 'Culture' is defined as the "particular form, stage, or type of intellectual development or civilisation". With these very broad definitions it is possible to appreciate the foundations of environment-culture linkages. The physical or spiritual manifestations of 'culture' are often deeply rooted in the environment, consciously or subconsciously, through direct utilisation, reflection or interpretation of objects and conditions which surround us in our everyday lives. The 'harvest festival' celebrating the earth as 'provider' of food, the artist drawing inspiration from landscapes, the potter, weaver and basket maker using nature's raw materials in the creative process. These are some very simple illustrations, but nonetheless, they shed light upon the fundamental relationships that bond cultural manifestations to the environment.

Whatever level of development a particular society has reached, be it primitive, subsistence or highly technocratic, the common factor tying all peoples together is that they remain reliant upon the earth's natural resources for their physical and spiritual well-being. Culture often expresses itself in forms that have direct links with the environment for inspiration and raw materials. Understanding man's place in the functioning of natural systems also enables us to appreciate the role which the environment has in shaping lives and cultures. The environment is often the seed from which culture grows and develops.

Given this brief philosophical background, it is possible to appreciate the diversity of culture which exists within Namibia from an environmental perspective: Namibia is a country composed of both diverse communities and natural environments. Given a suitable 'climate', the newly independent nation has a unique potential for tapping the rich variety of human and natural resources in the development of its culture. A very good example of a programme which is doing just this is the Peoples Ethnobotany Programme established at the Academy, which aims directly at identifying resource management problems and economically important wild plant resources, and drawing on local knowledge and traditional conservation practices in developing appropriate approaches to sustainable resource use.

Wild plant resources provide a wide range of basic needs to Namibia's people: low-cost housing materials, fuel, food supplements from wild fruits, spinaches and mushrooms, medicines, craftwork materials and a source of income. Women are major harvesters of these resources, which are used by the majority of people in rural communities. They are also the first to suffer as resources are depleted. A consequence of this is that women spend more time and money in obtaining scarce resources, whether weaving materials, e.g. Hyphaene (or Makalani) palm leaves, traditional dyes for basketry, fuel-wood or thatching materials. As resource users, these women have an expert knowledge of these problems. They also are the key to implementing resource management solutions to manage the wild plant resources that provide a buffer against poverty for many of the poorest communities in Namibia.

Before making any recommendations, it would be appropriate to provide a simple overview of culture-environment relationships within the context of this report's cultural coverage. Some very basic linkages exist between all forms of artistic expression and the environment. Indeed, artistic expression and environmental concerns may be viewed as having a symbiotic relationship. Necessarily, this means that linkages may be exploited to promote and develop both environmental awareness and artistic expression.

Some of these fundamental linkages are:

- (i) the environment as a source of inspiration;
- (ii) the environment as a source of raw materials;
- (iii) cultural activities as a forum for environmental awareness;
- (iv) cultural activities as a medium for expression of environmental appreciation;
- (v) cultural organisations as collators and disseminators of cultural and environmental information.

To enable society to profit culturally, requires an understanding and appreciation of the two key linkages in the environment-culture relationship: the environment as a source of raw materials and as a source of cultural inspiration. Every citizen would stand to gain from having an enriched knowledge of Namibia's environment.

SIDA's *Environmental Profile* (Windhoek, 1991) recommended that developing greater environmental awareness and understanding in Namibia could be achieved through support of school education and environmental education centres:

- (i) to encourage educational reform and to assist in the development of environmental science curricula;
- (ii) to assist environmental education with provision of relevant expertise, teaching aids, materials and equipment;
- (iii) to assist in the establishment of proposed environment education centres and to provide support for those already in existence.

PART III

CULTURAL ACTIVITIES IN NAMIBIA

*If you get there before I do
Please tell all my friends
That I am coming too.*

*I am a seed
planted in the dry season
you know my reason
you are my witness.*

*I am a seed
planted in the dry season
in bitter conditions
But the fence was built
and the land watered
By every nationalist
And the seed grew.*

*I am a seed
planted in the dry season
you know the reason
you have seen all over
on every hand
death of the land
But if bodies are dead
Hearts are still alive
to explain my history.*

*Remember me
In our free land
spirit together
In the beauty, glad.*

*Who am I? What is my name?
Answer my questions!
Don't forget me!*

Monica Sheetekela

1 THEATRE

Co-ordinators: Andre Strauss and Roger Avenstrup

BACKGROUND

Drama and theatre in Namibia have reached a watershed. Before independence there were two distinct "theatre cultures": community theatre spread out around the country, and theatre largely for white urban audiences. The main institution, the National Theatre of Namibia (NTN) was largely used for concerts and important artistes and had little connection with community theatre. The Windhoek Conservatoire continued classes in outdated forms of speech and drama, with performances by students.

On the other hand, community theatre was a powerful, if sometimes unsophisticated means of expression, but did not have a strong organisation. To some extent it could be called the unknown status quo

Some groups and organisations were noticeable, such as Bricks, The Windhoek Players, Playmakers and some Youth Theatre. However, there was a lot of other activity both within and in addition to churches, trade unions, cultural groups, etc. giving direct expression born out of the Namibian needs and situation.

As early as 1982, the drama department at the School of Arts started working on Namibian themes and issues related to political conscientisation both in workshop performances, not least with the help of author Dorian Haarhoff, and interpretations of classics. Over 15 productions have resulted since but no scripts have been published.

A central group in Namibian culture in exile was Ndilimani. They travelled around the world using stage performances including dramatisations, tableaux and interwoven song and story, contributing to the struggle through the culture of resistance and increasing awareness of the Namibian situation amongst other nations through the use of Namibian cultural forms. They are today one of the leading cultural performing groups in Namibia.

STATUS QUO

The National Theatre of Namibia

There have been some marked changes since independence. The change of leadership at the NTN has led to a determination to enforce the mandate of the theatre as being a truly Namibian national theatre, providing expertise to community theatres and schools, developing Namibian based drama, and supporting development at the regional and local level.

Making the NTN Relevant in an Independent Namibia

Terence Zeeman, Director NTN

The National Theatre is a private company (article 21) operating with a grant in aid from the Ministry of Education and Culture. Our constitution requires that we "encourage indigenous performing art by promoting, utilising, presenting and financing indigenous work and artists as much as possible." Through vigorous encouragement this process has

already started in a number of areas. The National Theatre has a resident company of six performers engaged in developing Namibian works and performing plays from the world literature. The company is also in training in all aspects of theatre production from mopping the stage to designing costumes. It is hoped that the 'graduate' company will reside in the regions where they will share their skills with other community groups. We will make ourselves relevant by being of service to the communities that need skills in theatre presentation not only by touring but by an in-depth and sustained contact with the host communities. In addition, the NTN is maintaining the current audience demands for so-called "high culture" productions and attendance has been very good.

In order to make ourselves relevant to Namibians we must convince communities previously marginalised by SWAPAC/NTN that the new NTN is serving Namibian interests. This is a difficult task. The NTN has already financed a major production by local Namibian musicians and sponsored their appearance on a national forum through NBC's "Local Bandstand". Even so, some groups and persons will not be associated with the NTN because of the "colonialist stigma" and the perception that the NTN is influenced by opposition party politics. Perceptions die hard and only through sustained and consistent application of our constitution will we break the mistrust.

The National Theatre is heavily committed to developing a performing company of a national standard. It is desirable that this resident company have among its members representatives and experts of all the Namibian performing arts. In time, this will be the case. In order to accomplish this, the National Theatre is actively seeking to create an environment that is sympathetic to grass-roots organisations which are absolutely essential to the National Theatre in identifying existing and emerging artists and art forms. By working diligently in these directions, the National Theatre will become the flagship resource centre for all Namibians concerned with the performing arts.

Making the NTN relevant begs the question: "Relevant to whom?" We seek to make ourselves relevant to all concerned, and most particularly relevant to those who practise and appreciate the performing arts of Namibia.

As one member of the community put it a few months ago "NTN stands for Next to Nothing". True for many of the disenfranchised artists that never had access to the resources of the theatre. In time, for the road is long, we intend the NTN will become, in the words of a distinguished member of the performing arts community "National," "Theatre" and "Namibian".

However, the NTN was left in a dilapidated state of repair by the former administration; no proper actor training had been developed, and there were other signs of extreme administrative and practical neglect, if not worse. The NTN is therefore in the position of needing support for renovation of equipment and structures, and for personnel as well, in order to facilitate the professional development of the staff and to release the director's time to concentrate on implementing the policy of the theatre.

The School of Arts

Professor Aldo Behrens

The centrality of the School of Arts in the educational system should provide a foundation for the growth of drama and theatre in schools all over the country, and not just in the privileged schools.

Strengthening the work of the drama department of the School of Arts will help support workshopping new drama and theatre to supplement the NTN, and community theatre if necessary contacts are established and, if maintained.

The Drama department would like to emphasise “doing” and “event” rather than drama and text. We would like to move away from the little-Europe-in-Namibia-syndrome which only addresses written traditions and which again only implies building up a repertory, which requires, by the very nature of its definition, a continuous re-doing of that same repertory.

Ours is an oral tradition which takes its shape from the changing culture that transmits it.

This older tradition cannot be created outside a group or a community and it cannot function without direct reference to the society in which it is embedded.

It does not ignore the repertory, but neither does it express it. The repertory is used to construct new works of art.

Community and Grassroots Theatre in Namibia

Leon Beukes, Bricks

It is very difficult to look at any aspect of Namibian social or economic life without reflecting on the socio-economic conditions that shaped the present situation, and continue to do so. Theatre has always been part of the cultural life of many Namibians; from the passion plays that most grew up with, through the turbulent seventies and eighties where different community groups increasingly used theatre as a means to mobilise and conscientise an oppressed nation. Theatre has been used for decades as a means to strengthen the collective memory of a community; in Gibeon the death of the late Chief Hendrik Witbooi is re-enacted every year in a big open air theatre event; in Rehoboth the heroic fight against the Germans at Sam/Khubis is remembered with sketches and story-telling; Dobra College has a history of presenting strong open air passion plays; song, dance and story telling are used to relate the history and daily life in central and eastern Namibia; the northern regions have an old and strong tradition of African dance drama, rich in symbolism.

Namibians put up bitter resistance to foreign oppression, and many employed different traditional artistic ways of cultural expression to strengthen and broaden such resistance. Traditional songs and dances became weapons of resistance as new stories of heroism became present folklore. The dialectic spiritual education of the people remains the only effective preparation for new challenges.

Independence brought with it a new dimension to these cultural activities. Concerned Namibians are increasingly pooling resources and directing energy towards the development and social upliftment of exploited communities. Drawing from the experience of community workers from other underdeveloped countries, cultural workers are increasingly being used as the vanguard to conscientise and mobilise communities around their developmental needs. This follows a worldwide trend in underdeveloped countries to draw community participation to developmental programmes through the medium of community theatre.

Community theatre involves a community in all the processes of playmaking and presentation. It educates people through a process of participatory research and analysis, forcing them to grasp the underlying reasons for their material conditions and forcing them to utilise and develop their artistic skills and talents in order to effectively, and in an entertaining way, portray these conditions and the possible solutions to problems.

Many theatre groups across Namibia are now directing their creativity and theatre skills in this direction. The vast majority of the nation cannot afford a callous approach of

“Art for Art’s sake”, emphasising highly polished artistic skills without progressive content. The search is on for a balance between good artistic skills and progressive content and it promises to be an exciting process as different artistic ways of cultural expression are to be researched and employed in new ways.

Fourteen community theatre groups from North-West, West, Central, East and Southern Namibia have already met in June this year to receive organisational training, identify additional training needs and hold preliminary talks on the formation of a national body to facilitate wider skills-disseminating programmes. This initiative received further impetus when 48 Namibians, consisting of adult educators, cultural workers, community workers and students, met with 36 international adult educators and community theatre specialists in a training workshop in Rehoboth. The aims of the workshop were primarily to train Namibian community and cultural workers in the processes of community theatre and to help them set up a national network. The Namibian participants came from all over the country and the stage is now set for the introduction of a national body to coordinate these efforts.

Artists in the rural areas especially are in dire financial need because they do not have big or wealthy enough communities to significantly support their work. They are also cut off from the media and educational institutions, most of which are centralised in Windhoek. The development of art can thus not be seen in isolation from the development of all areas which will help to eradicate the historical imbalances in our society. In many rural areas artists themselves are involved in community projects such as brickmaking, gardening, sewing and educational activities, to name a few.

Rehearsal and performance space is a definite need around the country; research is needed to establish which type of marketing space for the arts will be effectively addressing the needs of specific communities. Obviously different economic and artistic ways of cultural expression require different spaces and dynamics and this will necessarily differ from place to place against different socio-economic backgrounds.

Funding is needed to help community groups find their feet and concentrate on the work at hand. A national coordinating body is already envisaged by a number of people involved in the field of community theatre across the country and this momentum which was already created by the unrelenting effort of a few can now gain national recognition if it receives proper backing. Such a body can do a lot to identify training and other needs and coordinate efforts to address these needs on the grassroots; especially to draw people who are not connected to the formal education system into training and marketing programmes.

We still have older community artists who may rightly be described as national treasures, but if a concerted effort does not take place soon they may disappear unnoticed, taking their incredible skills with them. A case in point is that of Mr Abram Skrywer, Namibian poet and songwriter, who died this year. How long before the younger generation loses heart?

There are clear indications that unless strong organisational structures are established, that community theatre will not be able to become self-supporting.

It will also be necessary to look at how the professional resources of the NTN, School of Arts and NBC can be accessed for community theatre both in terms of resource people facilitating work in regions, and local productions touring and also being played in Windhoek.

The immediate as well as long-term prospect is the establishment of closer link-ups between the main institutions that can raise a new Namibian drama and theatre, such as the NTN, NBC and the School of Arts, and the widespread activity of community theatre. There

are many old suspicions to be allayed, as well as some of the typical polarisations that one finds between professional and amateur theatre in many (most?) countries.

The NBC

A newcomer to the scene of drama/theatre is the NBC, with its enormous potential for developing television and radio drama in co-operation with the NTN and other groups.

The NBC building in Pettenkofer street has a studio which is fully equipped for radio drama production. The English and German services used to produce radio dramas but at the moment only the Nama Service has a twice weekly mini series produced locally.

The studio remains underutilised for the purpose of drama production, as does the well-equipped studio in Oshakati.

The Kavango and Caprivi radio service also broadcast stories but these are not systematically documented.

Various foreign organisations are involved in training programmes at the NBC but Deutsche Welle is the only one actively concentrating on radio drama production. NBC staff members are at present being trained in this field in Germany. A team is conducting a six-week workshop in Windhoek.

The first steps in television drama have been taken with music programmes, and television takes of the stage performance of the life of John Muafangejo (extracts are being shown on BBC and German television), which in itself was a link-up between the NTN and several community groups.

More recent and forthcoming NTN productions lend themselves to television production either in studio productions or on location. Namibia will never have the capacity for an own radio and television theatre ensemble, and co-operation with the NTN and other groups will be essential for the development and dissemination of Namibian drama through the media, once the necessary competencies have been established.

Namibia has a great wealth of oral literature and storytelling in the African languages. There is a lot of material in archives, and more material is being collected at the present time. These stories all have potential as radio drama, thereby developing both the dramatic form and enhancing appreciation of the languages and cultures at the same time. A proposed project - Oral Tradition Workshop Namibia - aims to do dramatisation of oral history, translated into all Namibian languages.

Suitable material can be developed for inclusion in school curricula, arts, language and literature.

Youth Drama

Sandy Rudd

Namibia has no formal established youth/drama programme at the present moment, nor any specific group or organisation solely dedicated to the promotion of youth drama on a regular or full-time basis. However, there is a lot of interest in theatre and drama amongst young people.

The NTN Development Programme, together with a document which proposes the establishment of an Arts Council for Namibia, has indicated that a youth drama programme should be committed to:

- (i) the promotion, revival, reconstruction and development of the nation's cultural expression and creativity;
- (ii) ensuring that the programme shall reflect the cultural values of the Namibian youth;
- (iii) exposing drama and theatre as optimal means of developing language and communication skills. The theatre can have a vital function in actively stimulating work in all Namibian languages as well as English, thus building up cultural identity.
- (iv) educating and entertaining the youth.

Playmakers is a Windhoek based theatre organisation that was motivated by the lack of children's theatre in Namibia, to establish a youth drama group amongst its activities. The position of the State Theatre degenerated in the early 1980's, with more and more Afrikaans plays being imported from South Africa, and with no children's productions at all. Against this background, Playmakers took the initiative, found local sponsorship, started a theatre group and staged several major and minor productions, including musicals, puppet shows, workshops, plays, Namibian musicals, Shakespeare evenings, honorary directing and supporting various school projects in and around Windhoek.

At present, its projects are carried out on an ad hoc basis as it has no regular financing. Playmakers relies on ticket sales from its major productions and private-sector sponsorship.

Playmakers and NTN have agreed in principle to participate in a joint venture programme, as their ideals, goals, aims and objectives complement each other, to expose children to different cultural and artistic disciplines. This is to be done by the recruiting of a "club" (cast) of children committed to sharing their experiences and talents in formal and informal presentations, through encouraging children to become enthusiastic audiences, and organising a National Schools Festival where as many of the Namibian schools as possible participate. Funding for this venture is as yet not forthcoming.

There is also a need to establish a library of plays and technical books related to drama which would be available to schools and other youth bodies. A programme to encourage local playwrights will be considered, as well as printing and distribution of play texts developed in school productions, playwright's workshops, etc.

RECOMMENDATIONS

The drama/theatre milieu has had very mixed experiences of the sort of support that is often given to cultural activities.

Large multi-nation workshops where content and approach are to a large extent suggested and worked out by visiting actors or directors from European countries, and little recognition given to the real, felt and perceived needs of Namibians, have very little benefit within Namibia (or any other country). It even seems that the people who have got most out of the experience are the visiting theatre group of actors.

Donor input needs to be related to ongoing support both in terms of structures, equipment and skills development. Part of this may well be multi-nation workshops - but then related to the needs of Namibia, not the needs or wishes of the visitors.

Certain specific areas need attention: school drama, young people's theatre, puppet theatre. Connections with Namibian authors and musicians have to be strengthened, playwright workshops and theatre music workshops must be held.

Didactic theatre has a tremendous role to play in programmes dealing with literacy, Aids, health care generally, development issues, etc. Resources and methods must be found. At the same time, space and facilities must be given to developing theatre and drama as art

forms per se, exploring and establishing what it means to have Namibian drama and Namibian theatre.

Support needs to be given to renovation and re-equipping of the NTN.

The staff of the NTN need to be given training, and the staffing increased, to meet the challenges of building up post-independence drama and theatre in Namibia.

Programmes designed to reach out to local communities need to be developed and implemented. Practical needs (such as a theatre bus) also need to be met.

A young people's theatre needs to be established.

School drama must be promoted through festivals and training of teachers.

Publication and distribution of plays and oral traditions workshopped and produced in Namibia must be facilitated for stage and radio.

Community theatre must be given help to create strong organisational structures and gain access to resources at a national level.

Community theatre needs support for space, equipment and training.

Projects which network and cross-fertilise different levels and institutions must be developed.

Competence for television and radio drama in co-operation with institutions, community theatre and oral traditions, must be built up.

The writing of drama, and music for theatre, must be stimulated.

Venues for experimental drama, and Young People's Theatre must be developed.

2 MUSIC

Co-ordinator: R L Hofmeyr, MEC

BACKGROUND

Today there is a growing global consciousness of humanity's inseparable connection with earth and a renewed respect for the value of the teachings of ancient and traditional cultures in this regard. People of the modern world are returning to ancient wisdoms in their attempt to restore the health of this suffering earth.

These are the great-grandchildren of the very prophets of Western culture who had taken God out of nature and put Him up in the sky; who through the colonisation process passionately dictated their views of civilisation to an Africa where people's activities had been truly co-ordinated with nature for some thousands of years.

With God removed from Nature, the environment became vulnerable to a steady process of irresponsible violation and denuding of that which had once been sacred. Culture was to be the next target. Roots were to be severed. Drums were to become silent.

In pre-colonial Africa, music formed an integral part of the harmonious balance between humanity and nature, so much so that the concept "music" as a separate entity generally did not exist. Music simply "was" - immanent and interwoven with the daily life of the community, accompanying ceremonies and social events.

Songs of worship and praise predominantly dealt with themes from nature as did the harvest and pounding songs. Then there were lullabies, songs for healing, songs about puberty, initiations, lamentations for the dead and songs about the history of the people and the bravery of their leaders. Major historical events have been recorded and handed down from generation to generation through song. Examples in Namibia are songs about the 1904 wars, the uprising of the Bondelswarts, etc.

In more recent Namibia history, the decade before independence saw a wealth of songs praising the bravery of exiled Namibians, their sacrifices and suffering. Songs protesting oppression and Apartheid caused a great paranoia amongst the authorities. SWABC's censor board had a tough time dealing with the "total onslaught" of politics as well as sex, blasphemy and drugs. Freedom songs echoed throughout Namibia during election rallies and culminated in the thousands of voices who joined to celebrate Namibian Independence.

The intention of this overview is to see how the social and cultural context of traditional music has changed and developed through the years and led to the contemporary music scene.

Factors responsible for change in Namibia are the same as in most African states which have had the history of colonisation, missionary interference and the destabilisation of war. Few African countries escaped their cultures being altered and diluted.

After obtaining independence, most African countries did, however, embark on a rediscovery of traditional roots and a campaign for awareness of their cultural achievements.

Most independent African states take pride in featuring traditional music on radio, television and stage.

The resurrection, preservation and promotion of this music actually now forms part of the cultural policy of many African governments. Anniversary celebrations of independence and other national festivities give prominence to traditional music performance, and national dance and music troupes study the intricacies of the traditional

performing arts.

Namibia's independence has come so much later and there is the potential tragedy that many traditional musical instruments and styles have already become extinct. There can be no guarantee of their revival unless in-depth research is done into musical practises.

Some examples of lost traditional musical forms are: the horn ensembles (kudu - and springbuck horns blown sideways) which were last heard in Ovamboland in 1970 and the Nama reed flute ensembles of the Trans-Garieb which were last heard in the 1960s. Ironically, this ensembles music daily signals the beginning of the Nama service and is thus heard by thousands of listeners, most of whom are totally unaware of this once thriving tradition which has died.

