



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

# Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions

## General guidelines

- (i) The number of pages of the periodic reports should not exceed 20, excluding Annexes;
- (ii) Declarative statements shall be supported by facts and explanations;
- (iii) Information and analysis are to be derived from a variety of sources and be illustrated with examples;
- (iv) Long historical accounts are to be avoided;
- (v) Links may be added directly in the text.

### Languages:


The Report is to be prepared in English or French, the working languages of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions.

Parties are encouraged to submit, to the extent possible, their reports in both working languages of the Committee.

Parties that are in a position to do so are invited to also submit their reports in other languages (e.g., national languages) for purposes of information sharing.

### Structure of reports:

Section Number	Heading	Suggested number of pages
	Executive Summary	1
1	General information	0,5
2	Measures	12
3	Awareness-raising and participation of civil society	3
4	Main results achieved and challenges encountered when implementing the Convention	3,5
Annex		

The original version(s) of the Report, signed by the official designated on behalf of the Party, is (are) sent to the following address: UNESCO, Section of the Diversity of Cultural Expressions, 1 rue Miollis 75732 Paris Cedex 15, France. The deadline for receipt of the reports is 30 April 2012. 

The electronic version of this PDF form is to be sent through email to [reports2005c@unesco.org](mailto:reports2005c@unesco.org) or uploaded to : <http://www.unesco.org/tools/filedepot/>. 

Parties are invited to contact the Secretariat for any clarification or information. The Secretariat would also welcome feedback which will be used in the development of the supporting tools and also contribute to future reporting cycles.

# 1. General Information

(Estimate: 250 words)

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a) Name of Party

Namibia

b) Date of ratification

2006/11/29

c) Ratification process

The Convention was tabled by the Minister of Youth, National Service, Sport and Culture in the National Assembly, and thereafter ratified by the National Assembly in September 2006.

d) Total contribution the  
International Fund for Cultural  
Diversity (in USD)

\$0.00

e) Organization(s) or entity(es) responsible for the preparation of the report

The NATCOM Programme Committee on Culture has designated members of the Committee from relevant institutions dealing with arts and culture to prepare the report. Thereafter, the report was shared with the entire committee through its Chairperson, the head of the directorate of arts as well as the National Commission for UNESCO.

f) Officially designated point of contact

Title	First name	Family name	Organization	Position
Mr.	Ervast	Mtota	Ministry of Youth, National Service, Sport and Culture	Deputy Director of Arts
Mailing address				
PB. 13391 Windhoek Namibia				
Telephone	+264 61 270 6111 (swboard) +264 61 2706056 (direct)			
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g) Description of the consultation process established for the preparation of the report

The NATCOM Programme Committee on Culture comprising seventeen members held their first meeting in February 2012 to kick start the discussion on the preparation of the quadrennial report. An ad hoc working group of seven members was assigned the task of consulting further, and prepares a draft report. The members from the civil society were invited to form part of the ad hoc working group.

h) Name of representative(s) of participating civil society organization(s)

Title	First name	Family name	Organization	Position
Mr.	Peter	Kewowo	Namibia Arterial Network	Chairperson
Mr.	Axali	Doeseb	Namibia Arterial Network	Member



## Executive Summary of the Report

In writing this summary, please include the main achievements and challenges in implementing the Convention and, where appropriate, an outlook for the future. ?

(Maximum 500 words)

**This report represents the collective input by the MYNSSC and all the Stakeholders who made, in their different ways, valuable contribution to the implementation of the Policy on Arts and Culture since the year 2000. The report further represents the objective views of the representatives of institutions and organizations who tirelessly worked on it for the past three months. Central to the report is the issue of coordination of the implementation of the policy which could have been better should there have been clear guidelines laid for the implementing agencies to follow. This had a clear misconception from the civil society that the role of an effective and efficient rollout of the policy is the sole responsibility of the Government.**

**With exception of the contribution by International development partners some of which are listed in the report, financial resources were almost left entirely on the Government which demonstrated a strong commitment to the mission and goals as embedded in the policy. This does not however undermine the generous contribution made by some private sector organizations and local authorities as well as individual stakeholders such as Bank Windhoek, SANLAM, FNB (First National Bank), STB (Standard Bank), City of Windhoek, Karibib Arts and Culture Committee, to mention but a few, which committed financial resources to the promotion of arts and culture over the past decades. Platforms such as national trade fairs were also used to introduce and market arts and culture industry. It is further worth noting that the role of the government is to create an enabling environment for the arts and culture practitioners to exercise their Constitutional right.**

**The Policy on Arts and Culture, as stated in the report, in its current state undoubtedly desires much to be done as much development has taken place since the last ten years when it was introduced. Despite the efforts made to successfully implement this policy, stakeholders feel that there is a need for a review.**

**Notwithstanding the shortcomings mentioned above, significant achievements have been recorded during the period of reporting. Areas of coordination, communication, consultation between