The Ilgwash and the so-called "Ovambo guitar", both pluriarcs, have been replaced as accompanying instruments by modern accordions and guitars.

Drums, being feared most by the missionaries and converts because of their ominous paganist overtones, suffered equally. The ban on drumming during the years of occupation was also a severe blow to the tradition. A modern ominous phenomenon is the escalating popularity of the electronic keyboard which has become the envy of most aspiring musicians in the 1990s. Another alarming sign of the potential neo-colonialism, is the "modern" Namibian trend, and belief that choirs who sing perfectly well in the "a capella", unaccompanied style need to rely on an entourage of drum kits, keyboards, and guitars, in order to have popular appeal.

The most encouraging of all musical practices in Namibia is the widespread vocal tradition . Here the church played and still plays the very important roll of creating a platform for singing. Inevitably, Western four-part harmony has permeated through very strongly into the singing styles of Namibians, but the ingenious use of rhythm and harmonisation which is truly Namibian has never become extinct.

In most towns, the schools and churches have choirs and competent choir leaders who generally know the tonic solfa which was taught in most of the prominent schools decades ago. These choirs capture the spirit of the Namibian people.

Western man brought to Namibia various musical traditions:

- (i) Brass ensembles (which strangely enough became very popular and still remain popular today amongst all Namibian people)
- (ii) Accordion ensembles (Otjiwarongo having been quite a prominent centre in the late 1940s). These haven't survived into the 1990s except in cases of isolated soloists.
- (iii) Symphonic music, which still thrives today as the Namibian National Symphony Orchestra (NNSO) remains active, giving concerts of a high standard. The Conservatoire continues to produce students with outstanding instrumental and vocal performing skills. The annual Concerto Festival featuring the Conservatoire orchestra and students is of an exceptionally high standard.

Classical concerts featuring world renowned artists and local musicians appear regularly on the programme schedules of the National Theatre of Namibia, the Conservatoire and the University of Namibia, and concerts are frequently held in the smaller venues around the country.

Many operas and musicals have been presented over the years using predominantly local talent. These shows are guaranteed box-office successes.

STATUS QUO

The Namibian music tradition is alive and most strongly audible in the form of vocal music. Small choral groups and choirs abound wherever people are gathered together in schools, churches, women's councils, hospitals and extended family or community gatherings. More than 50% of music sung is of a religious nature.

Groups active in resistance music performance during the years of the struggle have returned, facing a new challenge namely: Reconciliation, which brings about a new search for identity within groups who had dedicated and committed themselves solely to the liberation movement.

A wealth of music was born in exile, sung and even transcribed. Students returning e.g. from the GDR, Cuba, Loudima and UNIN will probably enrich the Namibian song repertoire, especially of school music. Some efforts were made to translate and write the words down, e.g. the small booklet of Freedom songs published by the SWAPO Women's Council. Many solo musicians have returned from exile with a variety of exposures to the international music world, and now have the chance of sharing their experiences of technical or stylistic nature, with other musicians. They have generally returned with an eagerness to absorb the Namibian music they had been separated from. Hopefully some musicians will excel as innovators of a new Namibian sound. It is interesting to note that, in spite of substantial International contact in exile, very few female musicians have emerged, just as in the case of other performing and visual arts. Women are absorbed in groups as backing vocalists. Not a single solo female artist has yet established herself as a personality in music.

The frustration of Namibian talent is on the increase as Namibia still does not have its own recording industry. Except for NBC and a few home studio efforts, no real chance exists for a musician wanting to enter the commercial realm. Musicians still end up signing contracts with South African based companies.

Out of these frustrations and other problems concerning musicians' rights and plights, the musicians union was finally launched in 1991, this being a long sought-after venture to unite musicians and to establish a sense of a musical community which would address exploitation by producers and promoters and also look into copyright issues.

Entertainment venues are generally managed by promoters only concerned with financial gain and with little or no interest in the promotion of local talent. Musicians are often requested to perform for little or no remuneration.

On the other hand, Namibian light musicians have a certain reluctance to engage in organised and disciplined projects in music making, precisely because of the demoralising state of affairs.

The NBC Radio services (and in particular the National Service) continue to pump out American and South African modern pop music based on the 3 chord ethnic which forms the basis for all rock, reggae, heavy metal and rap. No concerted effort is being made to introduce the public to sounds from other African states and experimental sounds which could enrich rather than dominate our culture.

The NBC does however still record Namibian light, traditional and, occasionally, classical music. Many services daily broadcast requested for traditional music, predominantly of a religious nature.

The archives of the NBC provide a very valuable source of material recorded through many years. This remains of great interest to ethnomusicologists from all over the world, as

the traditional music of Namibia remains a rich but untapped source of study material.

The NBC has in the past had "Music Makers" competition to discover talent in both light and traditional music.

Currently a joint NBC and NTN initiative has been launched call "Local Band Stand". This is an attempt to create a platform for local talent.

Musical content in theatre productions is also on the increase - worth mentioning here is the highly successful musical drama based on the artist John Muafangejo's life and the Street Kid Project presented by NBC. Some of the plays staged by the School of Arts drama department have also been characterised by substantial musical content.

In the educational field, the Windhoek Conservatoire, a fully state-subsidised institution remains the most active body for tuition in music with a staff of over 33 instructors and a student intake of over 1,200.

Students enrol for practical and theoretical courses on an extra-curricular basis and have the opportunity to do graded exams and licentiates in teaching and performance in virtually all instruments of the orchestra and vocal training. (UNISA, Royal Schools /UK and Trinity College London).

This institution has achieved high standards - many of its students having competed successfully on international level.

The Conservatoire will soon be introducing light and traditional music studies.

In an attempt to make tuition accessible to a wider, range of students, the Conservatoire's programmes will be extended to schools in the near future. The greatest problem resulting from a larger intake is that musical instruments are highly priced and cannot be afforded by all talented students. Unless a bursary and instrument loan scheme is introduced, tuition in music will remain inaccessible to many students.

SADCC in its future cultural co-operation programme has strongly stressed the potential of Namibia as a prominent centre for Arts instruction.

The School of Arts predominantly offers music tuition to students enroled for teacher training courses. This institution has made valuable contributions to curriculum development with a constant commitment to the inclusion of material which has specific relevance in Namibia.

The Music Department of the School of Arts held a highly successful Afromusicology symposium in 1990 which was attended by world experts in the field of ethnomusicology. This symposium identified the creation of a research and promotion unit in Namibian music studies as a top priority.

The Namibia Young Musicians programme of the School of Arts - whereby musicians of various schools are engaged in a brass ensemble group, has established a real niche for itself in the Namibian music scene, being guest performers at many social functions.

These youngsters have started to participate in the programmes presented by the National Youth Choir (NYC). The NYC is a project of MEC, and has approximately 65 members. The students are currently drawn from 20 different schools where they are selected by auditioning. The choir aims to develop young talent, provide a stage for these young musicians and to promote contact between the youth of various schools. A balanced programme is presented ranging from early classical through to folk and modern music. African music constitutes a large part of their repertoire.

MEC is also running a project on music transcription of Namibian songs for schools. About 70 songs will be included in an album which will be published and released with an accompanying cassette, hopefully early in 1992. These will be distributed to all schools. Songs which were submitted as National Anthems will also be included as examples of patriotic songs. Part of the process entailed in this project was that more than ten transcribers worked through material selected at the NBC archives. Special master classes

in African music transcription were given by two top class experts.

Before Independence an active Choral society, Church organist society and Music Teachers Association existed. These were all branches of the South African network.

Post Independence, Namibia will be looking at membership of UNESCO's International Music Council (IMC) and ISME (The International Society in Music Education). Namibia will also form its own Choral and Teachers Associations which will work in close conjunction with the Union of Namibian Musicians. State provided facilities will accommodate these groups and resources will be pooled.

At a formal education level in schools, the teaching of music as a subject (not class music) relies in most cases on the availability of qualified teachers. Syllabi are still largely based on Western concepts of music. Serious attempts to give Namibians more access to study music as a subject at school will have to be made. This can only be achieved if more Namibian material is developed for inclusion in the syllabus. In spite of this, however, most schools have choirs.

In the past the previous Department of National Education held a biennial national choir festival which was organised regionally and ended with a mass performance of well over a thousand students. Lack of funds did not permit such a festival this year, but hopefully this occasion can be reintroduced.

RECOMMENDATIONS

A research unit for the documentation, study and development of traditional performing arts in Namibia should be established. This should make provision for the audio-visual recording and transcription of music (along with the choreographing of dance styles and the recording and translation of oral history).

For the recordings of the study material the top exponents or experts of the various styles should be identified and recognised as national treasures. These people should be acknowledged for their expertise and be invited to give guest lectures and workshops by the various institutions concerned with arts education. A system where remuneration for this kind of service is determined by the amount of experience rather than academic qualifications should be approved by the authorities. The Arts Directorate of the Ministry of Education and Culture would be able to act as the co-ordinating body for such a project.

The material should be developed for the introduction into school curricula and follow up workshops should be held. These workshops should be made accessible to all educational institutions, grassroots organisations, professional performing arts companies and other interested parties.

Funds should be made available for the publication of the transcribed material eg. albums of freedom songs, patriotic songs etc. This should be printed in a format which is affordable by all schools and the community at large.

Expert advice should be made available to Namibians re. the copyright scene internationally and locally.

A Namibian recording industry should be developed. Mobile studios have done well elsewhere in Africa and could possibly be considered.

Opportunities should be created to give a platform to Namibian musicians. For this equipment ie. sound systems and musical instruments are required.

An instrument loan-scheme should be established to all arts education institutions in order to enable all talented students to study music.

Holiday workshops and creative activities in music (and other arts) should be organised in areas where no recreational opportunities exist.

Namibian composers should be encouraged and commissioned to write original music. All possible help should be rendered to regional centres so that opportunities in music and the arts in general can be decentralised.

Vocational aspects of music should be emphasised and opportunities for employment in music should be created.

Talent- and choir festivals for students and adults should be organised annually on a regional and national basis.

Promoters, educators and agents involved in developmental programmes should actively strive to restore the pride of the artist by acknowledging the importance of this creativity in the building of Namibian culture.

3 DANCE

Co-ordinator: Roger Avenstrup, MEC

BACKGROUND

People have danced in Namibia for thousands and thousands of years - the rock carvings and rock paintings give ample testimony to that. To what extent, in what ways or how far back in time there has been cultural continuity, we will never know. Is the shamanistic trance of today the same as so long ago? As in other areas of culture, dance in Namibia today reflects extreme cultural polarities and historical contradictions.

STATUS QUO

On the one hand we have the recent incursion of those forms of dance which historically belong to the entertainment of the European upper and middle class (ballet). On the other hand we have the variety of dances which are the inheritance of Afro-Namibian peoples and learnt from birth, which to some extent could be called the unknown status quo.

One of the paradoxes of dance in Namibia is the fact that classical ballet (first taught in Windhoek in 1948 under the auspices of the Arts Association, later the National Ballet School) was one of the first arts areas that ignored racial barriers. The National Ballet School was in constant conflict with the White Administration's Eisteddfod Committee. And since the Windhoek Conservatoire departed from its strictly "whites-only" policy in January 1990, ballet there has had the highest integration.

Various dance forms are taught in the National Ballet School (modern, jazz, Spanish and ballroom) but classical dominates, and only classical ballet is taught at the Conservatoire.

The music department at the School of Arts includes a course in creative movement and traditional dance. Modern Educational Dance seems to be unknown in Namibia.

There has been little or no cross-fertilisation of dance forms between those taught in the ballet schools, and traditional Namibian dances, and this brings us to another paradox.

What is often termed ethnic dance also reflects the polarities of culture in Namibia. There is a Scottish Country Dancing club in Windhoek, for example. But all over the country, the people dance traditional dances - and it is this form of dance, inseparable from the music, songs, stories and rhythms of life which has kept Afro-Namibian culture alive despite oppression, and which now can be seen as one of the foremost means of expression of the Namibian people.

Cultural oppression may take newer, subtler forms. There is, of course the totally commercialised dance of the discotheques, the usual cross between a simplified urban folk dance and a sort of mating ritual, where the movements are more reaction than meaningful expression.

But the traditional dances of the Namibian peoples are the dances that have a broad community meaning. As most African dances, they are literal - each movement tells something, each dance has a story or a situation - and nearly all the dances have a context or occasion when they are danced. The dances are usually learnt from an early age by watching, participating and by informal teaching. The choreography of the movements is given, the approach to learning is master-apprentice, and yet there is plenty of room for individual style.

There is hardly any material which Namibians have not expressed in dance - from mimetic dances of daily functions in life, to the great themes of fertility, love and death, to turning the miner's gumboots into rhythmic instruments on the feet instead of clumsy weights. And yet, if these dances are not noted, taught and developed, they may lose whatever status they presently have in competition with commercialised dances or the status of ballet. Many other African countries have shown the positive effect that raising traditional dance into art forms can have for their survival and dispersal.

A final paradox to be mentioned is in dance as therapy. On the one hand is the spontaneous group trance dancing of the Ovahimba women - a recent development which is related to their present cultural crisis. On the other hand, dance therapy of a different form is practised by a psychologist in Windhoek! Common to both is the awareness of the healing that dance can bring.

RECOMMENDATIONS

Existing records of traditional dances (e.g. at NBC) must be made easily available.

Further and extensive research should be made into traditional dance as part of the Namibian cultural heritage, with video recordings, choreographic notation, explanation of style and significance etc., including "dance dialects" and sociology.

Resource persons in traditional dance must be identified, given more training, and their skills and knowledge utilised more.

Better knowledge of traditional dance must lead to curriculum development in schools and educational institutions.

The dance syllabuses at ballet schools etc. must be broadened to give more weight on the one hand to newer forms of ballet (modern and jazz) and on the other, to traditional dance.

Experimentation and cross-fertilisation of dance forms should be facilitated with help of skilled choreographers.

Dance festivals should be encouraged.

The establishment of a Namibian National Dance Ensemble would stimulate the development of dance as an art form

4 PAINTINGS AND GRAPHICS

Co-ordinator: Annaleen Eins, Arts Association

BACKGROUND

Except for ancient rock and cave painting and for village and house murals, there has been relatively little indigenous tradition of two-dimensional art in Africa.

Today, however, many contemporary African artists are producing paintings that, for their characteristic vitality, vibrance and warmth, have gained their place in the international art world.

The oldest paintings known in Namibia come from the Huns Mountains, Luderitz District. Black paintings on loose slab ("art mobilier") excavated by Dr. W. E. Wentdt from a Middle Stone Age layer in the Apollo 11 Cave, dated by C14 to between 25,500-23,500 B.C.

Rock engraving and Bushman paintings (Brandberg, Twyfelfontein and others) are the most well known of early art in Namibia. These examples of ancient art are without a doubt the most valuable art work in existence in Namibia and should be preserved and conserved to the best of our abilities. The earliest known European illustrations are ascribed to Francois le Vaillant (1753-1824) from his "Travels in the heart of Africa" (Frankfurt, 1797)

Thomas Baines (1820-1875) was probably the first European explorer who travelled extensively in Namibia and his drawings, watercolours and paintings date back to the 19th century. He was also the first known and recorded photographer.

During the end of the 19th century, beginning 20th century Germany had colonial artists who visited the colonies and Ernst Vollbehr (1876-1960) was the officially designated artist in Namibia.

After the First World War and before, during and after the Second World War many artists came to Namibia, settled and worked here, e.g. Carl Ossmann, Adolph Jentsch, Fritz Krampe, Helmut Lewin etc.

These artists have had a marked and very great influence on the history of painting in Namibia and are generally accepted as the pioneers of the contemporary painting tradition in the country today.

With few exceptions these older artists worked in the tradition of landscape artists and it is only since the late John Ndevasia Muafangejo (1943-1987) started to depict the traditional village life, religious themes, socio-political problems and war atrocities, that our young artists started to portray man and his environment in many of its facets.

STATUS QUO

Taking exhibition as a cornerstone for paintings and graphics, Namibia, considering its developing country status, boasts over a dozen well established galleries. Undoubtedly, post independence, collections will develop in time. The availability and nature of the work will determine how effectively these collections will contribute to development and promotion of painting and graphics in Namibia. In this respect it is important to consider the major works currently available from the major institutions.

The Namibian Arts Association has a collection of 316 works, reflecting a great variety and good cross-section of almost unobtainable historical art in Namibia. The

collection lacks good representation by young, contemporary Namibian artists, but their work, which is still readily available, will undoubtedly find its way into a National Art Gallery in the future. The NAA have agreed to make their collection available to the National Art Gallery when they assume national status during 1992.

The Government of Namibia has a large collection of more than 100 works, comprising very valuable historic paintings but very few of the young contemporary artists and some insignificant works.

The Heynitz Castle Art Project plans to have a large collection of International Art and contemporary artists consisting mainly of works by the late John Muafangejo.

Clearly, attention must be paid to the importance of permanent collections in Namibia and the institutions which house them if effective promotion and development of painting and graphics is addressed. Without effective exhibitions artists exist in a vacuum.

Currently, the major institutions which (amongst other arts) promote paintings and graphics in Namibia, are:

- (i) Namibian Arts Association - with contacts and members over the whole of Namibia.
- (ii) Commercial Galleries that exhibit the visual arts:

Windhoek:

Kleine Galerie
Kunstkabinett
Loft Gallery
Galerie Kendzia
Weavers' Nest
Heinitz Castle
Gallery 191

Swakopmund:

Swakopmund Arts
Die Muschel
Reflections
Hobby Horse
Heidemarie Rappmund

Katima Mulilo:

Caprivi Art Centre

- (iii) Centres, schools, institutions that offer painting and/or graphics as training programmes, for artists are:

School of the Arts, The Academy, Windhoek
Windhoek Conservatoire,
Rossing Foundation, Luderitz
Various private art teachers

A more comprehensive (but not exhaustive) list of artists, studios and galleries appears in Part IV of this overview.

What follows is a brief description of current facilities, support, services and bursaries available for artists in Namibia. However further reference should be made to the information contained in Part I of this overview - particularly the government's plans for the foundation and operation of the National Art Gallery of Namibia.

The Proposed National Art Gallery

The proposed National Art Gallery should provide Namibia with a cornerstone for the promotion and development of painting and graphics. As such, we feel it warranted in this overview, to promote the foundation of this important institution.

The NAG is seen as an establishment of national importance, not only with regard to the collection, conservation and exhibition of the country's visual art heritage and to the future development in the visual arts but also as a constructive factor in the ongoing process of nation building and a centre for relevant educational and research programmes.

Promotion of, and support for, the NAG may not only be justified in terms of cultural co-operation, but also in terms of a broader development perspective.

The establishment of the NAG has been well prepared by a committee which was formed soon after independence. There is a wide range of commitment by relevant organizations, associations, groups, individual persons, and government authorities. Various Namibian personalities from different sections of the population involved themselves in a lively debate on the project and in the efforts to bring about its implementation.

The incorporation of existing collections of high quality as a basis of the NAG has been secured. A suitable building, owned by the Government and presently used by the Namibian Arts Association, is available for occupation in its present condition, although it needs to be improved, extended and upgraded in future in order to be fully recognised and accepted as a place of national identity. The Government is considering committing itself to cover major parts of the running costs of the NAG. The NAG, without doubt, is a Namibian undertaking.

However, the country and its government are presently confronted with a variety of huge tasks to gradually alleviate inherited vast social and regional disparities in the country, while keeping established infrastructural, economic and social services going at the same time. This leaves few resources for the Government's support in other areas such as cultural activities, the more so, since the country is facing adverse external economic conditions. The limited capacity of the Government makes contributions from the Namibian society and from external sources even more crucial.

Support and Services

But in the area of currently available support and services for artists involved with painting and graphics, the Namibian Arts Association offers a limited number of bursaries to students at the School of the Arts and Rossing Foundation. They also try and arrange sponsors to assist the artists with financial problems, arrange exhibitions to other countries, assist with transport and packing to competitions in other countries and overseas, supply information to buyers, museums, publications, researchers, etc. on Namibian art and artists. Workshops in conjunction with other centres, library service to students, archives and photo material of past and present exhibitions, artworks and artists.

Artists such as John Muafangejo, Joseph Madisia, Peter Strack, Wiebke Volkmann and Andrew Van Wyk have benefitted from these bursaries and the demand for support is ever increasing.

In the proposals for the National Art Gallery of Namibia the future plans and needs are clearly set out with the main problems of implementation being financing and lack of experienced staff.

With the locality of the NTN linked with the premises of the National Art Gallery a great and interesting possibility exists for cross-fertilisation and co-operation of cultural

activities.

Painting and graphics require a measure of expertise in the technical use of these mediums and as such a certain amount of technical tuition, workshops, lectures, films, books, publications and contact with other artists are necessary to achieve a greater standard of quality and excellence. Expression in art and the ability to portray their personal visions and feelings are inherent features that become each and every artist's personal trademark.

This individuality needs to be carefully nurtured to prevent mass production of inferior artworks.

The most wonderful characteristic of the visual arts is the fact that it does not need language, the written word, gender, race, political, or geographical properties to make contact between artists possible. The very nature of its visual power, beauty and expression is a universal language on its own.

What better medium exists to bridge the gap between different peoples, societies, countries, ages, etc? Why is it that something with such an unlimited capacity to solicit understanding, enrich the spiritual existence of man and satisfy the creative spirit, does not enjoy more support and is not given its due importance in the scheme of life?

Is it because we have come to expect art and culture to be provided by the government, museums, or television, forgetting that its essence lies in our everyday lives, our homes, offices, gardens, public buildings, clothes and, in fact everything that is part of our environment?

RECOMMENDATIONS

In essence, what we need to teach our children at school is that to live in surroundings that are beautiful is more valuable than money, and that the essence of beauty satisfies the soul more than the material trappings of our Western society.

To achieve this a vibrant and energetic art has to be taught in schools from a young age, to create, beautify, appreciate other artist's efforts however big or small.

In essence, what the painters and graphic artists in Namibia need now, is amongst other developments, the following:

Art education from an early age in school. Art appreciation to respect and enjoy art. Education of the public to help them to appreciate the efforts of artists in this country.

Exhibitions of a high standard to foster an understanding of the visual arts, and to improve our own efforts. Workshops to ensure continuous stimulation and cross fertilisation between different countries, peoples and traditions.

Publications, videos, films, and lectures to encourage and teach new methods and ideas and be generally enriching.

Contact with other artists.

Study possibilities.

Visits to other countries, museums, art galleries, studios etc.

Access to art materials of good quality.

Encouragement and stimulation through competitions, and exhibitions of

Exhibitions of Namibian art in other countries in order for us to be able to compare and improve our own standards and endeavour to obtain international recognition.

Informal holiday workshops in art and craft for students.

5 FILM, VIDEO AND BROADCASTING

Co-ordinator: Andrew Pearson, New Dawn Video

BACKGROUND

Film and television as a medium of mass communication has a relatively short history in Namibia. Very few cinemas exist around the country: they serve a very small proportion of the population, exclusively in the towns. Television was set up in the early eighties with the task of serving the white minority in a few urban areas. The main aim was to connect viewers with the culture of and news from South Africa and communicate the views and policies of the South African administration in Namibia.

Broadcast television is now supplemented by a network of video hire shops supplying the home video market. However, these shops tend to stock mostly American produced 'action' films, with a strong bias towards fiction, horror and suspense, with few, if any films from African countries.

Cinema and television in Namibia has, until recently, almost exclusively expressed alien cultural values or enforced particular viewpoints for political purposes. There has been little access for the majority of the population to this means of expression and communication. Due to the poor availability of outlets such as TV sets and cinemas, it has also been consumed by a small proportion of the country's people.

STATUS QUO

Film and video production in Namibia is still at a very formative stage. The national broadcasting network is still in the process of being transformed from an organisation built to express a colonial culture to one which will express and build up a new national culture. The consequent turmoil leaves few resources and energy for production. Independent production, apart from the few government and educational facilities, is almost entirely in the hands of the commercial sector, and therefore constrained in the range and scope of production possibilities. There are few independent or freelance filmmakers in the whole country.

Nevertheless, due to the lopsided development of the country, there is a high level of technological know-how in Namibia. This has spin-offs for video making in that there is quite a high standard of equipment available inside the country and it is possible to maintain this high standard. This means that a good technical standard of video making is possible and frequently achieved. In comparison to many neighbouring states, South Africa excepted, Namibia is a long way ahead in technical standards.

However, the potential which is there should be more fully utilised so that video-making becomes relevant to the emerging democracy in Namibia. This means that many more people must have access to both facilities and skills for making programmes and importantly, for viewing the results. Videomaking should become available to the majority as a means of cultural expression, not merely a means of income generation for a small minority.

Film

Since the mid-1980s, no film production seems to have taken place in Namibia. Previously, one or two small production companies existed, working on 16mm, producing advertising

and promotional material. Some documentary work took place, the National Archive contains several examples of historically interesting work. There seems to have been a flurry of activity around the time of the interim government in the late 70s and early 80s. Several information films were produced by local companies no longer in existence, such as Namib Films and Mike Lovell International. Different language versions were produced, sometimes as many as ten.

Namibia has been used as a feature film location by quite a number of foreign productions over the years. Notable recent examples include 'Red Scorpion', 'Windprints', 'The Sheltering Desert' and currently 'Dust Devil'.

These tend to be produced by British or American companies, using almost entirely South African or overseas crews. In some cases, the film is not even released in Namibia; in most cases it is seen by a very small number of people here. The subject matter is rarely relevant to Namibia.

Film is mostly consumed in Namibia, rather than produced. Distribution takes place through 7 cinemas in 5 towns and around 30 video hire shops in the major towns throughout the country. The sort of movies available are mainly Hollywood action films of the type to be found in video shops throughout the western world. The cinemas tend to show South African-produced films, since distribution is in the hands of the South African company Ster-Kinekor. Cinema-going would appear to be a regular habit of a fairly small number of people; most people never visit at all.

In addition to cinemas, films can also be seen in various festivals organised in Windhoek from time to time. These again serve an even smaller number of people in fact, attendances at the week-long festivals are sometimes very poor. No evidence can be found of any film clubs or societies existing now, although they may have existed in the past. A Windhoek Film Society existed for a few months in 1990 with screenings at the Academy.

New Dawn Video has been attempting to show films to a totally different sector of the population through the two annual film festivals organised so far. These are seen as test runs for a permanent scheme which, it is hoped, can be set up to provide screenings on a regular basis.

Video

Compared to film, video is a much more active sector in Namibia at the moment. Various producers exist in the different sectors of institutional and independent commercial and broadcasting. In the institutional sector, the government runs a video unit through the Ministry of Information. Since major reorganisation after Independence, they have not produced much work. The Academy has a small video unit serving internal educational needs. In the broadcasting sector, the Namibian Broadcasting Corporation is the only active body at the moment. Their independent report is attached separately.

There is a notable lack of any independent non-commercial producers so far (with the possible exception of NCP, see below). A very important role can be played by independent 'community video' groups in many countries. Various development and community organisation needs can be served by such groups. Further work needs to be done on the possibility of encouraging such groups in Namibia, although by their very essence, the impetus needs to come from the community.

There are a certain number of home-video producers active in Namibia, through the exact number is difficult to estimate. The major suppliers of domestic video equipment sell around 200 units each year. What follows is an overview of the different work and approaches of the various independent commercial producers and common needs or any ways in which a video culture can be encouraged and used to improve communication.

CTV

Communication Through Video (CTV) is a small company operating on VHS and, recently, Super-VHS. The staff of three work mainly on TV and radio commercials. Some longer programmes have been made and are being developed, e.g. health training videos, videos concerning AIDS, pregnancy and childbirth. CTV also undertakes wedding and hunting videos for tourists; and staff training and promotional videos. They have contacts abroad for whom they supply news and other material from time to time. They would like to get more involved with drama and features, but the problem is the cost - it requires substantial funding. Distribution is mainly done by clients. CTV is examining the possibilities of distributing the health video themselves. Training requirements are small, due to the size of the company; most is done on-the-job, although they have considered the possibility of sending someone to a course in South Africa. They have no specific policy for affirmative action. They would like to see a joint body for producers and joint marketing of productions.

INTV

Intervision (INTV) is quite a large company in terms of staff, though most of their staff and work is based in Johannesburg. They have an office in Namibia with a small staff. Their Betacam and 16mm film equipment is all based in South Africa, though they may possibly move some of it here. They do advertising (Air Namibia, TransNamib, etc.) and some documentaries for the South African Broadcasting Corporation. Again, they would like to move into features, but require finance.

They do their own distribution - the distribution manager, formerly with SWABC until its reorganisation into NBC, has contacts in Europe and America for distribution, having formerly bought programmes for SWABC. Staff are trained on the job in Johannesburg. They do not see much requirement for training, since the number of jobs are limited.

Media Mix

The largest commercial producer in terms of staff, they have radio facilities in addition to high-band video production. They undertake advertising and corporate work and have capability for copywriting and print advertising. The video department includes 4 trained staff and productions include a drugs and alcohol video for a South African client, tourism and 'Namibia Experience' videos. They have been connected with Media for Christ and therefore produce a certain amount of evangelical work and religious programmes for broadcasting. They would like to move into more community development and educational work.

Media Mix sees a need for further training and would appreciate a joint training scheme with other producers so long as the training is appropriate to their needs. They see joint marketing of independent productions as being feasible and would appreciate a joint body for producers.

NCP

A non-commercial trust, Namibia Communications Project (NCP) was set up in 1990 by its Director, Jackson Swartz. Two educational documentaries have been completed so far: on the independence process and on the contents of the Namibian Constitution. Whilst documentaries will be the mainstay, NCP would also like to move into features and has an

ambitious project for a historical feature on Hendrik Witbooi. NCP still needs equipment and staff and would like to have funding for training, which should be a joint effort with other producers. It would also like to see distribution and marketing done in conjunction with other producers - at present it is done by New Dawn Video. Local productions should be available in video hire shops for instance. NCP stresses the need for a joint body for producers.

New Dawn Video

Formed at the start of 1990, New Dawn Video has a strong commitment to producing local programmes for a local audience and making sure they are seen by a good cross-section of the population. Sixteen documentaries have been produced, including some for other producers such as NCP and the government. Most of these have been seen on NBC, sold on VHS cassette to the public (around 1500 so far) and shown on mobile video vans. Recent work includes the Land Conference Videos. The only producer with Betacam SP (broadcast standard) outside of NBC, they currently employ 7 people.

They are committed to affirmative action and have supplied several trained staff to NBC and the Government. Problems are experienced with training and they would like to see joint training developed with other producers and NBC. They have organised several mobile rural film festivals (mentioned above) and would like to see a distribution and screening network set up to allow people in all areas to see alternative productions to the kind available at the moment.

Film Association of Namibia

Most of the producers spoken to have similar problems in the areas of training and distribution of productions, although they all differ in overall aims and policies. Most regretted the demise of the Film Association of Namibia set up in September and which collapsed in December 1990. This association was to have involved all video producers, including NBC and government, in a body which aimed to pool efforts in various areas such as liaison with government and outside producers, distribution and training, etc. It seems that none of the individual producers involved could spare the time and effort needed to get things going. Also, the initial aims were very ambitious and the work became un-focussed.

However, such an organisation is still very much required, although there are no plans to revive it at the moment. The future of film and video in Namibia could be greatly influenced and many needs addressed by such an organisation. In addition, various diverse producers could be provided with a common voice with which to approach possible funders and co-ordinate efforts in various areas. Perhaps such an organisation could grow again out of a joint training scheme or distribution network.

Broadcasting

Since NBC have contributed their views elsewhere in this report, we will summarise some of the independent producers' views on NBC.

The major factor affecting relations between NBC and local producers is that of rates paid for independent productions. NBC hold that they are not able to deviate from their standard rate of \$450 per hour of programme. This is the rate agreed internationally, based on the number of TV sets in Namibia, and is consequently very low for Namibia. However, national TV stations do not normally apply the international rate internally. SABC commissions programmes from local South African producers and pays the full cost,

irrespective of their international rate. It obviously costs NBC considerably more than \$450 per hour to produce their own programmes, so why cannot that same cost be paid to other local producers? A healthy independent production sector can only be of benefit to NBC. Cost cutting exercises in other countries have led to an increase in independent productions on national networks as they are usually cheaper to produce than those of the broadcasters themselves.

TV is soon to be extended to the north of the country, where the majority of the population reside. There are also plans for satellite coverage of the whole country. What are the consequent implications for programming? Will this increased viewership be satisfied with NBC's current level of local production. How will NBC satisfy the demand for relevant programmes?

It will be difficult to make viable any joint training scheme for local producers given their low level of activity and training needs. However, if such a scheme included NBC, it would be much more feasible. An approach to NBC was made in July 1990 by New Dawn Video, but no response was forthcoming. It later appeared that they were proceeding with their own private schemes with foreign broadcasters without involving other local organisations. In the long run, this is short-sighted.

At a recent meeting, NBC indicated a willingness to assist local producers with international sales of programmes. There is the potential for producers to get together to organise this. However, it is not clear at this stage how many international contacts NBC has and whether they have a record of successfully selling their own programmes overseas.

A STATEMENT FROM THE NBC

Nahum Gorelick, Uazuvara Katjivena, and Ted Scott

NBC has the largest existing network of direct access to the Namibian community. NBC maintains ten services (eight language services, one national radio service and one national television service). NBC has played a central role in the task to inform, entertain and educate the Namibian community and will continue to do so.

The general policy, attitude and direction of the NBC has, in the past, been retarded by the dictates of colonialism and trimmed by the reality of resident resources and expertise within the organisation. NBC was controlled by, and designed to serve, a selected few. It largely disenfranchised the majority of Namibians through its content programming which almost solely promoted the attributes of colonialism, suppressed freedom of speech and advocated white, Calvinistic conservatism.

Since independence the new top management of NBC has initiated a number of internal policy and structural changes to overcome a legion of problems and inconsistencies inherited from the past. Modest success has been achieved in a number of areas but an ongoing process remains.

NBC is currently engaged in dealing with the following major problems:

- Internal reconciliation and mission building.
- Historical fragmentation of the Namibian people.
- Diversity of Namibian culture and socio-political agendas.
- Relevance and redressing of content programming.
- High cost of local production and programming.
- Standardisation of a sound technical base.
- Growing competition from inside and outside Namibia.

NBC does, however, have a residual potential that needs development. Radio needs to be dynamically regeared towards the needs of the community. Television is currently building its technical base as well formulating content programming. Training for both radio and television is a priority.

NBC needs to build its own self image and re-orientate its attitude towards a competitive non-static institution which exposes the Namibian community, reflects the ongoing change and attempts to reconcile divided cultures. NBC is dependent on the community and aims at a maximum utilisation of existing infrastructures, facilities, talent and input. The contribution and involvement by grassroots must be healthy for NBC to function well.

Identified Areas of Growth

News

NBC needs to provide accurate, updated and unbiased news. The News Department is presently going through various changes and upgrading which is already evident in present broadcasts.

Programmes

Local Productions: This area of the NBC is totally underdeveloped. The approach of what is local and 'relevant' to the producers is now under discussion. It is expected of this department to counter-balance the purchased programme content.

Purchased Programmes: More selective content must be screened. An attempt to show African material on TV is priority. TV programme markets tend to be the main source of material. This source is not sufficient to supply material required to fit the Namibian needs for the three categories, Education, Information and Entertainment.

Education:

This area is in a sense, the most important growth area in the NBC. Literacy lessons as well as English lessons are aired on both radio and television. However, much more attention must be given to aspects of informal education and information on a grassroots level so that the demands for information can be satisfied at this level. Academic discussions are not assisting in the NBC's task of nation-building and development in Namibia.

Sport

Great effort has been made to increase both local and international coverage. The present number of programmes on radio and television reflect the success of this project. Room for improvement of local presentation remains.

Culture

The emergence of a Namibian cultural identity lies in the realisation that the strength and success of a peoples' culture fractured through historical circumstances, lies in its diversification. Full understanding of the whole can only come through the exposition of the various parts. Parts must understand each other and the resultant inter-relationships should be capitalised upon. Our society must be allowed to identify with characters and programming that reflect realities in their own lives.

Music and drama feature as the main cultural vehicles for both radio and television. The projected aim is to build and increase the competence and co-operation of local

institutions as well as community involvement to eventually produce and sustain Namibian television and radio drama by capitalising on the integration of existing resources and expertise.

NBC's Potential to Develop these Areas

Radio

Radio has a well equipped drama studio (Studio 6, Radio Centre) which is not utilised. Three senior NBC staff members are currently completing an advanced radio drama production course with Deutsche Welle. Specific reference in this course is made to radio drama in the African context. The co-ordinator for this projects is Joachim von Schwind.

Assistance will be needed for the gearing up of this project to serve the desperate need of English language drama on Namibian soil.

Television

To aid the cultural development process within the community, viable co-operation of production resources were established between NBC and NTN in March 1991. This entails a long term project involving three phases:

Phase 1:

This phase is aimed at exploiting existing resources and expertise. This has largely been accomplished to date by NTN and NBC, through the following projects:

- (i) Forcible Love: 90 min. stage production.
Life story of Namibian artist John Muafangejo workshopped by local actors and filmed by NBC TV as a theatre/stage production. Shown on British television, currently negotiating for footage to be shown on German TV networks. [Not yet shown on NBC.]
- (ii) The Local Bandstand: 13 x 30 min. studio production.
Local content musical variety programme featuring over 30 Namibian artists and over 80 items with a regular studio audience. Screened on NBC TV July through September 1991 with tremendous viewer success. To date more than 45 Namibian artists have responded for a further series.
- (iii) Junk Shop: 13 x 15 min. studio production.
A Namibian children's educational TV studio production involving NTN puppets, actors, musicians and decor with a comedy workshop script a la "Sesame Street" to be screened on NBC TV February to April 1992.
- (iv) Gigi's Music Safari: 4 x 30 min. stage production.
Pop music show with a combination of local and regional artists shot on location at Warehouse Theatre and to be screened on NBC television.
- (v) Full circle 30 min. documentary drama
A look at an individual's response to his involvement in the freedom struggle. Combination of archive material and location filming involving actors, decor and costuming as well as TV studio production currently in post production.

The above was entirely funded by NTN and NBC, and constitutes Phase 1 of the long term process as well as the limits of existing resident resources and expertise within NTN and NBC.

Phase 2:

This phase aims to upgrade the competence and co-operation of existing resources and expertise through assistance and counter-parting by an experienced outside production unit.

Two major steps are planned, but they require funding:

- (i) Ninety minute TV drama, studio production
- (ii) Ninety minute TV drama, outside location

Phase 3:

This phase aims at consolidating the competence of local resources and expertise through the production of a full blown, 13 part, entirely Namibian television drama series, which would also be adapted for radio in areas the NBC television does not serve.

NTN and NBC need and request donor aid for limited additional funding to complete Phase 2, step (i), TV drama, studio production, with a possible continuation of assistance to step (ii), TV drama, outside location.

Conclusion

The future aim and direction of NBC is to generate radio and television material that copes with cultural flux and dynamics in Namibia. With assistance, these challenges, while daunting, are not insurmountable.

6 PHOTOGRAPHY

Co-ordinator: John Liebenberg

BACKGROUND

In Namibia the function of photography is two-fold. On the one hand it is an invaluable technical tool for data collection, on the other it plays an important role as an artistic medium in the visual arts. In the latter case the spectacular desert landscapes of Namibia and its wealth of animal and plant life inspires aesthetic interpretation by photographers.

Photography is currently practised in several fields in Namibia, primarily those of journalism, wildlife, environmental, architectural, aerial, audio-visual and scientific photography. Of these photo-journalism is possibly the most widely practised, while many photographers, both local and from abroad, concentrate on portraying wildlife and the landscape. A growing number of photographers are practising their craft as an art form, as is clear from the large number of exhibitions of this kind of photography presented in the eighties and early nineties.

One of photography's most important functions is that of recording and preserving for future generations data relating to the natural science disciplines such as flora, fauna and climate, as well as the socio-historical and socio-political aspects of society. The recent spate of exhibitions following Independence has proved the value of the camera in this regard. However, the art of photography in Namibia still has much room for development if it is to realise its full potential within the cultural spectrum. The background as explained above may be misleading, when the status quo is considered.

STATUS QUO

Photography in Namibia needs a facelift.

It needs converting from its drab present form, interpretation and use, into an exciting bridge-builder, where the camera and the photographer are fully acknowledged, and a space is created for social and municipal events to be photographed without bias or prejudice.

The seventies, perhaps eighties, but not nineties image of the overexplored Sossusvlei, the Namib and our wildlife, is still being promoted and exhibited - and remains the only successful selling essay in book form. However, the different levels of photography remain confused and undefined.

It is especially important to begin increasing Namibians awareness, particularly with regard to art and culture, of the multitude of internationally-accepted photographic categories which exist.

A black and white social documentary essay reflecting the conflict of past years, in exhibition form, deserves not to be judged in the watercolour or oil context.

News, nature, portraits and social documentary are only some examples. It is clearly understood that many historical events and conditions have forced the African photographer into nature and wildlife photography, often at the expense of neglecting the most horrendous and cruel situations.

Social documentary essays on the wars and social conditions in Africa remain scarce and are frequently distorted or manipulated for commercial reasons.

The camera remains a symbol of press and social freedom. Many countries subscribe to press freedom, but this is limited to the print journalist, and not the camera.

In Namibia, news and social documentary photography was severely restricted due to apartheid, security laws and censorship. Only in the eighties did photography highlight events and people in Namibian society, especially with the implementation of UN Resolution 435.

Present security legislation inherited by South Africa, and the actions and attitudes of our defence and police force in Namibia, still reflect an uncertain future for the camera and photographers, especially press photographers.

The photographic community has little in common and generally do not even converse with each other for various reasons. Many work for party political newspapers, and their loyalties lie with whichever party owns that newspaper.

Attempts by the print media to organize themselves into union structures remains static, and relationships among journalists have worsened, taking along with them photographers, whom journalists insist they represent.

Professional photographers seldom develop and print their own works. Many insist on processing only in European countries, and have exhibitions printed on foreign shores. This reduces educational, technical, even mutual contact. Local darkrooms, some of international standard, are unfortunately ignored through this process. The serious slide photographer has a home in three photographic clubs.

Their emphasis remains the promotion of nature and landscape. The clubs' traditionally white members only, do not publically promote their works or recruit photographers from all sectors of society.

Previously exiled photographers find themselves in exile once again in the broader photographic community. Many have organised themselves into a heavily-funded collective, which theoretically should be promoting grassroots photography .

RECOMMENDATIONS

Generally, for the exchange and promotion of photographic expertise, the funding of workshops and seminars is recommended. In the immediate future, what is urgently needed for the development of photography is a weekend seminar which must be held to introduce photographers to each other, and to allow them to express their views on their present status.

Attempts would be made at this event to initiate representative structures, as the level of freedom now enjoyed should be maintained and enhanced.

Photographers' rights, e.g. copyright, salaries and working environment need urgent attention. A collective should be encouraged to promote exchange of skills, experience and exhibitions.

Photographic essays dealing with grassroots issues and problems must be encouraged. Funding of exhibitions and essays needs discussion as all photographers should benefit from foreign funding.

A publication or magazine would act as a multiple bridge-builder, documenting all of society, its cultures and environment. Recognising the high illiteracy rate and the fact that many Namibians read pictures before they get to the words, and believe what they see in a picture to be the truth, such a publication would be invaluable. An opportunity to promote young photographers would be created.

It is suggested that a donation of maximum 70 aluminium frames be made available to promote exhibition photography. Framing remains the most expensive factor, and cannot be done without the work looking unprofessional. Present gallery costs and administration, mounting and openings are already expensive. The frames would initially be used for a countrywide exhibition of Namibian social documentary photography, now an urgent contribution to nation building and understanding. Church premises are available.

The State Archives remain the definitive collector of Namibia's photography past and present. This needs to be supported and liaised with as today's pictures are the only accurate picture of tomorrow.

A photographic gallery of Namibia's history, projecting our historical past to the present, can surely be accommodated in one of the many locally situated empty buildings, or combined with existing Government infrastructure, e.g. the Alte Feste.

Such a gallery of Namibia's history would be invaluable to the scholar, tourist and general public.

A nationwide campaign to produce all those important war, grassroots and environmental images could be accommodated without bias. Thousands of war artefacts, historical memorabilia and posters would be collected to form part of a permanent exhibition.

This project remains a commercial proposition and could sustain itself with Government co-operation .

Professional photographers from abroad should be invited to Namibia to lecture on current trends, the latest developments in photographic equipment, film, dark-room techniques, and so on.

There are very few dark-room facilities available in Namibia for training young photographers to do their own processing and printing. It is recommended that the Arts Association liaise with institutions such as the Academy to use existing, often under-utilised, dark-room facilities and that funds be made available to run courses in dark-room techniques.

It is recommended that funds be made available for competitions for aspirant young photographers.

7 WEAVING AND BASKETRY

*Co-ordinators: Annaleen Eins, Arts Association;
Karin le Roux, Rossing Foundation*

BACKGROUND

In Namibia, traditional craft skills like weaving and basketry are still practised by rural women. These skills can be developed as an art form and as a source of income if they are considered and promoted as such. The craft industry itself must be developed carefully and sensitively.

In the hierarchical structure of a newly independent African country, however idealistic the aims of its government might be, the rural woman is still economically one of the most disadvantaged citizens. Her life is subsistence farming and child bearing. Bound by her biological reproductive function and the necessity to grow food for her family, she will have little chance of having an income-generating job.

For the craft industry to flourish three prerequisites are essential: skills, easy access to materials (in the case of raw materials, these need to be sustainable), and markets.

Because many of these skills have formed an integral part of village life, many women are unaware of the 'marketability' of their craft outside of the village. In most cases the interaction with Western culture has had adverse effects in that many of these craft skills are disappearing. Plastic bowls replace intricately woven baskets and cheap mass-produced beads are used on wrists, necks and bags, which were once adorned with exquisite patterns of beaded colour.

To address this problem, rural women need to be encouraged to look to their cultural roots for inspiration. Indeed, their economic development goes hand in hand with cultural development. In an article entitled 'The Technology of Self-Respect: Cultural Projects among Aymara and Quechua Indians,' Patrick Breslin asks how this can be done. What is the technology that restores respect after four hundred years of degradation? In recent years, many Bolivians have looked inward to their own traditions. These people approach culture as developmentalists. They have found resources in their music, language, folktales, crafts and dance. They see these cultural forms as the basis for educational programmes that reinforce self-worth. By inverting the symbols associated with shame, they create a kind of cultural capital that is as important and as valuable as land, water, or seed.

Projects elsewhere in Southern Africa that have explored these cultural resources and have focused on sensitive craft development and fair remuneration have witnessed traditional craft transforming into art forms. As individualised art forms, Zulu baskets, Ngamiland baskets from Botswana, Ndebele mural art and beadwork, Xikoko embroidery and Zulu bead sculptures fetch higher prices.

In all regions of Namibia women are appealing for assistance to develop their skills. Art education institutions have been approached by numerous groups and individuals for assistance in sewing, dyeing and craft workshops and, most importantly, assistance in marketing. Women who have attended courses have gone away stimulated by the interaction.

STATUS QUO

Baskets

Namibia has a rich and varied tradition of basketwork from Kaokoland, Ovambo, Kavango and Caprivi. The baskets sold on the streets of Windhoek are a poor reflection of past and present styles found in Namibia. Furthermore, the craftsmanship has deteriorated as basketmakers mass produce for a tourist market.

The history of basketry has been researched by Antje Otto Reiner, Anthropology Curator at the State Museum. On viewing the museum's collection of baskets, it is evident that many styles and beautiful decorations on baskets are no longer produced anywhere in Namibia - part of the rich and varied tradition has gone forever.

Furthermore, much of the museum's wonderful collection is too valuable to exhibit permanently and so the present generation of Namibians is unaware of the skills and culture of their ancestors.

Through a conscious effort to revive, develop and promote our baskets, the situation can be reversed and all Namibians will be the richer for it, both economically and culturally.

More information is required on the baskets currently being made. Is there potential for developing the industry and what is the situation as regards the natural resources required for basketry? With increased production, are the resources adequate and more importantly, sustainable? What kind of marketing strategy is required and how can quality and craftsmanship be maintained with increased production? Efforts to address these questions will have to take into account the different state of the art in the different regions.

In Ovambo, a variety of baskets were produced but with increased production for a tourist market, this is no longer the case. Quality too seems to have deteriorated. Of all the regions in Namibia, basketry in this region seems to be the most successfully marketed.

Certain areas in Kavango are rich in basket production, mostly for local consumption. Very little marketing exists outside of Kavango. With the new tar road to Katima Mulilo this could improve.

Caprivan baskets are similar in style and decoration to the famous Ngamiland baskets. Basketmakers in the outlying areas complain that the market has decreased in recent years.

In Kaokoland, the Ovahimba women make beautiful baskets, very different in style from those of Namibia's agricultural societies. Production for tourists has increased substantially over the past few years and women are keen to increase their production for other markets. (See report on IRDNC, by Margaret Jacobsohn.)

One major initiative which is currently being undertaken to address the need for promotion and development of basketry is the Basket Project 1991. This stems from an UNESCO initiative. UNESCO has declared 1990-1999 the ten-year plan of action for development and promotion of crafts in the world.

As part of this plan, an exhibition entitled "Crafts of the World" will be held every year at each UNESCO General Conference. This year's theme will be "Basketwork Throughout the World; Tradition and Modernity".

An inter-regional Experimentation Workshop for women basketmakers from Africa, South America and the Carribean has been planned.

This is the first time that basketwork will be promoted in Namibia and basketmakers given the recognition they richly deserve. As part of the project, baskets selected and photographed for UNESCO's "Basketwork Throughout the World" exhibition, will be sent to UNESCO for inclusion in the exhibition catalogue.

Experimental workshops for basketmakers are planned and a basket competition in Owambo, Kavango and Caprivi has taken place - the purpose of which was threefold:

- (i) to identify expert basketmakers;
- (ii) to act as a survey of where baskets are still being made and which styles still exist;
- (iii) to revive an interest in baskets both regionally and nationally through the ensuing publicity and exhibition.

The Rossing Foundation has agreed to sponsor and make their facilities at the centre in Okashona, Ovambo, available for a Basket Workshop. New and improved decoration will be explored, old designs rediscovered, experimentation with plant dyes, marketing and craftsmanship improved, and the possibility of a basket co-operative for marketing, will be discussed.

It is envisaged that the programme for the development and promotion of baskets in Namibia will be on-going. Each year during the dry season when baskets are made, workshops will be arranged in Kavango and Caprivi.

With the co-operation of the Ministry for Tourism, it is hoped that posters could be made of Namibia's best craft, furthering an interest in Namibia.

Weaving

The status quo with respect to weaving is less documented but perhaps equally as vital as that of basketry.

On 18 June 1991 the Namibian Weavers Association was formally opened with a permanent exhibition hall at the back of Bushman Art in Independence Avenue. At the moment it consists of eight weaving concerns.

This is on the main tourist route and everything exhibited is for sale with additional photographs or catalogues.

The very lucrative market for woven rugs etc. has already begun to be exploited by commercial concerns. However, at a grass-roots level, much development and promotion remains to be done.

In the sphere of general crafts, groups like Integrated Rural Development and Nature Conservation (IRDNC) have begun to address the problem.

IRDNC is a Namibian NGO which concentrates on grassroots institution building and community empowerment, particularly encouraging communal area dwellers to become involved in the management and sustainable utilization of their natural resources.

In 1987 a community-based conservation and development project was initiated at Purros, the dry-season base of a community of semi-nomadic Himba and Herero herders in remote south-western Kaokoland.

Part of the project involves a craft market and to date the people of Purros have made hundreds of woven baskets, wooden milk pails, neck pillows (ozongwinju), belts and other items for sale.

The Orupembe project marks the start of an innovative grassroots initiative to harness the creativity of a group of Himba women and to make their skills marketable in the modern world. Exchange visits to art and craft centres elsewhere in Namibia are planned for the Orupembe women as well as craftmakers at Purros. Such cross-cultural networking is essential if these Himba and Herero communities are to develop their artistic skills and particularly in the case of the Himba people, to avoid being stereotyped as "traditional". There has been a tendency, pre-independence, to see the Himba "culture" as frozen, as something which should be "preserved". The Himba "culture", as it may have existed in a

particular historical, economic, political and social context in the past, should not be confused with the Himba people of today. They are living people, not puppets tied to a particular form of culture. (See Jacobsohn, M. 1990. Himba, Nomads of Namibia, Struik, for further material).

The IRDNC is cited here only as an example of a craft project which needs support for its promotion and development activities. Some other projects which warrant attention are listed below. The directory in Part IV of this overview also provides further information on the status quo.

The list is by no means exhaustive:

ANIN co-ordinator: Heide von Hase

Purros Project and IRDNC: Margaret Jacobsohn

Namibia Basket Project: Karin Le Roux

Duineveld Karosse: Karin le Roux and Sarie Maritz

Opuwa Art and Craft Centre: Margot Timm

Craft in Damaraland: Blythe Loutit

Caprivi Art Centre: Moses Nasalele

Nyae Nyae Development Foundation: Axel Thomma

Various Initiatives on Farming communities: Karin Kehrman (Otjiwarongo), Christine Voigts (Windhoek-Aris), Hanna Adam (Otjiwarongo)

RECOMMENDATIONS

For craft to provide income for women in rural areas, the following should be considered:

Facilitators with an art and marketing background who can develop these skills in a creative way and market the products are needed. Projects need to be monitored carefully so that the market is not oversupplied. Feasibility studies need to be undertaken to assess the resources of the communities and the potential of the craft skills for development.

There is a need for workshops, competitions, exhibitions, publications and video which will encourage women and educate the public. There is a need for assistance with marketing nationwide. It should be recognised by marketing organisations that large profits, either for self-gain or to finance other activities cannot and should not be made from the sale and promotion of rural craft. Marketing should go hand in hand with development of the craft. Namibia needs to promote and market its craft overseas. The market in Namibia with its small population is limited.

Local and contemporary craft needs to be displayed in public places like municipalities, government buildings, hotels, arcades and embassies.

Obviously, promotion and development of basketry and weaving must be set in the context of overall promotion and development of crafts. However, specific needs do exist in each art form, as outlined below.

Basketry

Some of the questions posed above should be answered in a survey which, it is hoped, will run concurrently with the Namibia Basket Project competition to be held in September. This should precede an indepth feasibility study on the potential of the development and marketing of the basket industry in Namibia.

Assistance with the following is also needed:

- (i) a marketing body that buys and sells on behalf of rural basketmakers;
- (ii) workshops which will encourage quality, and explore other natural dye sources and alternatives to natural dye resources;
- (iii) research into the utilisation of natural resources;
- (iv) research into the effects of increased marketing on rural communities
- (v) regular exhibitions and competitions which will recognise superior skills and encourage others. Exhibitions and distribution of information overseas as well. (Many Europeans and Americans confuse our basketry with the mass-production of baskets in Asia. Educating foreigners about the time and skill involved in making baskets would help.)

Weaving

Expert help with paperwork is needed.

Participation in trade fairs needs to be encouraged and actively assisted in the form of finance, transport, invitations and staff.

Sales Tax often discourages sales to tourists. Weaving and artwork should have the same exemption as furs and jewellery. Weavers have to pay 7% wooltax on all Karakul and other wool used for weaving to the SA Woolboard, plus sales tax, which adds up to an additional 18% on each product. Weavers should be exempted or the wooltax lifted.

Research on copyright-protection for designs needs to be done.

More advertising should be done to promote indigenous weavers' carpets, rugs, wallhangings, original designs and quality products. No artist or weaver can afford to exhibit at Windhoek airport. It is suggested that the empty boxes be given to the National Art Gallery to exhibit all arts and crafts in Namibia in co-operation with the Ministry of Tourism.

Exhibitions, fairs, craft expos, etc. need to be organised. Open markets to other countries and buyers and liaison with Ministry of Trade and Industry needs to be established.

Weaving is a very salary intensive load to carry for private concerns. Smaller weavers need support and advertising to be carried by either larger concerns or Government or private sponsors. Quality of weaving and designs should be encouraged, which would lead to better prices and profits for big and small concerns. Research and feasibility studies on the use of Karakul wool need to be done.

Study funds for young artists are needed. So too Lectures, videos and films on weaving, design and textile art. Visits to other countries to see exhibitions, design studios and weaving concerns need to be encouraged.

8 DRESS, FASHION AND PERSONAL ADORNMENT

Co-ordinator: Antje Otto-Reiner, State Museum of Namibia

BACKGROUND

Examples of traditional dress and personal adornment have today disappeared from the everyday scene in Namibia, which is dominated by a continental image, combined with a colourful neo-traditional creation - the Victorian dress, unique to Namibia. Yet, many of the traditionally worn pieces of adornment are still kept in people's wardrobes, to be worn on special occasions, or their use is treasured in the memories of old people. In addition, museum collections give us a good insight into the variety of traditional adornment. While it is important to preserve this heritage, it must be kept in mind that the carriers of the Namibian culture are living people, entitled to the introduction of new cultural forms, therefore combining the old and the new in a sensible way.

Like all aspects of material culture, dress, fashion and personal adornment was to a large degree dependent on the environment in which people lived, which determined the materials for the manufacture of objects, e.g. the availability of certain plant materials, skins, ivory, ostrich eggshells, shells, metal, etc. Furthermore, dress and personal adornment clearly reflected the mode of subsistence of a group of people, e.g. for certain communities, pieces of dress and ornamentation served the purpose of symbolising the strong bond with their cattle.

Certainly wealth and social rank also determined the elaborateness of dress and adornment worn by people. Wives of wealthy husbands could afford to dress in a more elaborate way than wives of poor husbands. This is reflected in the song of the Kwanyama, which made fun of husbands who were too poor to supply their wives with proper aprons.

"Without a front apron you are not a person;
Without a back apron you are not a woman,
We have good back aprons to put on;
We have good back aprons.
Look at those...married to poor men...
To get married to poor men and put on funny clothing;
They look like back aprons, but they are not that at all" (Loeb, 1962)

Traditional dress fashion

All clothing was originally made of animal skin, although cotton cloth and woollen clothes were adopted by some people from early travellers and missionaries already during the first half of the nineteenth century. With the exception of the more conservative Herero-speaking groups living in the Kaoko area, as well as certain San groups, Namibians no longer wear the clothes described below.

Garments for San, Khoekhoen and Dama women consisted of front and back aprons, worn over a loin-cloth, and a cloak hanging from the right shoulder, passing under the left arm and tied at the waist, thereby forming a pouch which could be used to carry small children, utensils or food during collecting trips. The Khoekhoen manufactured these cloaks from sheep or jackal skins. The loose-hanging tassels of aprons, worn by San and Khoekhoen women were usually ornamented with ostrich eggshell, glass beads or shells. Of special beauty were the tiny aprons of young San girls, elaborately ornamented with beadwork.

Khoekhoen women wore two front aprons, made from goat or sheep skin, while the back apron of sheep skin extended down to the knees. Sandals of oryx or giraffe skin were mostly used during journeys.

Herero women wore a long skin over their front aprons, which covered the legs, a back apron (ombanda) and a long kaross, extending from the shoulders down to the ankles. Characteristic for the dress was an overskirt (omutombe), worn around the hips of women and consisting of from 30 to 50 strings. Richer women used ostrich eggshell beads, while poorer women made the omutombe of the flower heads of *Geigeria ornativa*. Instead of the omutombe and the kaross young girls wore a very long apron, cut into fringes. The garment of Himba women consists of a back apron (oruheke), a front apron (oruhira) of calf skin, a carrying skin (ondikwa) for babies, a cloak for cold weather and a leather girdle (epanda), decorated with iron beads. The epanda is only worn by women who have two or more children, and is removed when one of the children dies.

Among Kwanyama and Ndonga women, the broad leather girdle (omuiya womoshiya/epaya) of ox skin was regarded as the most important item of dress and was folded around the waist more than once. The long ceremonial back skirt of black ox skin (onguwo), reached down to the ankles, and was held in position by a heavily beaded leather panel (omudjalelo). Back aprons worn during work were shorter and not so well made. Front aprons (eteta/ositeta) of tripe of the large stomach of an ox or giraffe also reached down to the ankles. Over the eteta an expectant woman or a young mother wore an over-apron of ox-hide (omupolo), which symbolised motherhood. Extending down over the skirts, were two tapered leather strips (omitete yomakipa), red in colour and decorated with ivory buttons and conus shells. Baby boys were carried in slings (odikwa) of leopard skins, while baby girls' slings were made from sheep skins. Married women in Kwanyama wore overskirts of ostrich eggshell beads instead, which often reached down to the knees.

Women in the Kavango region wore front and rear aprons of cured cow stomach or duiker or goat skin, which were held in place by two belts of ox-hide. The back aprons (kuandura mapi) of Mbukushu women were decorated elaborately with bands of glass beads. Under these aprons an overskirt, consisting of from ten to twelve strings of ostrich eggshell beads, was draped over the hips of Kwangali women. In cool weather a cloak, made of several skins sewn together, was worn. Shambyu women had a large shawl (mwaye) draped under one arm and over the opposite shoulder. Baby slings were made from calf or goat skins. Mbukushu women had loin-cloths fastened to leather cords and when girls reached puberty, they were presented with a special leather apron (majambaro).

The everyday dress of men was less elaborate. San men only wore a triangular loin-cloth and a skin cloak, which was tied over the right shoulder and covered the back and chest, leaving the arms and the left shoulder free. Sandals were only worn during hunting trips. In this regard the special hunting sandals must be mentioned, which were extremely small and had the front point curled downwards in order to make running in deep sand easier. Khoekoen men wore a front apron, made from jackal or wild cat skin, while the back apron was a large triangular piece of soft skin; in addition a waist belt, a kaross of sheep skins or several jackal skins worked together, and sandals of thick skin were worn. The Dama wore a belt of hartebeest or kudu skin, to which the front apron of the skin of a small buck, and the larger back apron were attached.

The most important piece of dress of Herero men was a very long belt (ozongondja), wound around the hips, with its ends hanging down in front; it was a sign of wealth, and one of the loose-hanging ends served the purpose of a family register, as for each child, born to a man, a knot was made in the thong. If a child died, the knot was dissolved. Over the ozongondja, a front apron, extending down to beneath the knees, and a back apron, were worn; beneath the knees, a man attached leather straps with loose-hanging ends. Himba men

wore a belt (ekwamo), a front apron (oruhira), and a back apron (ombuku), held in place by a thong (ozohini), as well as sandals for walking.

Among the Kwanyama, leather belts (ekwamo) wound several times round the body, loin-skins, front aprons (eteta) of tripe of the large stomach of ox, and a piece of shaped skin, serving as back apron (onghutuva) were worn. Youths wore a horn-shaped black ox-skin tail (esongi) over their coccyx. Sandals (olukaku) were made from ox-skin.

Men in the Kavango region wore front and back aprons, made from a cow's stomach or the skin of a duiker, leopard or wildcat; this was held in place by a belt of ox-hide; rawhide sandals were worn during travels or while working in the bush. The Shambu had loin-skins without decoration, while the Mbukushu wore soft buckskin loin cloths.

Headdresses

Although the traditional headdresses have largely disappeared today, the elaborate head ornamentation, worn especially by some of the women in the past, clearly illustrates the significance of a headdress. It not only indicated the cultural group a person belonged to, but also the social status of the person within a group. San women usually kept their hair in its natural form, although sometimes the whole or part of the scalp was shaved clean; young girls usually shaved their hair off in the centre of the head. There was however, no difference according to headdress between married women and young girls. Pendants in various shapes, made of ostrich eggshell, glass and copper beads were often attached to the hair. Some women uncurled little clusters of hair and rolled them out with fat, making a fringe round the head; at the ends little pieces of wood, melon pips or glass and iron beads were attached.

Khoekhoen women apparently wore pointed skin caps. The former headdress of married Herero women consisted of a three-horned skin cap (ekori), decorated with ornamental stitching. At the back loose-hanging leather fringes were attached, which were covered with tin tubes; in front the skin cap had a hood, which was rolled up, except during mourning, when it was kept down, covering the face. Unmarried girls did not wear this headdress; instead they shaved off their hair, leaving only a small patch on top of the head, into which sinews were attached, ornamented with iron beads. As mentioned, the Herero-speaking people of the Kaoko area still wear traditional headdresses, due to their general conservatism. Himba-girls of pre-puberty age wear a variety of plaitlets, the specific shape and position being determined by the individual oruzo (patrilineal descent group) membership. Usually these plaitlets hang down over the faces of the girls. Just before puberty the girls' plaitlets are converted into loose untidy strands, covering the upper part of the face. After the initiation ceremony, the hair strands (ozondjise) are lengthened with bark fire and tied backwards, and the ekori headdress is put on their heads. It is made of tanned sheep or goat skin and has three leaf-shaped points, similar to the old Herero ekori, but with the points more rounded and not as high. After a woman has given birth to her first child the village head removes the ekori, and replaces it with the flat erembe headdress. If a woman dies, her ekori is handed back to her parents by her husband as a visual sign of her death.

Headdresses were of specific importance among women in the Wambo-speaking region, differing not only among the various groups, but also indicating the status and social position of an individual in the community.

Girls of pre-puberty age wore preparatory headdresses, which included the onhato (Kwanyama), the onyangha (Mbalantu, Ngandjera, Kwaluudhi) and the okufilwa (Kwambi, Ndonga). A mixture of fat, obtained from crushed seeds of *Ximenia caffra*, and bark of *Acacia reficiens* or red powder (olukula) of finely crushed wood of *Pterocarpus angolensis* was

rubbed to the hair; just before girls took part in the initiation rites (efundula/ohanga), another headdress-stage was entered, which was known as elende (Kwanyama), oshimbongola (Mbalantu), omulenda (Kwaluudhi, Ngandjera) or oluyaya (Kwambi, Ndonga). These headdresses consisted of sinews or plant fibre, attached to the hair, ornamented with either cowry shells, as in Kwanyama, or seeds of *Phyllogeiton discolor* (Mbalantu, Kwaluudhi, Ngandjera, Kwambi and Ndonga). During the efundula/ohanga rites the former headdresses were dismantled, and instead additional fibre or sinews were attached to the hair, which, in some cases, extended to the feet. Just after the initiation rite, the girls were referred to as brides, and corresponding headdresses, which the Kwanyama and Mbalantu called omhatela, were made. These consisted of *Sansevieria* fibre and hair, rubbed with fat and olukula-powder, and were characterised by five points, as in Kwaluudhi and Ngandjera is consisted of two plaits, suspending over the shoulders and wrapped in red-coloured palm leaves, and a special hairpiece at the back of head (oshikoma). These headdresses were sometimes worn for a considerable time after the initiation ceremony and marriage had taken place. When they grew unattractive, they were either removed or renewed. If a divorced Kwanyama woman remarried, the rear horns of her omhatela were joined by a horizontal stave.

Among the various people living along the Kavango river, headdresses were very similar, and consisted of a number of thin fibre strands of sisal or the roots of *Terminalia sericea*, which the Mbukushu referred to as yihiho, and a thick fibre plait (dimburunda = Mbukushu/ngara = Shambyu) worn at the back of the head. A mixture, known as munde, made from grass, finely crushed pieces of wood from the *Peltophorum africanum*, and fat of the fruit of *Ricinus communis* was applied to the hair. Glass beads or cowry shells (mbamba) were attached to the loose-hanging plaits. In later times wigs replaced the traditional headdresses.

Mens' hair was usually kept in its natural form, although in wet or cold weather a sheepskin cap with the hairy side turned inside, was worn among the Khoekhoen. Dama men wore caps of the skin of a jackal, and the animal's skull was often retained on the cap, which lent the headdress a fantastic appearance.

Herero men usually did not cover their heads, except during war, when ostrich feathers or the bushy tail of an animal was put on. Young Himba boys wear two short plaitlets, suspending from the top of their heads, while young men convert their hair into one long plait (ondato), worn at the back of the head. This is worn until they are permitted to get married, when two plaits (ozondato), are worn. After marriage a man's hair is attached on top of the head, and covered with a piece of cloth or skin, only to be removed during mourning.

Men in other parts of northern Namibia wore their hair according to individual taste, and no prescribed headdresses existed. Some preferred to have their hair shaved off partly, leaving little tufts of hair. Kwangali men sometimes twisted their hair into short strings. After contact with Europeans, the wearing of hats, made of grass and leaf fibre of *Hyphaene ventricosa* palms, became fashionable.

Personal ornaments

Today ornaments made of glass trade beads have become so characteristic of the Namibian people, that it is hard to imagine them as other than indigenous. Before they were introduced, women adorned themselves with necklaces of seeds of *Bauhinia*, elephant beans, reeds or ostrich eggshell beads. The art of making the latter beads is still practised by San women today in the following way: "The eggshell is broken into small pieces which are softened in water pierced with a small stone or iron borer. They are then threaded on to a

strip of sinew and the rough edges chipped off with a horn. Soft bark fibre is next twisted between the beads, making the chain very taut, and the edges are finally rubbed smooth with a soft stone" (Schapera, 1965). Although San women are regarded as the experts in manufacturing these beads, some Herero and Wambo women also made them. Ostrich eggshell beads are strung on single chains or very long chains, fastened around the waist or chest three or four times; they are also worked into more complicated ornaments, such as pendants worn on the hair, or they are used for decorating aprons, baby slings, bags, pouches, powder boxes, etc. In addition, ostrich eggshell beads were used for manufacturing the overskirts, worn by Herero and Wambo women. A similar type of necklace was made of fragments of a mussel, which the Kwanyama referred to as *onyoka*. Besides being very popular in the Wambo-speaking regions, these beads were traded to the Himba and Kwangali. Himba men used them for making the so-called *ombongora*-neckbands, which are still regarded as very precious, as an ox has to be paid for one such *ombongora*. Married men wear them throughout life, but in a loosened style if there has been a death in the family.

Beads for necklaces were further carved from various types of wood. One such example are the *orupapa*-beads, still carved today from the wood of the *tamboti*-tree (*Spirostachys africana*), worn by Herero women. They are made by men, and each carver has his own style. Other beads were made from the root of the *onenge*-shrub (*Cyperus longus*), known among the Herero as *onda*.

Khoekhoen women often manufactured beads from the resin of the *Othonna furcata* or *Sarcocaulon* plants, mixed with charcoal. The mixture was heated and shaped into a roll, of which small pieces were taken off, which were converted into beads. These were strung onto a piece of bark. Apparently a bundle of ten of these strings of beads had the value of a female goat when traded.

Of great importance were the various metal beads, made by Dama, Wambo, and Thwa iron smiths. The Ovambo especially journeyed south to the Herero, to barter their iron and copper products against cattle. Metal beads included iron, copper and brass beads; examples are the small, barrel-shaped iron and copper beads; slightly bigger, almost ring-shaped iron beads; small, ring-shaped brass and copper beads, and large barrel-shaped and cylindrical iron beads. The barrel-and-ring-shaped iron beads made by the Kwanyama, were used by themselves for the manufacture of necklaces and for decorating belts, aprons and fertility dolls. The Herero used these for necklaces, leg rings, bracelets and for decorating the *ekori*-addresses, while the Himba still manufacture most of their ornaments from these iron beads. One such example is the so-called *omatwi*, which is made from iron beads and pieces of cartilage of the ear of the calf, given to a man by his father upon his birth. Leg rings, worn by Herero women, which were joined at the back to form one solid piece, sometimes had the weight of up to 5 kg. Copper beads (*ouputu*) made and worn by the Ndonga on leather panels of women's ceremonial back apron and round the bottom of some skirts, however, did not seem to have been popular among the Herero. Small, ring-shaped brass and copper beads were worn by the Mbukushu along the Kavango on leg rings of animal hair. Similar bangles made from brass wire with brass beads were collected among the Khoekhoen during the nineteenth century.

In addition to the locally-made beads, glass trade beads, which were brought to Namibia by European and Mbundu traders since the eighteenth century, became increasingly popular for the manufacture of adornment. The Kwanyama had specific names for the various glass beads, which included white beads (*omole*), worn by doctors or master blacksmiths; black beads (*omusamba*), worn by girls, brides and pregnant women, also as a sign of mourning; blue beads (*onguluve*), worn by married women; green beads (*ondoko*), worn by married women and varicoloured beads (*omamanya*). The Ndonga apparently favoured red, large blue-white, small dark indigo and small black beads. In the Kavango region small and large black and white beads were favoured, which were used together with

other glass beads and seeds for making necklaces and ornamental bands, attached to back aprons. Glass beads were also worn by Herero, San and Khoekhoen women. Besides glass beads, Himba women who had no children or only one child, wore a neckband made from porcelain (ombware).

Bangles and anklets of leather, bark, grass, tail hair of antelopes or metal were formerly worn by all women. Khoekhoen men apparently also wore ivory bangles sometimes. Leather arm rings were usually manufactured by San hunters for their wives from a piece of skin of a killed animal. Bangles of bark and grass were worn by San, Wambo, Kavango and Yeyi women, who made them from the leaf fibre of the fan palm (*Hyphaene ventricosa*). The tail hair of antelopes, especially the wildebeest, was used for arm and leg rings by Khoekhoen, San and Kavango women, who had copper and brass beads wrapped around the coiled hair. Bangles of solid copper, iron brass, or metal wire were worn by Khoekhoen, Dama, Herero and Wambo men and women. Apparently some Wambo women wore up to 30 of these loose iron and brass bangles on one arm. Sometimes the iron or copper bangles took the shape of a spiral, wound artistically onto the arm by a specialist. Such pieces are known from Herero, Himba, Wambo and Kavango women. Anklets were made from metal beads, as was mentioned already, or of solid copper, as among the Wambo and Mbukushu. The anklets (engodo) made by the Ndonga, sometimes had a thickness of up to 3 cm and were very heavy. A woman with such adornments showed herself to be a person of wealth and leisure, for she was obviously incapable of the physical labour performed by most other women. Mbukushu women wore copper anklets of normal thickness, ornamented with designs.

Copper wire and solid pieces of metal were further used for manufacturing neck ornaments. Himba women who had more than one child, wore the ondengura, which is made of copper wire, while a father's favourite daughter wore a metal ring (orondo) around her neck.

Other objects of personal ornamentation mainly consist of whelk shells, ivory buttons and cowry shells. The white *Conus betulinus* shell, which was originally obtained from the East African coast, and made its way to Namibia through barter, is highly prized. It is worn either as a whole, as among the Himba, where it is referred to as ohumba, or only its top part, as by the Wambo and Kavango, where it is known as omba or mpande. Among the Wambo and Kavango it equalled an ox in price in the past, and only a king's daughter, noblewomen and women married to the king or a nobleman were entitled to wear these. Women in the Kavango-region often wear imitations of the whelk shell, which consist of medallion-like ornaments, made of porcelain.

Ivory buttons (ekipa londjaba) were regarded as important as whelk shells. They were made by button-makers, who cut the ivory tusk into pieces and buried them in the urinal area of his kraal. After remaining there for approximately a month, they were ready to be shaped. All the surfaces were smoothed with a sharp knife. Then a design was cut out on each piece, which then was rubbed with charcoal, to make it black. Apparently the juice of an aloe was also used for this purpose. Finally the artist pierced each button with an awl, and they were strung on a cord. Wealthy women wore these buttons around their necks or they were fastened to leather strips that hung from their belts. Cowrie shells were worn in necklaces, on the elende-headress of Kwanyama women and on ornamental straps and headresses by Kavango women. In the past Herero men sometimes wore flat sea-shells on their foreheads.

Besides ornaments, various powders and ointments were used for cosmetic purposes. In order to give the skin suppleness, the face and body was rubbed with fat, and powder was applied to prevent body odour. San and Khoekhoen women used a sweet-smelling powder (known as buchu), which was mixed by women from various kinds of aromatic plants, such as the leaves of certain mesemtypes, the roots of *Cyperus*, *Parmelia* and the powder of a

mushroom. This powder was kept in tortoise shell containers, which women carried on their belts. Fat was kept in horn containers. Herero women applied various mixtures to their body, which included otjize, obtained from seeds of the *Ximenia americana*, and otjizumba-powder, made from the bark of *Commiphora virgate*, while Himba women use the finely crushed twigs of *Nicolasia felicioides*. Ointment is kept in containers of ox horn (onya yomaze). Dried twigs and leaves of the *Mikania sagittifera* or *Spirostachys africana* are burnt in a wooden bowl (otjipwina), placed under the so-called otjihanda-frame. Clothes and blankets are spread over the otjihanda to absorb the fragrance.

In the Wambo-speaking region red powder (olukula) from wood and bark of the *Pterocarpus angolensis* and fat of castor beans (*Ricinus communis*) is applied to the body. In the Kavango-region this powder is referred to as rukura. It is also mixed with fat and a mixture of grass and twigs of *Peltophorum africanum*, known as munde. This ointment is kept in small gourds. As a way of colouring the face, the powdered bark (mayura) of a wild fig tree, together with fat, is applied.

Later Developments

The degree of cultural contact as well as the availability of western manufactured articles had an important influence upon the traditional dress and personal ornamentation of people. Initially the tendency was to reproduce traditional styles in cloth instead of skin. Later, during the 20th century, more intense contact with members of the European community caused the massive abandoning of traditional dress and adornment, but new styles have developed, which became just as characteristic as the old. One such example is the picturesque Victorian dress, worn by Herero and Dama women.

The dress originated in the times when the first missionaries arrived in Namibia before 1850. It was especially Emma Hahn, wife of the Rhenish missionary, Carl Hugo Hahn, who started changing the "state of nudity" among the Herero, settled at the mission station; by 1850 she had 40 Herero pupils in her sewing class already. Materials for the dresses were sent from England and Germany, and Emma received a Willcox and Gibbs sewing machine. While it was initially mostly the poor Herero (Ovatjimba), who had settled at the mission stations who adopted the Victorian dress, the general identification with the dress occurred only in the years after the 1904 war, when the traditional social, political and economic base of the Herero was shattered and a new tribal identity was needed. With the exception of the very conservative Herero, the wearing of the Victorian dress became widespread. Today the dress (ohorokueva) consists of the bodice (otjari), which is always short and joins the gathered skirt above the waistline, a collar (osengo), artistic stitches or lace insertions (ourenga), sleeves (omaoko), which are always long with neatly lined cuffs and are shaped in a unique way at the elbow, to allow the arm to bend comfortably. Some skirts have darts in the top tier (ombanda pokati), making it fit closely to the body, while others are gathered into the high waist. About half-way down to the hem a second very wide gathered tier (orema) is attached. Formely only the poorer women made their dresses of many different small pieces of material. Today these patchwork dresses have become a special fashion. Accessories worn with the dress include up to seven petticoats (ondoroko), a shawl (otjikeriva) and an apron (oruhira). Of importance is the cloth turban (otjikaeva), which is regarded as a transformation of the traditional ekori headdress, and the points which have developed over the years, symbolise the horns of cattle.

Besides the everyday dresses, most women possess the "national" dress, which is only worn during special ceremonies, such as the national days, when the graves of important leaders are visited. In the course of time three different colours have developed: red, which is worn by the followers of Samuel Maharero (otjira tjotjiserandu), white,

worn by the Zeraua people (otjira tjojjizemba), and thirdly green, worn by the Mbanderu (otjira tjojjingirine). The national dress is worn with a short black jacket. Most Herero women make their own dresses, and some women earn their income by becoming specialist dressmakers. It is most likely that the Dama women have adopted the Victorian dress from the Herero in course of time.

Among Wambo women another neo-traditional creation has emerged with regard to clothing, which is a piece of cotton cloth, known as ovambolapi, converted into skirts; it is striped, and its dominant colour is red, which is a traditional colour. Similar styles have developed in the Kavango region, where the old skin cloaks, knotted on the one shoulder and pulled through under the one arm, today consist of cloth. Women in East Caprivi wear a large piece of cloth around their waists, covering their ordinary dresses and extending to the ankles.

Throughout northern Namibia white plastic bangles, elaborately ornamented with engraved designs, are worn by women and some men.

STATUS QUO

The status quo with respect to dress, fashion and personal adornment is not well documented. The various projects identified below provide some concepts of the developmental needs in the northern regions, although this does not provide a comprehensive idea of the total developmental potential.

In 1987 a community-based conservation and development project was initiated by IRDNC at Purros, the dry-season base of a community of semi-nomadic Himba and Herero herders in south-western Kaokoland. Part of the project involves a craft market and the people of Purros have made many craft items, such as jewellery for sale.

A Himba community further north, at Orupembe, has requested help in starting a project similar to that at Purros. Some of the Orupembe women have expressed an interest in designing and making "ethnic" jewellery for sale. They are keen to adapt traditional Himba body decorations for a modern market and hope to produce necklaces, pendants, arm bands, belts etc. A small amount of wire and beads has been purchased for this initiative, and the first items are expected to be ready soon. The Orupembe project marks the start of an innovative grassroots initiative to harness the creativity of a group of Himba women and to make their skills marketable in the modern world.

Perhaps one of the most comprehensive plans involving the development of dress, fashion and personal adornment, is the Opuwa Arts Programme.

The majority of older people living in the Kaoko region still produce and use traditional dress and artefacts, although the educated youth no longer adhere to tradition despite being familiar with it. To promote tradition, this project aims at re-evaluating the traditional art forms as contemporary culture, thus encouraging their cross-cultural use both as fashion accessories and household utensils, where emphasis is placed on the identity of the producer and the aesthetic value of the artefacts.

The Opuwa Art Programme promotes a range of artefacts to enable a wide cross-section of the community to generate income, using skills they already have. This range includes wooden bowls, spoons, neck-rest, basketry and objects of dress and adornment. Belts are made of leather embellished with strips of plastic or metal beads, plastic fibres and glass beads, as well as bands of incised and painted plastic used both for belts and bangles, which has replaced the wood formerly used. Himba jewellery is of particular interest as it is made using locally available material such as ostrich eggshell, seeds and handmade metal beads and bangles, which would have typified African jewellery prior to the introduction of glass trade beads. As most of Namibia's peoples, with the exception of the

San, have abandoned traditional dress and adornment, it is imperative that craft production by the people of Kaoko should be promoted.

Among the San craft making is very much part of village life. When people gather informally to talk around a fire, it is not unusual to see women making ostrich eggshell beads for necklaces and pouch decorations. Every craft object, from the smallest seed bead necklace, to large beaded cloaks, is made with the same meticulous care. Although people do sell their crafts, they also use and wear them daily.

As an observer of village life, one cannot help but be impressed by traditions and standards of craftmaking that are so uniformly excellent, and have remained unchanged for so many generations. The ancient traditions of San craftmaking are continuing within the villages with continued care and high aesthetic standards.

RECOMMENDATIONS

In the present transition of the younger generation to a modern lifestyle, it is of great importance that links with the traditional culture should be maintained. This would be encouraged by programmes for the revaluation of traditional art forms as part of the contemporary Namibian culture. Art teachers throughout Namibian schools should make use of the indigenous art and crafts in their syllabi, and old people who still have the knowledge about traditional crafts should be consulted on a regular basis, to teach children.

In order to cater for the increasing number of tourists to Namibia, it is essential that the plans for outdoor museums and the sale of art and crafts of the peoples of Namibia be activated, as this will provide an incentive for more tourism, which should benefit many other sectors. Closely related is that there is a need for self-sustaining co-operatives to promote income generation and community development as well as the establishment of a network of export outlets in foreign markets, given that the market within Namibia is too limited to allow for a sufficient turnover to sustain consistent production. In this respect it should, however, be ascertained that no historical and traditional pieces of dress and jewellery, e.g. ivory buttons and whelk shells, as well as metal and old glass trade bead ornaments leave the country. All these should be included under a national act, protecting these objects from leaving the country.

Although there are some remarkable collections of indigenous pieces of dress and personal adornment in our existing Namibian museums, some of which date back to the beginning of this century, many more local museums should be founded, and in this regard it would be schools that could play a major role in establishing such museums.

Finally a lot more exhibitions, competitions and publications are needed to stimulate indigenous dress and adornment. Although research and display activities at the State Museum of Namibia have been directed to the traditional material culture of Namibia, of which dress and personal adornment is a vital part, there should be a lot more initiative put into this field.

9. POTTERY AND CERAMICS

Co-ordinator: Annaleen Eins, Arts Association, Potters 'Association of Namibia (PAN)

BACKGROUND

Except for traditional ware, pottery and ceramics in Namibia is in its infancy. Traditional pottery is made in the North in the Ovambo, Kaoko, Kavango and Caprivi areas. This production has been partly researched by the State Museum which also has a small collection of pots. Contemporary pottery has been pioneered over the last several years by people like Doreen Hildenhagen and Jenz Kyhl. However, despite the formation of the Potter's Association in 1987, which has held yearly exhibitions since 1988, no collections of contemporary pottery and ceramics exist in Namibia.

Clearly, traditional and contemporary pottery and ceramics face different developmental and promotional constraints. What they do share is the common need for development as both are an art form and a source of income.

STATUS QUO

Traditional potters living in Ovambo, Kavango, Caprivi, and Kaoko are making traditional, functional pots for storage of liquids and grains and for cooking and serving of food. Local clays are used which are dug from river banks and fired traditionally in pits with wood, dung or grass. This produces low temperature, bisqued ware.

Individual town potters use mainly electric, but also gas and oil kilns. These are mostly part-time potters, very few of whom make a living entirely from pottery. They mainly produce stoneware, earthenware and raku which is functional and decorative ware.

As far as teaching and marketing of pottery and ceramics goes, much remains to be done. Part-time classes are held at the Department of Fine Arts of The School of the Arts, University of Namibia, Windhoek and at one or two private studios in Windhoek, Swakopmund, Otjiwarongo and Caprivi. As for traditional work, skills are passed down informally in families. Individuals sell at street markets in Windhoek and other towns. The Namibian Crafts Centre rents stalls where potters can sell and shops take a small amount for sale. PAN holds yearly exhibitions at the Namibian Arts Association and stalls at the Christmas Fair. From an entrepreneurial and marketing perspective, apart from the activities of PAN, little is being done.

PAN is a crafts association which aims at improving standards. Making expertise and know-how available to all sections of the community, PAN holds regular adjudicated exhibitions at national level to stimulate potters and to promote pottery/ceramics to the public. A regular newsletter is published and members receive the "National Ceramics Quarterly". Workshops are also held by local, visiting and invited potters from elsewhere.

But despite the activities of PAN, existing facilities for the promotion and development of pottery and ceramics in Namibia are inadequate. No local materials - clay, equipment and glazes etc - are available and everything must be imported from South Africa through a local outlet in Windhoek.

Up to now research has been done from an ethnographic point of view by museum staff and several publications exist. Some research on clays from a geological standpoint has

also been done. This mainly relates to traditional pottery and clays used by potters in the North.

RECOMMENDATIONS

From an immediate and practical point of view, both contemporary and traditional pottery and ceramics would benefit from solutions to the following problem areas:

There is a lack of expertise and know-how.

There is a lack of raw materials like clay and glaze materials, which could be mined and processed in Namibia.

There is a lack of equipment such as wheels, and kilns, which could be manufactured locally.

There is a lack of research-into history, status quo, development as well as appropriate technology. Perhaps a survey could be made of remaining traditional potters in the North and the need for their work established. Many questions need to be answered. Do they still have an adequate market? Does it need to be protected, as in Malawi from competition from cheap imported enamel ware and plastics? Could Namibia train entrepreneurs to make simple plant pots, cups, saucers, plates, dishes and casseroles? Would there be a local market for such ware? What is the position of the contemporary artist/potter in our society? What opportunities exist for these peoples?

There is a lack of documentation of pottery methods clays, glazes, treatments, fashion used by Namibian women.

There is a need for a permanent exhibition of examples of craft to encourage and inspire scholars, students and potters.

10. SCULPTURE AND CARVING

Co-ordinator: Annaleen Eins, Arts Association

BACKGROUND

For at least two thousand years traditional African sculpture supplemented by oral history, served both as the principal means of social and religious communication within different groups of people and as a link from generation to generation. In the absence of written languages in most traditional cultures, these objects comprised, for Africans, a symbolic language in sculptural forms. For the peoples of traditional Africa, sculpture served a function similar to that in Western culture of books of literature, law, religion, history or education. The significance of each work, therefore, derives not merely from its tangible form or its aesthetic merit, but equally from the concepts and beliefs that it embodies.

“Every work of art” says old Africa, is like a silent word. “Everything speaks. Everything around us imparts a mysterious enriching state of being.”

The past decades have witnessed the systematic destruction or disappearance of most of the great traditional initiatory and craft centres of Africa. This happened for several reasons. Firstly, due to colonisation policy with its usual and universally applied tendency of effacing systems of values and indigenous customs in order to replace them with its own. Secondly, the promotion of trade by chambers of commerce, supported by authorities, harassed the craftsmen and drove most of the workshops out of business.

Since independence the modern African artist has been struggling to assert himself. His search for authenticity and originality is both difficult and poignant, for it is not always free from outside influence.

Ideally no doubt, they should be able to return to the very roots of African tradition by seeking instruction not so much in technique as in a way of “tuning in” to the world. Each object from the past is like a silent word. Perhaps the young artists of today, more sensitive and more receptive than most people, will be able to hear this silent word: “Learn to listen to silence”, says old Africa”, and you will discover that it is music”.(Amadou Hampate Ba, excerpt from the *Unesco Courier*, Feb. 1976)

The history of sculpture in Namibia reflects a functional craft, traditionally, by the different culture groups in each area.

Sculpture as a secular art is little known amongst the traditional indigenous peoples of Namibia and as far as can be ascertained from historical reports it only came into being by outside influences such as the Europeans during different colonial occupations, the influence of Zambian related families and refugees in the Caprivi and Kavango areas and the influence of Angolan families and refugees in the Ovambo and Kavango areas.

Some of these carving and sculpture influences and trades have been handed down to children in certain areas, for example, people of Caprivi and Kavango who in some instances have evolved their own kind of craft and sculptures but which do not yet reflect what could be called a typical Namibian culture.

Far too many of the present sculptures still reflect the mass production of curio-airport art quality. Especially in the Kavango Rundu area, we see the detrimental influence of concerns like FNDC which encouraged mass production of certain tourist popular airport art curios without any meaningful art education and imaginative development of an own unique style of expression.

These effects can only be improved upon or counteracted by regular workshops, films, videos, travelling exhibitions which reflect a high standard and individuality, competitions, training at art schools, libraries, publications of art magazines, etc.

STATUS QUO

Carving and wood engraving as a functional craft in Namibia can be seen in the collections of ethnological material at the State Museum Windhoek, the Swakopmund museum, Rundu Museum, Grootfontein and Tsumeb museum. A collection of these crafts is also in the Finnish Missionary Society Museum in Finland. Beautiful examples of these works are also owned by curio shops and private collectors in Namibia.

Traditional, beautiful handcrafted work can be seen in the Caprivi, originally serving primarily utilitarian purposes in the homes, for example eating bowls, spoons, plates, cups, walking sticks, tables, chairs, etc.

The influence of the Zambian related families across the border of the Zambezi brought an awareness of the commercial value of these articles as did the first influx of tourists who bought these articles for their curio and collectors value (mainly Lozi influence).

The Caprivi Art Centre under the directorship of Mr Moses Nasalele provides a centre in the heart of Katimo Mulilo where visitors and tourists can buy these crafts. The stalls are mostly run by women, who act as agents for the different artists who bring their works for sale.

The main object of the Caprivi Art Centre was to give the tourists a central point to buy carvings, pottery, basketry and curios and also a meeting place and contact point for themselves.

The Centre visualised the building and outlay of the whole plot around the art centre and market as a kind of open streetmarket, meeting place for both inhabitants and tourists.

During the last six months the drama and dance groups have suddenly demanded to have a share in the art centre's facilities although they have never contributed anything towards the creation and upkeep of the centre. A constitution is envisaged which will allow the merging or co-operation of both, art, craft, music, dance and theatre.

The exhibition of the Standard Bank Namibia Biennale by the Arts Association was the first venue for an exhibition - pottery workshop, theatre and dance.

The Caprivians have been so successful because this project is completely community based.

Problems seem to have been had with the very strong political division of SWAPO and DTA with certain cultural groups demanding accommodation just because they belong to the party presently in power. The Caprivi Art supplies have some Namibians working and learning there but mostly consist of Zambians.

Community based cultural promotion and development is something which should be given support. Two of Namibia's most disadvantaged minorities are in the formative stages of developing community based organisations. These two groups are the Bushmen and the Himba.

In the Nyae Nyae region Bushmen culture is still very much in evidence as can be seen through the production of traditional crafts for both sale and personal use, trance dancing, the use of traditional medicine, and story telling etc. Due to the strong emphasis in Ju/'hoan society on the rights of the individual, the major constraint at this point in time is the development of a wider community consciousness which will allow for both the continuation and growth of these cultural traditions and empower the population in their interactions with other cultures in Namibia. This process could be facilitated through the

construction of a community centre in the regional centre of Tjumlkui which would provide a venue for community organisation and cultural activities, a central point for the marketing of crafts and instruction in their manufacture. A centre of this nature could also be utilised as a venue for cross fertilisation with respect to bringing in other Bushman groups from throughout Namibia for instruction and information pertaining to skills which they have lost through the dispossession of their land.

There are individual Ju/'hoan artisans within the Nyae Nyae region renowned for particular skills such as woodcarving. These specialists produce works singularly evocative of the land and its animals. The ancient traditions of Ju/'hoan craftmaking are continuing within the villages with continued care and high aesthetic standards.

Plans are also being made in the Kaoko region for the establishment of a self-sustaining co-operative under the auspices of the proposed Opuwa Art Centre. Opuwa is the administrative centre for the Kaoko Region in north western Namibia. Its population consists predominantly of local Herero, Himba and Zemba people, a small Ovambo community and a minority of educated outsiders who occupy specialised posts.

There has been virtually no development in Kaoko since independence and it is hoped that the establishment of the art centre and self-sustaining co-operative will provide an incentive for the initiation of further community based development.

The emphasis in craft marketing will lie in jewellery and carving, however, the centre itself would function as a forum for income generation and community development, where the cultural activities would be aimed at re-evaluation of traditional forms of art, music, dance and drama as contemporary Namibian culture.

In the Kavango region, little shops and selling shades have been put up along 75 kilometres on the Rundu tar road. Furniture carving is also produced - often of a remarkable quality. Unfortunately the design carved on the furniture, masks etc. are direct derivatives of Zambian designs. It is hoped that with time and enough impulses and art education, a carving design will evolve which is of a better artistic quality and a breakaway from the overstylised rigid, repetitive replicas used at the moment. Interaction could be encouraged with artists developing designs which can then be executed or used by these master carvers.

Most of the other carving work in the Kavango area is unfortunately of the curio-airport art quality. Designs are repeated repetitively and totally lose any quality of own personal artistic expression.

Research should be done into the origins of the few very skilled and artistically valuable produced works and reason why such a flood of airport art is produced in such a concentrated area?

Interviews done during 1991 in the area revealed some answers:

Only carvers who produce this kind of "recipe" art have their products sold in the FNDC shop.

As soon as a carving or sculpture looks unusual or different it does not sell or is not selected for the shop in Rundu.

If my neighbour is doing good business two miles down the road, I try to copy his work so that I can also sell more"

Commercially the Kavango carvers have had to reduce the prices of their works to about half as compared to the flourishing time they experienced during the UNTAG period, (this being the main road to the north). This has also been due to the declining tourism since Independence.

RECOMMENDATIONS

The following issues are listed for general consideration. Effectively addressing such issues will contribute to promotion of sculpture and carving in Namibia.

Materials are difficult to find in Namibia and although one would like to use indigenous materials for sculptures it would help to research the possibilities of importing stone from neighbouring countries like Zimbabwe or S.A.

Implements and tools are not freely available in Namibia. This need must be addressed.

Because sculptures are heavy and costly to transport some financial assistance is needed to put up exhibitions and take part in group exhibitions or craft expos.

For larger sculptures the prices people are prepared to pay are too low and do not reflect the actual costs of production and time of creation. Funding could be used to carry artists over the production time period.

A pension scheme for artists is needed.

Indepth research on one or more black artists - to use as a basis for stimulating and encouraging other artists from black community - in the form of catalogue publication would be very useful.

Classes in sculpture at art schools should be open to African art and be presented by people with the know-how and love of the subject. The spectrum should be broadened to jewellery and different mediums in sculpture eg. clay, wood etc.

At least 1% of the costs of public buildings should be applied to beautify entrances and buildings with sculptures, fine art, and crafts from the local population. This could be done through legislation!

More cultural exchange promotions and exhibitions are needed: from Namibia to the outside world; from the outside world to Namibia. Workshops with widely mixed participation of artists from abroad and from Namibia are also needed.

Art education in schools must reflect these needs.

Art competitions to measure work and quality against other artists should be established and prizes awarded to stimulate quality and participation. Visits and study programmes for artists to other countries to experience art outside our borders at first hand. Workshops in Namibia and lectures on return after these visits should be funded.

The National Art Gallery of Namibia should be established with large permanent collections of high quality to encourage art consciousness and to further art generally. 1% of G.D.P. to buy artworks for posterity which should be housed in public collections and galleries of National Art gallery. Visits by schoolchildren to National Art Gallery and through medium of video, films, television, lectures, etc. and travelling, etc. should be encouraged.

The general public should be made more aware of the value of good art, to raise the appreciation of art and stress the spiritual and educational value of art and artists in every community.

Curio-shops, craft markets, street-markets generally sell the tourist orientated crafts or cater for the person looking for an original handmade present for a friend. The discerning tourist or collector comes to the National Art Gallery looking for the crafts and arts of quality. A shop selling the more art orientated works should be part of the National Art Gallery where works can be selected to represent the different regions and to avoid the enormous commissions paid to agents.

In the outlying regions like Ovambo, Caprivi, Kaoko and Kavango where very many carvers, sculptors and craftsmen live and work and the commercial selling of these crafts are the only way of earning a living, at the moment a great feeling of depression can be felt.

Tourism is practically non-existent. Prices of crafts since the days of UNTAG have reduced by two-thirds.

A farmer in Tsumeb has three Kavango carvers working on his farm whom he taught the basics of Root-sculptures (Amazon-South America). Some of these can be categorised as art works, which bears out the point that with the right stimulation and workshops the quality can be improved. But a great danger exists when the agents fall into the habit of mass production for financial gain at the cost of quality.

The above suggestions may adequately address the general needs of sculptors and carvers in Namibia as a whole. However, perhaps Caprivi and Kavango regions present specific problems which need to be addressed:

What is needed in the Caprivi

Workshops of a high quality to convey the idea of what the difference is between arts and crafts, or crafts and curio.

Assistance with bringing their products to the market place eg. Streetmarket Windhoek, Craft centre, National Art Gallery.

Agent fees are usually exorbitant. Proceeds, in the main, go into one man's pocket. Fees need to be regulated.

Encouragement of artists through art and craft competitions, exhibitions and participation in craft expos.

Revitalising the tourist trade.

Keeping the environment intact in so far as the trees, palms, plants, claypits, etc. are concerned.

There seems to be no awareness amongst the population that if you use the natural resources available e.g. trees and palms, it is your sacred duty to replenish what was used. This is because the environment and natural surroundings are still fairly intact and have a kind of paradise quality which makes the idea of devastating destruction or extermination seem an impossible concept. Nevertheless if population growth has to be accommodated and the only means of making a living is crafts through the use of natural materials - the probability looms larger and larger.

Research should be done to make contact with all the people practising crafts, especially in outlying villages, and good examples recorded.

What is needed in Kavango

Workshops, by artists to upgrade the quality, encourage individualism and produce works that could be displayed at fairs, exhibitions, competitions and craft expos.

Care should be taken and an intensive forestry programme started with the community using the wood in Kavango. Dolf or teak wood are sold in large stacks for firewood, to increase earnings which will surely become an environmental hazard. Permits to cut wood which are only valid for a certain period exercise some control but the Blackwood tree is already nearly extinct. The artists in Caprivi are aware that the local population does not have any understanding of conservation. This aspect should be included in workshops. Awareness needs to be created, maybe through closer liaison with the Forestry Department.

1 1 CHILDREN'S ACTIVITIES

Children in Namibia inhabit different worlds. There is the world of the home and family, and that of school; life on the farm and in town; the modern and the traditional; Western videos and traditional games; exile and return.

Not all Namibian children experience all these diverse cultural influences, but the impact of a rapidly changing society on children must not be underestimated. In the efforts of our nation to achieve national reconciliation we must never lose sight of the fact that, ultimately, it will be our children who will hold us accountable for our endeavours. Children's activities are too often seen as "play" whilst the adult world is gainfully employed. But children's play should be viewed as more than a child-like reflection of their parent's culture.

Children have access to many traditions, but they have little access to facilities for developing their own creative expression, for giving voice to their visions and dreams. Moreover, the authoritarian structures and practices of the colonial education system have suppressed children's initiatives. The rights of children in Namibia are protected by the Constitution but need to be enhanced by greater support from the community.

What follows is some food for thought. The cultural activities of our children are perhaps the least documented. Some traditional activities among children in Namibia are described below. This is by no means an equitable cross-section and a reflection on the limited documentation on children's activities.

TRADITIONAL ACTIVITIES AMONG CHILDREN IN NAMIBIA

Ovambo

At an early age children were taught traditional dances and songs. They would also play the drums and enjoyed skipping. Moonlight was a time for play and frog hunting. When there was no moon, boys hunted birds with their bows and arrows. The boys milked the cows and chanted rhymes about the cow they were milking.

Girls made dolls from tags, egg shells, double makalani palm nuts or clay. They would carry them on their backs and play 'mother'. They would sometimes take food and cook it on small fires. They learned to make clay pots, weave baskets from palm leaves and made beads from seeds. They worked in the fields, stamped the mahangu, collected wood and wild berries. The boys would take the goats and cattle to graze and to the waterhole. They made bows and arrows and a type of kerie which they used to stop the animals from going into other neighbours' fields. While they watched over the goats and cattle, they made clay animals like goats and bulls and had 'bull fights'. They also made bulls from certain tubers, using thorns for horns. They also carved objects, e.g. cups, from wood.

At harvest time, the girls made a small home of grass and stayed there to look after the mahangu until the harvesting was over. There they would play 'house' and cooked food while they were on duty. The boys would make 'kraals' and animals from clay and hunted birds which they enticed with water. At night, in the rainy season, the boys would go fishing. Berry-picking was done by groups of girls from nearby villages. They carried their baskets and sang special songs for the occasion. Boys collected the marula fruit. The girls would sit around the heap of fruit and extract the juice to make marula beer.

At night the children usually sat around the fire with the grandparents to hear stories and oongone (proverbs). Parents would tell the children about their traditions while they made the beer and the ontaku (mahangu and water).

In summer the children would sit in groups with the elders of the village to plan the work - when to plant and when to harvest. If they worked hard, the elders would kill a goat or ox to prepare a feast for them. To show manhood, boys had to find salt from distant salt pans.

Kwangali

Boys did the herding and were messengers. Girls helped their mothers with domestic affairs. From the age of three, all children were given instructions on proper conduct and at six years were given responsible duties. Boys and girls often played together. They played team games and games where they imitated adult life.

The boys learned skills at fishing, hunting and tending the livestock. They were given small bows and arrows, but at ten were given larger ones as then they could do a man's work. All children made up weeding parties to clear their mahangu or mealie fields.

Mbukushu

Children would play the marriage game, 'mashasharua'. Children and adults played Wera, a game where stones in small holes in the ground represented cattle (now it is a board game), Other games: Manyombo and fungu-fungu, both guessing games; Kapose, a game of strength; Digrombora, rope jumping; Kujindo, a form of water tag; high jumping.

Boys would play hunting games and games of skill, like spearing tubers. Girls made dolls from rags or from millet stalks.

Bushman

Melissa Heckler, NNFDN

At a distance from a Ju/'hoan Bushman Village, the scattered sound of high sweet children's voices seem to say "We are here, there, everywhere". They are; little girls and boys dance circles around women going to gather food or firewood in the bush. Smaller children, two or three years old, sit astride the shoulders of their grandfathers, or great uncles, crowing jubilantly as they pass on their way to fetch water. Older boys, with a flock of attached three- and four-year olds, drive cattle from the kraal, and later, help with milking. Children of six or seven years and older sit in small groups of adults helping with craft making.

All day long clusters of children of all ages move from one game to another. In one superficial count there were at least nine different games played over three days. They included games which evolved from making toys like bows and arrows, cloth-dolls, cars, tiny stick kraals and villages, to running games, djanni, stick throwing contests, and more. When new materials - including paper, crayons, plastic animals, and a beach-ball globe were introduced, children pounced on them in a creative frenzy of activity and sharing.

Over the next few days, many new games burst onto this already richly textured playing field. (These same materials galvanised the adults as well - they gathered around the fire, expressing combinations of astonishment, hilarity, and an eagerness to learn equal to their children's.)

Ju/'hoan children are present when arguments break out and are resolved through animated group discussions. They are present when critical political concerns are aired and acted upon. And whenever a story is told, there is a fan of children spread out at the storyteller's feet, or nearly in his/her lap, drinking in the story, image by image. Children

know first hand about sickness, hunger, sorrow, birth and death. And late at night, when there is a dance, the children are gathered around the fire, tucked and folded between adults. When their healers speak to ancestors and spirits, seeking or casting out their ambiguous attention, children are part of the reweaving and restoring of life's balances.

Children are here, there and everywhere in the vitally nourishing life of a Ju/'hoan village.

RECOMMENDATIONS

As a start, a children's art centre should be established in each region. These would be resource centres, and places where children and teachers could get involved with music, drama, arts and crafts, preserving traditions and developing new ones in the following suggested ways:

Music

Making/using traditional musical instruments:

Musical plays.

Choirs.

Composing of songs.

Keeping alive traditional songs of Namibia.

Dance.

Correlated with drama, art and craft.

Drama

Keeping folklore alive:

Acting of traditional tales/rhymes/poems/proverbs.

Correlated with music/art/craft and community theatre groups.

Art and Crafts

Drawing, painting, printmaking, woodcuts, lino cuts, sculpture, pottery, toy/making, puppetry, silkscreening, weaving, basketry, batik, tie-dye, fabric design, jewellery.

Workshops

For teachers to encourage art activities in the schools.

To encourage the continuance of traditional crafts and a high standard of workmanship.

For further recommendations see also "Youth Drama" above in Part III section 1 on Theatre.

1 2 LITERATURE, WRITING, PUBLISHING, PRINTING AND BOOK DISTRIBUTION

Co-ordinator: Jane Katjavivi, New Namibia Books

BACKGROUND

Literature

Henning Melber

"Until recently the culture expressed and created by the Namibian people did not rely mainly on the written word but almost exclusively continued the established tradition of oral praise poetry, tales and songs as expressed in the different vernaculars. Only gradually, over the past few years since the mid-1970s and in the course of their struggle against the oppressive colonial system, has the formerly exclusive white domain of literature become a field in which Namibians have started to articulate themselves. This literature has deliberately entered the world of the written word not as an endeavour in the field of fine arts, not as art for art's sake, but as a historical product of a long and bitter liberation struggle. A literature inspired by the clear aim of propagating emancipation from the yoke of colonialism addressing the Namibian cause to both fellow-Namibians and the international community. A literature born out of the will and ambition to disrupt the hierarchy of colonialism.

This literature has emerged almost exclusively under the umbrella of the South West Africa People's Organisation (SWAPO of Namibia) the national liberation movement representing the absolute majority of the Namibian population. In the course of creating and applying alternatives to the colonial system, Namibians abroad have acquired skills and formal educational standards to an extent which has been denied to them at home. By the mid-1970s, SWAPO could proudly present a record of having educated under her auspices and within her ranks more Namibians on a higher secondary and tertiary level than had the South Africans during the whole period of their colonial administration of the territory.

And those Namibians educated within the ranks of SWAPO at various places all over the world also started to make use of the newly adopted foreign language of English as a means of literary expression, to create a literature of the new Namibian nation in the making....The literary products emanating from this new Namibian identity born in the liberation struggle represent a new era of written Namibian culture. They can be classified into two main categories: biographically inspired prose and poetry. Furthermore, it is hardly surprising that these publications so far have all been printed abroad.

Recorded, transcribed and, finally, edited life-histories of Namibians involved in the struggle for liberation were the first attempts at expressing genuine Namibian ambitions in the field of literature. They document the oppression and resistance in terms of political commitment and individual but representative experience."

("The Namibian Literature of Combat" in Davis (Ed), Crisis and Conflict: Essays on Southern African Literature, Proceedings, XIth Annual Conference on Commonwealth Literature and Language Studies in German-Speaking Countries, Aachen-Liege, 16-19 June, 1988).

Dorian Haarhoff

"From the outset indigenous Namibia literature proclaimed a nascent nationalism in its exploration of the related themes of exile, home, resistance and liberation. Such a literature, the result of a double colonial overlay of a twice-colonised colony, has only begun to emerge in autobiographical and fictional form during the last two decades, though its origins date back from the German colonial period (1884-1915) when Hendrik Witbooi's *Die Dagboek van Hendrik Witbooi* (1929) propagated national sovereignty in flamboyant biblical rhetoric. Such polemic, (including the Biblical cadences) is prelude to the literary texts that express the politics of the liberation movement and the emergence of SWAPO (South West Africa People's Organisation) in 1960 as the co-ordinator of the struggle.

The two first published literary texts were the political biographies of those who had assumed leadership of that struggle. Dennis Mercer's *Breaking Contract: The Story of Vinnia Ndadi* (1974) and John Ya Otto's *Battlefront Namibia* (1982). In addition there is a third work, a thinly veiled fictional autobiography in German, *Die Zweitausend Tage Des Haimbooi Ya Haufika* (The Two Thousand Days of Haimbooi Ya Haufika) (1988). The author, Helmut Angula, a SWAPO activist since 1963, later held the portfolio as SWAPO representative at the United Nations and is now Minister of Fisheries and Marine Resources. Another autobiography in German, *Wir Kinder Namibias* (We the Children of Namibia) (1984) is unique in that its joint authorship involves a husband and wife team (Magdalena and Erastus Shamera) writing alternative chapters. That these texts should appear in German is one of the ironies of independence. Then there is one novel, *Born of the Sun* by Joseph Diescho, a Namibian in America. Poetry written in exile has also been collected in two volumes, *It is no more a Cry, Namibian Poetry in Exile* (1982) and *Through the Flames: Poems from the Namibian Liberation Struggle* (1988).

Breaking Contract and *Battlefront Namibia*... originate from growing dissent and form part of a fighter-literature dealing with the realities in the lives of the majority of Namibians who laboured under the yoke of a restrictive regime... These works demonstrate the beginnings of an alternative historiography and the developments of a national response... In this body of literature retelling the disaster of a hundred years is a means of reformulating identity and as such it is related to one of the dominant themes in African literature - 'Let my people go'. It is a literature that prepares for independence and the ultimate denial and death of the metropolitan imposed frontier and its successive metaphors...

Namibian literature still needs to sing the song of individualised everyman with a rich tonal resonance and an imagery that is startlingly and peculiarly Namibian... In order that such a post-independent national literature emerge between the Orange and the Kunene it might be necessary that writing be separated from fighting and the writer from the role of party propagandist praise singer."

(*The Wild South West: Frontier Myths and Metaphors in literature Set in Namibia, 1760-1988*, Witwatersrand University Press, Johannesburg, 1991. Counter Appendix: Fighting and Literature - The origins of Indigenous Namibian Literature, pp. 224-35.)

Other Writings

Alongside the development of nationalist inspired poetry and life histories, has been the development of two other forms of Namibian writing - the overtly political and the academic. Again, both these forms have developed mainly under the auspices of SWAPO and within the context of the national liberation struggle. Young Namibian men and women in

exile, trained in universities in the East and West, have expressed their political analyses of the Namibian situation in articles, conference papers, and sometimes in book form, such as SWAPO's *To Be Born a Nation* (1977).

Those who went on to postgraduate academic study have produced a growing number of dissertations and theses on Namibia. Thus, a body of academic literature written by Namibians about their own country and its history, is also beginning to develop. The majority of these theses are within the field of education. However, there are a few notable ones outside education, such as Peter Katjavivi's "The Rise of Nationalism in Namibia and its International Dimensions" (1986) which has been published in an abridged form as *The History of Resistance in Namibia* (1986); and Kaire Mbuende's *Namibia, the Broken Shield: Anatomy of Imperialism and Revolution* (1986). A new historiography is being developed by writers such as Freda Nela-Williams, *Pre-Colonial Communities of South-Western Africa: a history of Ovambo kingdoms 1600-1920* (1991) and Wolfgang Werner "A Socio-Economic History of the Hereros of Namibia 1915-1950" (1990); and others.

Not surprisingly, given their connection to the national liberation movement, most of these writings, whether political, academic or poetry and autobiography, have been published outside Namibia. Most of them are in English, one or two in German. A vibrant literature of resistance in Afrikaans also developed within Namibia, however, published in church magazines. This still needs to be collected and made more widely available.

Oral Literature

The rich tradition of oral literature, expressed in song, poetry, folk tales and story telling, has still to be properly recorded. Although through colonialism, many Namibians have become alienated from their traditions, especially in the urban centres, traditional forms of expression are still very strong in many communities. Moreover, although colonial rule devastated many communities, it was actually quite short in time and until recently there were people alive who had lived through the wars of resistance of 1904-08 and passed on their experiences to their children and those around them. It should also be noted that oral literature is not static. It is a means of passing on historical information, customs, visions, religious and spiritual values. It incorporates the precolonial as well as the colonial experience. It records resistance to colonialism and transcends the painful realities of daily life.

Publishing

Within Namibia, publishing has been a very small industry. The ELOC Church Press is the oldest publishing house in the country. It holds the painful record of its presses having been destroyed three times by the South African armed forces because it was considered subversive. Its publications, while mostly church related, formed one of the few outlets for expression of opposition to colonial rule within the country.

Gamsberg publishers, established in 1978, originally developed to serve the education system. They have concentrated on educational books, and only 10% of their publications are aimed at the general public. Nevertheless, within the framework of the Bantu Education system, they have published books in local Namibian languages, including some literature and poetry. They have developed a body of translators and editorial and publishing skills in the local languages and in Afrikaans and German.

Printing

The printing industry in Namibia has been dominated by the German firm of John Meinert, established in 1913. For a long time, this was the only newspaper press in the country. While the quality of its printing was good, it has printed few books, most of its business being newspapers, reports, and individual publications for associations. Much of Namibia's printing has been (and still is) done in South Africa.

The Namibia Scientific Society has published scientific texts, mostly in German. And in the 1980s, the National Archives published an important series of historical writings by Namibians.

Book Distribution

There have never been many bookshops in Namibia. The conventional wisdom amongst people in the book trade is that Namibians do not buy books. The German-speaking community are the greatest book buyers, and the two best bookshops in the country (in Windhoek and Swakopmund) rely heavily on sales of German-language books. Most of the bookshops are in Windhoek and Swakopmund, with one or two small ones elsewhere, such as Oshakati and Rundu, although these concentrate on school supplies.

The bookshops in Namibia have an extremely limited range of titles. The Bucherkeller (Windhoek) and Swakopmunder Buchhandlung have the widest selection and will order books requested by customers. But the whole range of political writings on Africa, the Third World, development issues, women's issues, etc. are largely absent. By comparison with South Africa, where censorship has been so extreme, the bookshops in Namibia are impoverished. By comparison with Botswana, which has a smaller population than Namibia, even though English is more widespread, Namibian bookshops are also poor. African literature, and comparative cultural expressions from around the world, are mostly missing from Namibia's bookshops. CNA, the South African book and stationery chain store, has branches in Namibia. Its buying is still done in South Africa, however, and it appears extremely reluctant to carry books written and published by Namibians.

Book Promotion

The Namibian Children's Book Forum has been the only campaigning organisation that has tried to encourage the writing and publishing of books in Namibia (in this case children's books). It awards prizes in children's books in local languages and German, English and Afrikaans.

THE STATUS QUO

Since Independence, the literary, publishing and printing world has opened up somewhat. The new atmosphere of freedom is encouraging more Namibians to express themselves. Much of this new wave of stories and manuscripts is still unpublished. Much of it still reflects the liberation struggle. Indeed, there are many stories still to be told before that experience can be relegated to history. The successes and mistakes, the triumphs and the pain, have yet to be told in full. Many of the people involved in the liberation struggle are busy now with the running of government and management of the economy. This allows space, however, for a new generation of young writers, some of whom grew up in exile, and have returned to a foreign homeland, to express themselves.

There are various oral history projects aimed at retrieving and recording Namibian history in its widest sense, that is including past events, customs, traditions, folk tales, praise songs, etc. These include the Oral Tradition Workshop, Bricks Oral History Project, Herero/Damara Oral History Project, amongst others. Some aim to retrieve historical information from missionary and colonial archives in Europe. Others concentrate on interviews with Namibians to record memories before they are lost. It is intended that material collected through these projects be made available in the form of publications, TV and radio programmes, and be included in the changing school curricula.

In 1990, a new publishing company, New Namibia Books (NNB), was established, with the express aim of 'building peace, justice and unity in Namibia, the promotion of Namibian literature and culture, and the development of new books for the new education system'. It acts as agent for Heinemann publishers and Zimbabwe Publishing House, but it is an independent company. NNB has so far published three titles, one of which is a children's book about the Namib Desert. It has six other children's books in production, some educational books and other stories, poetry, religious and educational writings by Namibian writers are planned.

Longman Namibia was also established in 1990. Its sole Director is Michael Peacock of Maskew Miller Longman of South Africa. It is concentrating on educational texts, although it has published a new collection of poetry by Mvula Ya Nangolo, and the first new history book for the schools, *UNderstanding History*

In early 1990, Gamsberg joined with Macmillans to become Gamsberg/Macmillan (each company holding 50% of the shares).

The Build a Book Collective was established in early 1991. This grew out of a workshop held in Windhoek in October 1990 which brought together teachers, writers, illustrators and community workers to try to develop children's books for Namibia. It is co-publishing five new children's stories set in Namibia with New Namibia Books. It is also planning future workshops around Namibia and further published children's books.

This augments the work of the Namibian Children's Book Forum and goes beyond the more traditional/formal methods of encouragement such as prizes, to take workshops to the community and help people build up books from early drafts.

Professional Associations

There has been a move towards the establishment of professional associations in these fields. In 1991 the Book Trade Association of Namibia was formed. Its objects are to promote and advance the book-selling trade in Namibia, and encourage and extend the sale of books in Namibia.

In July 1991 the first publishers' association was formed. This is called the Association of Commercial Publishers in Namibia (ACPN). It has seven members: New Namibia Books, Gamsberg/Macmillan, Longman Namibia, the National Archives, the Namibia Scientific Society, ELOC and the Centre for Applied Social Studies (CASS). Its aims are to provide a meeting point for publishers; to encourage the widest spread of Namibian publications; to participate in book fairs; promote the training of Namibians in publishing; and to prepare a code of ethics to ensure professional conduct.

In 1991 the ACPN participated in the Zimbabwe Book Fair and the Frankfurt Book Fair, taking a collective exhibition of books recently published in Namibia. This was the first time that Namibia had participated in any book fair as an independent country. These were welcome opportunity to publicise Namibian publications and there was great interest in the stalls.

Moves have been taken to form a Master Printers' Association, but this is not yet established.

Two new writer's associations have been formed. The Namibia National Writers' Association was formed in 1990. It held one workshop in Windhoek in 1990 but has since been dormant. It does not appear to have many members. The Namibian Writers' Association was formed in September 1991 and it has some 20 members at present.

Publishing and Printing Capacity

This is small, especially given the complete overhaul of the education system and the amount of new textbooks that will be needed for the schools over the next five to ten years.

Publishing capacity is limited. Gamsberg/Macmillan is the largest company. Longman Namibia is staffed by the publisher, a field editor and marketing manager. New Namibia Books is run by the managing director with the assistance of one sales representative.

In the past, manuscripts for textbooks have been approved by the various departments of education in advance of publication. Thus there has been little risk in what was published, except for the few general books. Scientific and historical books have found their market largely outside the country. Now a new and more competitive situation is emerging for publishers of educational texts.

Without the backup of textbook production facilities of Longman/Macmillan, Macmillan and Heinemann, the publishing companies themselves cannot hope to cope with the demand for textbooks over the next ten years. Yet relying on those multinational publishing firms that dominate publishing in Africa will mean that local capacity never really increases, just as printing in South Africa will inhibit the development of the printing industry in Namibia. Furthermore, if publishing continues to be dominated by firms owned by or linked to multinational publishing houses, the development of Namibian publishing of literature and books outside the educational system will be inhibited. It is textbooks that make the money, but multinational textbook publishers do not on the whole reinvest that money in local literature, literacy materials or general books, as an indigenous publisher might. This problem has been seen all over Africa and elsewhere.

Capacity is hindered by low investment and by a lack of trained editorial and production personnel. Gamsberg trains its people in-house. Longman's publisher is from South Africa. Its field editor is being trained. New Namibia Books' Director has publishing experience from UK and will train people in-house. No local training facilities exist.

There are thirteen printing companies, eleven of which are in the Windhoek area. One is in the North, in Oniipa (ELOC Press) and one in Walvis Bay. Most printing businesses are owned by private entrepreneurs. Namib Graphics is owned by SWAPO, and Die Republikein by the DTA.

Although there are quite a number of printing companies, their combined capacity is very low. Most are equipped with A2 single colour machines. Print runs of 20,000 or over for school textbooks take a long time to complete, especially if colour is used. Windhoek Printers and John Meinert already have two-colour machines and there are plans to introduce a four-colour machine at John Meinert's. The printers are already loaded full to capacity, inhibiting quick delivery of customers' orders.

Not all the printers have sewing machines and there is quite a problem with binding. Perfect binding is unsatisfactory in Namibia, where the dry climate dries the glue and books fall apart quickly. The Ministry of Education and Culture however, likes text books to be sewn and glued, to last for three years.

In August 1991, John Meinert was taken over by Die Republikein. This means that newspaper printing capacity in Namibia is now controlled by the Die Republikein group. The political implications of the newspaper presses all being owned by a company owned by the DTA are clear. Other independent printers are, however, also deeply concerned that this big

group will now also be able to manipulate prices of commercial printing jobs and undercut them. There are indications that this is already beginning to happen.

Namib Graphics is one of the new printing companies on the Namibian scene. Originally the SWAPO Printing Press in Lusaka, they moved to Namibia during the transition to independence. They are now a commercial company, although still owned by Kalahari Holdings, SWAPO's holding company. They are faced with more potential orders than they have the current capacity to accept.

Printers are dependent on South Africa for paper and for spare parts for their machines. The South African Customs Union prohibits the import of raw materials if they can be supplied from within the Union. Thus paper from alternative suppliers such as Scandinavia, Canada, Brazil, France and Germany is restricted. There are, however, no current problems in paper supply.

The limited capacity means that millions of Rand flow from Namibia to South Africa where the larger printing jobs are taken. Smaller machines and limited capacity have meant that printing prices are somewhat higher in Namibia than in South Africa, and South African firms can do large jobs such as textbooks with long print runs, much faster than the Namibian firms.

Another problem is that of human resources. Most of the printing companies have been controlled by families and employ a small circle of people. There have been no printing training courses and few school leavers have been introduced to printing. There is a lack of people with experience in design and a lack of experience in book production and printing.

Bookshops

The Bucherkeller is for sale. Without any firm buyers as yet, there is an attempt to form a consortium of interested people to buy the bookshop. However, this has not yet come to fruition. There is also a move to establish a new, independent bookshop that will concentrate on African literature, third world and development texts, children's books and the latest international literature; and develop a mail order system to try to reach Namibians who do not have access to the bookshop.

RECOMMENDATIONS

Support for writers' workshops to help develop manuscripts already written and help encourage people to write, should not only be held in Windhoek. They are needed at a number of levels - children's books, poetry, novels and short stories, and educational materials.

Support for particular projects such as the recording of oral tradition, old folktales, and publication of them is urgently requested before they are lost.

Support for training of people in publishing and printing field is needed.

Indigenous publishing needs support if local literature is to develop and be published.

Writers' associations, if they are to be effective, must be representative of the writing population. Writers should be encouraged to join these associations which should be democratically constituted.

13. ARCHITECTURE, NATIONAL HERITAGE, AND MONUMENTS

Co-ordinator: Andre Strauss

BACKGROUND

The tradition in Namibia with regard to the care of monuments and the conservation of the country's cultural heritage, is, generally speaking, already firmly established. This tradition goes back to 1948 with the establishment of the so-called Monuments Commission of SWA. This body was disbanded when in 1969, monument care became part of the function of the South African National Monuments Council. A regional committee and office was established locally to serve the latter. This arrangement was done away with at Independence. Recently, in June 1991, the Cabinet approved the establishment of a National Monuments Council (NMC) for Namibia. Today, the latter has the responsibility of looking after national monuments. This however, is only the beginning, as it is also the protector of rock art (of which Namibia possesses a priceless heritage, nearly unequalled in the world), archaeological and palaeontological finds, meteorites etc. In addition, the NMC is tasked with the declaration of national monuments and the dissemination of information about the importance of the preservation of the country's cultural heritage in general.

STATUS QUO

The NMC (shortly to be called the Heritage Council) is directly responsible to the Honourable Minister of Education and Culture. Relevant legislation enjoins the Council to annually submit a report on its activities and financial position to the Minister. Presently, the Council's main funds come from a grant-in-aid which is provided for annually in the Government's budget.

The two main constraints to the work of the NMC so far have been an irritating lack of funds and inadequate professional staff. In comparison with organized conservation of cultural heritage in the rest of the world, Namibia is still in a most disadvantageous position. For the past five years, the NMC has been getting R110,000 per annum only. Previously the annual grant was even far less.

With regard to the unknown status quo, the work of the NMC will largely have to focus on that part of the country's cultural heritage which up to now, has been lying dormant. In this regard, an extensive national research programme is needed in order to identify potential historic sites and places of interest in not only Ovambo, the Kavango etc., but it is also imperative to do a survey in order to establish how the inhabitants of the country view the broader issue of the conservation of cultural heritage. Only then will the NMC be able to formulate some workable guidelines and also a sound policy base for the purpose of operating meaningfully. The NMC will be able to draw upon the work which is already being done by professional organizations and NGOs who are active in this field. Two representatives groups of this type are: Save The Rhino Trust - which has as an affiliate body, and the Society For The Preservation of Namibian Rock Art. For details of this group's activities, please refer to Part II. The other group active in this area is the Namibian Institute of Architects (NIA).

Generally the NIA has managed to substantially position itself as a key participant in various organisations and bodies, dealing with a wide variety of the Namibian society's concerns. These include the fields of:

- (i) Recording and promoting Namibia's cultural heritage;
- (ii) Policy development and planning for the continued preservation and promotion of Namibia's building heritage;
- (iii) In specific terms, primarily the establishment of a body of knowledge, by Namibians for Namibians promoting the profession and the ideals of architecture as an expression of culture and a reflection of the image of Namibian society. This is pursued through involvement with and substantial participation in, a wide range of committees and organisations.

NIA activities include:

Heritage Committee:

Historic buildings register for Namibia
Windhoek development Master Plan
Conservation policy structure
Heritage Council liaison

Aesthetics Committee

Windhoek aesthetics policy guidelines document.
Aesthetic evaluation of buildings for various local authorities.

NIA Promotion

Directory
Surveys
News and information
Functions and exhibitions

Public Relations

Awards of Merit
Competitions

RECOMMENDATIONS

Namibia needs to pay attention to very clearly defined historic sites, graves, buildings etc. A climate conducive to nation building must be created. The incentive here would be to make people proud of their heritage and to enhance in them a sense of belonging.

This should be done by paying attention to specific capital projects, involving the establishment of basic visitor/tourist facilities at national monuments, including rock art sites. Accessibility to places of interest can be made to benefit the people by opening up the country's cultural heritage and creating opportunities for the badly needed input of foreign capital. The incentive here would be both ethically and economically orientated, i.e. beginning to make conservation a money-earner.

There is also a definite need for the co-ordination of the work being done, and the activities planned by groups, individuals and professional organisations - amongst which are:

The National Monuments Council
Relevant Ministries
Environmentalists
The Namibian Institute of Architects
Society for the Preservation of Namibian Rock Art

1 4 CUSTOMS AND FESTIVALS

The people of this country are generally ignorant of the rich variety of customs and life styles of their fellow-Namibians. It is precisely this tremendous diversity that is the fibre which weaves the colourful cloth of Namibian culture. Respect can only be built through the dissemination of information. With a new awareness of nation building the ideal time has come for Namibians to make an effort to understand each other.

The need exists for Namibians to tell and write their own history and give information about their customs. This again stresses the importance of documentation of the oral tradition. Until recently the only information about Namibian customs was written by Europeans, often with strong Western religious bias.

Festivals have always been of great importance to Namibians. There are various origins: seasonal celebrations, agricultural cattle herding related events, praising of heroes and leaders, commemoration of historical events. Only a few of these are known to all Namibians. Previously all second tier authorities provided financial support for the upkeep of their traditional festivals.

The Government now faces the important and difficult task of prioritising and identifying which of the festivals should be recognised and supported as national festivals. The regional cultural officers are currently engaged in a survey of customs, celebrations and commemorations.

Activities like singing, dancing, dramatisation and parading which are presented at festivals are usually thoroughly rehearsed during the time of preparation. These activities are important as they strengthen community bonds, provide opportunities for disciplined participation in recreational events and offer entertainment for young and old.

The task group who have compiled this overview have attempted to co-ordinate as much input as possible in each cultural category. However, the amount of input available does not always reflect the importance which should be attached to specific cultural areas. Customs and Festivals is one such area: an area of great cultural significance which has great developmental potential and needs, but which unfortunately is not discussed here in the detail it deserves. Hopefully, the surveys mentioned above will address this need.

Festivals by their very nature are a celebration of culture. Customs by their very nature are both definitive and dynamic. Very little has been done in the way of identifying and documenting the diverse customs of Namibian people let alone addressing the possibilities for preserving and protecting them. For Customs and Festivals the most logical recommendations are: to protect, preserve and document customs; and to promote cultural celebrations.

However, the task group has encountered a significant reticence by most people approached, to provide background and recommendations for for the promotion and development of customs and festivals.

The task group recommendation is thus: that the importance of customs and festivals be recognised and suitably addressed by the MEC and other cultural workers. Regional cultural officers should report on their progress in surveying customs and festivals and articulate their needs with respect to providing comprehensive documentation and recommendations for promotion and development of Namibian customs and festivals.

PART IV

A PRELIMINARY DIRECTORY OF CULTURALLY ACTIVE GROUPS AND INDIVIDUALS

*Listen when the song of frogs
Resounds from the marshes,
Listen to what they have to say:
It is good to come together ,
It is good to reach agreement,
It is good to make the voices of many
The single voice of all.*

Battle Song of the Herero 1904, Anon

1 INTRODUCTION

There exists no comprehensive list of culturally active groups in Namibia. Before Independence the responsibility for culture fell under different ethnic administrations. The result is that information is scattered over a wide area. When the second tier authorities dissolved, many of the culturally active bodies at government level ceased to exist. Others also become uncertain about their new roles, with the result that some areas are in disarray.

Both within government and on a non-governmental level, quite a number of new organisations were formed just after independence. It complicates the issue since no criteria exist for putting a label on the nature of the organisations. Three broad categories exist:

- (i) well established institutional organisations (both governmental and grassroots);
- (ii) traditional organisations, (i.e. those having regular but few activities on a yearly basis, doing nothing in between); and
- (iii) ad hoc organisations, (around a specific event and then dissolving afterwards).

The original intention of this overview was to have lists of names of individuals and organisations within specific cultural categories, e.g. music, dance, theatre, etc. However, quite a lot of information came in certain areas whereas little or none came in others.

By looking at the "unknown status quo" it became quite clear that very little information exists in written form. It is possible to get culture representatives together for a meeting in, say, Oshakati or Keetmanshoop. To find out to which of the above categories they belong to is not an easy task. It will take a few years to establish a comprehensive databank. It will, however, become easier to see in what directions culture develops and who are the well established individuals and groups in different cultural fields.

STATUS QUO

Preliminary Listing

For the purpose of this overview ad hoc lists of individuals and groups was put together. Not everybody is included but nobody is excluded deliberately. However, these lists provide a potpourri of names and addresses (sometimes only a telephone number) so that some access is provided for interested parties to culturally active groups.

Networking

Emphasis is put on certain individuals and groups who will be in a position to put interested parties in touch with wider networks. The Ministry is in the process of establishing a cultural data bank and can be contacted directly to provide information, especially on governmental organisations.

NGOs

The NGOs mentioned in this overview are not listed here. For a complete list of NGOs and contact numbers, please contact NANGOF or NANGOS. Active individuals and groups who are not mentioned in the following pages are kindly requested to contact Andre Strauss at the Ministry of Education and Culture. What follows are preliminary lists of people and groups.

2 GOVERNMENTAL

All correspondence with the Government regarding culture, must be addressed to one of the following people:

Under Secretary: Mr A De Klerk Tel. 221920, Troskie Building
Acting Director/Culture: Mrs S Harper, Tel 221920 x 3107
Director/Arts: Ms R Hofmeyr, Tel. 221920 x 3102
Deputy Director Culture: Mr A Strauss Tel. 221920 x 3108
Mrs S Swart, Language221920/Troskie Building
Mr P Reiner, Tel. 221920
Dr J J Bruwer, National Monuments Council, Tel. 293463/Leutwien St, 52
Mr P K Damens, Tel. 293427
Mrs V Freyer, Tel. 293344
Mr A Vogt, Tel. 293456
Mrs B Curtis, Museums, Tel. 293373
Mrs I Van Graan,293360
Mrs J S Hogg, Archives293293
Mrs Morgen,Libraries221920
Mrs Marais, Libraries
Mrs Pieterse, Libraries
Mrs Pretorius, Libraries, Tel.293342/Carl List Haus
Mr Loubser, Tel. 36820

The general channel of communication with the MEC is through:

The Permanent Secretary
Ministry of Education and Culture
Private Bag 13186
Windhoek
NAMIBIA

In communication with the MEC through the Permanent Secretary, if you want to reach a Directorate or person, please add 'Attention...' and the name of the person or directorate.

3 PEOPLE, GROUPS AND MULTICULTURAL ORGANISATIONS

3.1 THEATRE, DANCE, MUSIC

Bricks Community Project

Contact person: Naftali Uirab. Activities are mostly in the field of theatre, dance and mime. Bricks is in contact with more than 50 individuals and 30 organisations on a nationwide basis - mostly on a grassroots level.

Phone: 211712 or 62726
P O Box 20642
Windhoek

National Theatre of Namibia

Contact person: Terence Zeeman. NTN is a private non-profit-making company. The organisation is in contact with actors and musicians, especially in the Windhoek area.

Phone: 37966
P O Box 3794
Windhoek

Other Theatre and Dance Groups

Playmakers: contact Sandy Rudd, P.O. Box 20192 Windhoek
Windhoek Players: contact Freddie Philander, P.O.Box 7224, Windhoek
Public Energy: contact Norman Job
Hochland Drama Group: contact A. Bikeur or K. Makobus, Tel. 291056
Week Culture: contact Kavena Kanguatjivi, P.O. Box 23249, Windhoek
SWAPO Youth League: contact Martin Kapewasha or Sakkie Illovo, Tel. 38364
Drums of Namibia: contact Otilie Schroeder, P. O. Box 1098 Windhoek
ELCIN (Ondangua): contact Kaliseni Shatowa, Fax. 06762 366

Namibia Musicians' Union

Contact people: Leon Beukes or Freddy Taylor. The organisation is non-governmental and in contact with individuals and music groups on a grassroots level.

Phone: 222799 (h) Leon Beukes or write to:
Freddy Taylor
P O Box 21062
Windhoek

Other Music Groups

Namibian National Symphony Orchestra: contact Hans Peter Drobisch, Tel. 225841
National Youth Choir: contact MEC, Tel. 221920 x 3102

Rakotoka: contact Willy Mbuende, Tel. 37966
Mukarob: contact Jackson Kaujeua, 291911
Garere: contact Nicro Hoabeb, Tel. 303911
Kalaharia: contact Axalib Doeseb, Tel. 291050
Caprivi Cultural Troupe: contact Therese Kachele, Tel. 067352 2
Sanibonani Cultural Group: contact Theo Shiyambi, Private Bag 2121, Rundu
Cantare Audire Choir: contact Ernst van Biljon, Tel. 36083
Hoandi Music Group: contact Jack Francis, P. O. Box 21537, Windhoek
Bamboo Musical Group: contact Isak Victor, Tel. 067372 83 or 63
Ndilimani: contact Francois Tsubalouka, Tel. 38364
Namibian Call: contact David Herero, Tel. Khorixas 122

Most individual musicians or groups can be contacted through the Musicians Union, the NTN, the Directorate of Arts of the MEC, or the NBC Music Department.

The Windhoek Conservatoire

This is a fully government sponsored institution and can be contacted through the Directorate of Arts at the MEC or via through the Director, Windhoek Conservatoire, Dr Roos, Tel: 225841.

The School of the Arts

Should be contacted through the School of the Arts under the directorship of Professor Aldo Behrens, Tel: 307 9111

3.2 ARTS AND CRAFTS

Namibia Arts Association

Contact person: Annaleen Eins. She is in contact with (and has addresses of) most of the painters, graphic artists, textile artists, potters, carvers (wood especially) and sculptors. The Arts Association will soon be transformed into the National Arts Gallery of Namibia

Tel: 31160
P O Box 994
Windhoek

Some of the people actively involved in arts and crafts are listed below:

Basketry and Weaving

Karin Le Roux of the Rossing Foundation is in contact with quite a significant number of basket makers and weavers on a grassroots level. She is also in contact with most of the more active organisations: Tel. 211721, P. O. Box 20746, Windhoek.

Annaleen Eins of the Arts Association is also in touch with many of the people listed in this section. A preliminary list of people and groups in the regions is as follows:

Pottery/Ceramics

Annaleen Eins and Karin Le Roux (Rossing Foundation) are in contact with most of the following people.

Windhoek

Crawford, Lesley
Maritz Sarie
Albrecht, Jeannie

Katima Mulilo

Nasilele, Moses
Masule, Likezo
Simushi, Angerina

Swakopmund

Flewellen, Sharon
Mater, Micheal

Other Places

Adam, Hanna (Otjiwarongo)
Ithete, Victoria (Oshakati)
Epafsas, Maria (Olupembana)
Martin, Hendrina (Olupembana Elim)
Vitia, Juliana (Ndama/Rundu)
Mbonge, Matjai (Kaisosi /Rundu)

Painting / Graphics

Annaleen Eins at the Arts Association is in touch with most of the following people:

Windhoek

Herma, Achim
Nel, Rika
Fredericks, David
Graf, Roland
Nangolo, Mvala ya
Njambali, Philip
Mtoto, Ervast
Ouseb, Akatti
Cloete, Jacobus
Bockmuhl, Katrin
Botha, Stella
Diener, Gerda
Doedens, Horst
de Raan, G.G
Fechter, RHK
Kepetzky, Uwe
Jens, Kyl
Vorster, Pedro

Schnack, Erik
Brandt, Helena
Marais, Nicky
Bohlke, Barbara
Dicks, Trudi
van Wyk, Andrew
Voigts, Joachim
Hoebel, Malo
Madisia, Joseph
Masala, Themba
Karita, Asser
Levinson, Orde
Viljoen, Hercules
Lochner, Liesl
Maritz, Marius
Miller, Mara
Nienaber, Joy
Putsler, H.G.U.
Richter, Ursula
Schneider, Ilme
Schafer, Suna
Schwerdtfeger, Barbara
Cowley, Kay
Pirron, Barbara
Tworek, Dorte
Davis, Jennifer
de Wet, W.E
de Necker, Francois
von Fulsdorff, Bernhard
Berry, Meryl
Steyn, Anita
Hitwikwa, Matheus
Geier, Kerstin
Meissner Schmid, Rita
Mjaverro, Milka
van Schouwenburg, Gerrit
Nolte, Ralph
Njambali, Philip
Ellinckhuizen
von der Merwe, Elize
Volprecht,, Gerd
v Francois, K.E.
Mlukorou, Manfred
Visser, Jutta
Hembapu, Bernhard
Lilienthal, Adelheid
von Niekerk, Molly
Swart, Jean
Swoboda Peter
Ulrich, Ischa
Meryl, Barry

Keetmanshoop

Bredendam, Gert
Chapman, Neville
Witbooi, Josef
Mostert, Johan
Mostert, Leonard

Otjiwarongo

Swartz, Blackie
Mot-Adams, Marie Louise
Remmert, Urte
Kaises, Rosaria
Hareses, Rosaria

Swakopmund

Galloway, Nicolas
v.d. Ploeg, Archie
v.d. Ploeg, Isabel
v. Gerlach, Sascha
Gurier Mitchinson
Gorman, Jenny
Kissler, Willi
van der Reis, Patsy
van den Hout, Wouterus

Luderitz

Taylor, F. Jooste, Frank
Shoya, George
Haufiku, Josefina
Stanley Diana Swoboba, Elisabeth
Jooste, Frank
Loutit, Blythe
Gerhardt, Glenda
Shiku, Simon
Roschlau, Karin
Andreas, Erkkie

Other Places

Simpson, Martin (Oshakati)
Angula, Ruusa Kagadhinna (Iiyale)
Kasiwa, Mukenani (Katima Mulilo) Mukourou, Manfred (Rundu)
Amadhila, Walter (Oshakati)
Sander, Armin (Omaruru)
Dirkse, Fritz (Tseibvally) List, Annagret (Khorixas)
Marais, Christine (Grootfontein)
Storbeck, Gert (Walvis Bay)
Henkert, H.J. (Karasburg)

Sculpture

Annaleen Eins of the Arts Association is in touch with most of the following people:

Volkman Wiebke	Windhoek
Viljoen Hercules	Windhoek
Strack Peter	Windhoek
Karita Asser	Windhoek
Davis Jennifer	Windhoek
Masupa Sitenge	Katima Mulilo
Kashinga Paulus	Otjiwarongo
Hitwikwa Matheus	Windhoek
Kaombe Dickson	Katima Mulilo
Kalinga Marsolino	Otjiwarongo
Lacheiner-Kuhn Heidemarie	Otjiwarongo
van Schouwenburg, Gerrit	Windhoek
Dube Gilson	Katima Mulilo
Visesa Petrus	Otjiwarongo
Schier Manfred	Windhoek
Neuhaus Vera	Windhoek
Domingo Antonio	Ondangwa
Pafuros Teoferus	Oshakati
Wasserfall Hilda	Windhoek
Brandt Helena	Windhoek
Berner Dorte	Windhoek
Pirron Barbara	Windhoek
Schack Klaus	Windhoek
Mgone Ambrosius	Windhoek
Gertze Raymond	Windhoek
Marguru Bonifatius	Windhoek
Kanyetu John	Windhoek
Ramagage George	Windhoek
Mkwadipo Martin	Windhoek

Carving

Annaleen Eins of the Arts Association is in touch with most of the following people:

Tubuzuze Boniface	Katima Mulilo
Masumu Jost	Katima Mulilo
Mayaba Joseph	Katima Mulilo
Kaiwa Henry	Katima Mulilo
Mahara Johne	Katima Mulilo
Shambwe Patricia	Katima Mulilo
Tubazuze Lyphot	Katima Mulilo
Toyano Kakuwa	Katima Mulilo
Musiklabe Innocent	Katima Mulilo
Mbeha Alfred	Katima Mulilo
Shambwe R.	Katima Mulilo
Litokwandambo Mbozi	Katima Mulilo

Papali Lawrence Kayama	Katima Mulilo
Masupe Patrick Sitenge	Katima Mulilo
Tubasege Linus	Katima Mulilo
Sanjamba Luciano	Mile 20 Rundu
Avelinu Sameul Kangandtju	Kahemu/Rundu
Sipema Tjinate, Alfons	Mdoma/Rundu
Likoko Filomon	Kaisosi/Rundu
Ndala Jonas Tjitanga	Mile 20/Rundu
Simende Augusta Frans	Mile 20/Rundu
Sikarepo Thomas	Kagone / Rundu
Tjipi Augustu	Mdoma / Rundu
Kolyangu Andreas	Kaguni / Rundu
Hansen Willem	Keetmanshoop
Liford	Katima Mulilo

Weaving

Weaving in this respect is understood as mainly Karukul weaving.

List of structural weaving concerns, private, sponsored or with development funds to back them up:

Karakulia	Swakopmund
Ibenstein Teppiche	Dordabis
Dorka	Dordabis
Luderitz Carpet	Luderitz
Karibib Webschule (Weaving school)	Karibib
Hauffe	Uhlenhorst
Webatelier am Schafrevier (Krafft)	Dordabis
Traugot	Gibeon
Kirikara	Uhlenhorst
Handweberei Berghof	Windhoek
Anglican Eros Centre	Windhoek
Katutura African Centre	Windhoek
Welbedacht, (de Waal)	Mariental
Eluwa School vir Blindes & Dowes	Oshakati
Farmschule Baumgartsbrunn	Windhoek

Basketry

Nasilele, Sitali	Katima Mulilo
Sitaku, Mary	Katima Mulilo
Lichabe, Joyce	Katima Mulilo
Mukenu, Limbo Mary	Katima Mulilo
Shakwa, Navula	Katima Mulilo
Ndopu Margaret	Katima Mulilo
Katembo, Victoria Mungali	Sanyemwa/Rundu

A complete list of basket weavers who were recently involved in a nationwide basketry competition can be obtained from Karin Le Roux.

Textile Arts

Annaleen Eins	Arts Association
Limbo Ester	Katima Mulilo
Oabes Martha	Otjiwarongo
Kaises Rosaria	Okakarara
Harases Olga	Okakarara
Hartman Erik	Otjiwarongo
Gerhardt Glenda	Otjiwarongo
Briedenhann Gretel	Otjiwarongo
Coopers Patricia	Otjiwarongo
Malan Helene	Otjiwarongo
Nujoma Albertina	Ohauyave
Shaanika Magdalena	Ongwediva
Gabriel Eumike	Luderitz
Bock Silvia	Luderitz
Haufiku Josephine	Luderitz
Hennie v. Vuuren	Luderitz

Commercial galleries that exhibit the visual arts:

Windhoek

Kleine Galerie
KunstKabinett
Loft Gallery
Galerie Kendzia
Weavers' Nest
Heynitz Castle
Gallery 191
Newveld Crafts Centre
Bushman Art

Swakopmund

Swakopmund Arts
Die Muschel
Reflections Gallery
Hobby Horse
Heidemarie Rappmund

Katima Mulilo

Caprivi Art Centre

Arts and Craft Projects

ANIN: contact Heidi von Hase, Hoachanas, or Newveld Craft Centre, Windhoek
Purros Project and IRDNC: contact Margaret Jacobsohn
Namibia Basket Project: contact Karin Le Roux

Duineveld Karosse: contact Karin Le Roux and Sarie Maritz
Opuwa Art and Craft Centre: contact Margot Timm
Craft in Damaraland: contact Blythe Loutit
Caprivi Art Centre: contact Moses Nasalele
Nyae Nyae Development Foundation of Namibia: contact Axel Thomma

Various initiatives in farming communities: contact Karin Kehrman (Otjiwarongo);
Christine Voigts (Windhoek-Aris); Hanne Adam (Otjiwarongo).

3.3 MEDIA AND BROADCASTING

NBC

Contact person: Director General, Nahum Gorelick.
Tel: 33060 NBCTV
291911 NBC

New Dawn Video

Contact person: Andrew Pearson. This film-making (mostly video) organisation work on a grassroots level and has direct and indirect contact with most individuals and organizations in the same field.

Tel: 215289
P O Box 1190
Windhoek

Other Media Concerns

Individual film makers: Richard Pakleppa, Tel. 41547; Moses Mberira, Tel.221431
INTV: contact Anthony van der Smit, Tel. 225665
CTV: contact, Jens Schneider
Media Mix: Tel. 62957
Namibia Communications Project: contact Jackson Swartz, Tel. 221431

Photography

Photographers work mostly on an individual level. Here follows a list of some of the most prominent ones as well as members of the Namahari Camera Club.

Prominent Photographers

J. Liebenberg	Tel. 51181
A. Bredell	Tel. 293320; P. O. Box 5002 Windhoek
W. Enengl	Tel. 06542-55; P. O. Box 910,Outjo
T. Figueira	Tel.41815(h)/62947/8(w)
N. Gorelick	Tel. 223357(h); P. O. Box 200, Windhoek
D. Heinrich	Tel. 32300(h); P. O. Box 6213 Windhoek
Pedro Vorster	Tel. 31830
Helga Kohl	Tel. 51422
Joe Ashipala	Tel. 31160

Amy Schoeman Tel. 31160
Tony Pupkewitz Tel. 33446

Namahari Camera Club

J. Jooste, Chairman, P. O. 9661, Windhoek, Tel.227333 (h) 33060(w)
H. Hoffman, Secretary, P. O. Box 3594, Windhoek, Tel. 225285(h) 36810(w)
E. Kronitz, Registrar, P. O. Box 1501, Windhoek, Tel. 33422(h) 34115(w)

3.4 WRITING, PUBLISHING, LANGUAGE

Writers

The following people are in touch with a number of individual writers and are useful contacts.

Professor Dorian Haarhoff (the Academy)
Tel: 3079111
Private Bag 13301
Windhoek

Karen Von Wiese (Children's Literature)
Namibia Primary Teachers Programme
Tel: 223611
P O Box 61463
Windhoek

Mvula Ya Nangolo
Tel: 221711
P O Box 61354
Windhoek

Dr J J Viljoen
Managing Director,
Gamsberg/Macmillan Publishers
Tel. 32165
P. O. Box 22830
Windhoek

Jane Katjavivi
Managing Director
Tel. 35796
P. O. Box 21601
Windhoek

Writers of political and academic works:

Dr Mose Tjitendero
Hage Geingob
Kenneth Abrahams
Lohmeier Angula
Henning Melber

Moses Garoeb
Nama Gaobab
Hidipo Hamutenya
Libertine Appollus Amathila
Dr Ndeutala Hishongwa
Dr Tunguru Huaraka
Dr Peter Katjavivi
John Katzao
Uazuvara Katjivena
Zac Kazapua
Zephania Kameeta
Mburumba Kerina
Andreas Shipanga
Dr Zed Ngavirue
Wolfgang Werner
Dr Kaire Mbuende
Dr Mauno Mbamba
Dr Ray Auala
Zedekia Mujoro
Ellen Musialela
Arthur Pickering
Vezera Kandetu
Dr Fanuel Tjingaete
Dr Feda Nela Williams
Hewat Beukes

Writers of fiction and autobiography

Helmut Angula
Simon Zhu Mbako
Leon Beukes
Trevor Bandlow
Molly Mbumba
Victor Kapache
Mvula ya Nangolo
Edward Ndopu
Emmanuel likuyu
Dorian Haarhoff
A. L. Nghifikua
Sifiso Nyathi
Sandy Rudd
Dawn Ridgway
Lesley Beake
John ya Otto
Vinnia Ndadi
Shiimi ya Shiimi
Jazongovandu Kangootui
Jennifer Davis
Freddie Philander
Ben Ulenga
Paul Kalenga
Fritz Maretha

August Bikeur
Robert Isaacs
Bollie Mootseng
Manie Ross
Twix
Helao Shityuwete

Publishing

Association of Commercial Publishers in Namibia (ACPN)

Executive Committee:

Chairperson: Jane Katjavivi (New Namibia Books)

Vice-Chair: Graham van der Vyver (Longman Namibia)

Dr J J Viljoen (Gamsberg/Macmillan)

Members:

Gamsberg/Macmillan, P. O. Box 22830, Windhoek, Tel. 32165

Longman Namibia, P. O. Box 9251, Eros, Windhoek, Tel. 31214/32653

New Namibia Books, P. O. Box 21601, Windhoek, Tel. 35796

Namibia Scientific Society, P. O. Box 67, Windhoek, Tel. 225372

ELOC Printing Press, Private Bag 2013, Ondangua, Tel. 06762 40211.

CASS, Tel. 229977

National Archives, Tel. 2933 87

Language

A number of people can be contacted through the Academy, e.g. the Language Society of Namibia (Chairman: Professor Brian Harlech-Jones).

At the Ministry of Education and Culture various directorates work on different sections of language. Enquiries can be sent through the Permanent Secretary or Ms. Lome Swartz (Tel. 221920) and to;

Richard Trewby
Director of Language Research and Development
Ministry of Education and Culture
Tel. 221920

Namibian Association for the Teaching of English
Chairman: Tangeni Erkana, Tel. 221920
Vice-Chairs: Moses !Omeb, Tel. 217621
Clara Bohitile, Tel.217621

Three language specialists are Prof. Brian Harlech Jones, Prof. R Ohly and Prof. Haake, all at the Acedmy.

Oral Tradition

Oral Tradition Workshop Namibia
Project coordinator: J.V. Schwind
P O Box 24799
Windhoek

c/o Tel. 221920 x 3102
or contact Uazuvara Katjivena at NBC

Damara-Nama and Herero Traditional Oral Literature
Co-ordinator: Werner Mamugwe, Box 5220, Windhoek

Bricks Oral History Project
Tel. 63510, or 62726
P. O. Box 20642

3. FOREIGN CULTURAL CENTRES IN NAMIBIA

Co-ordinator: A Strauss

Background

Before Namibia became independent, no foreign missions established concrete relations with our country. This situation resulted in minimal contact for the majority of Namibians with the outside world. There is the saying that the world is a global village. Culturally we are now becoming part of this rich and varied reality and it will aid us a lot since we can avoid many mistakes and learn from the best available.

Status Quo

Since Independence many cultural agreements have been signed between our government and other friendly states. France, the United States of America, the Soviet Union, the UK and Germany are amongst major countries which have opened or about to open cultural centres in Windhoek.

The Franco-Namibian cultural centre will be controlled equally by French and Namibian citizens. Activities include French language courses and cultural activities by making available a public library, organising courses, lectures, meetings, film and video shows, theatre plays and exhibitions. One of the main aims of this centre will be to contribute to Namibian cultural identity being spread and developed. This aim will be heartening to many Namibians since nobody will be accusing the French of cultural imperialism! They will especially concentrate on youth and people who were up to now prevented from participating in cultural activities. Major plans are also being made for a joint French TFI (television) and NBC cultural programme for 1992.

The United States Cultural Centre is the information and cultural branch of the United States Mission in Namibia. It is part of a global network of over 200 similar centres in some 126 countries. Program activities include educational and academic exchanges, lectures and panel discussions, video screenings and cultural presentations and exhibits. The library provides books and periodicals on the entire range of USA history, culture, education, politics, science and technology. Library membership is free.

The Namibian-German Foundation for cultural co-operation also has programmes in the following areas: German language courses, lectures in various cultural sections, exhibitions, film shows, a library and museum support.

The British Council has established offices in Windhoek and its main activities are:

- (i) helping people to study, train or make professional contacts in Britain;
- (ii) enabling British specialists to teach, advice or establish joint projects abroad;
- (iii) teaching English and promoting its use;
- (iv) providing library and information services;
- (v) promoting British education, science and technology, and making British arts and literature more widely known.

The USSR is in the process of establishing a cultural centre. Some of their plans include Russian language courses, bringing musicians to Namibia and art exhibitions.

These efforts will hopefully contribute to a healthy cross-cultural fertilisation between Namibia and those countries with whom we maintain friendly relationships.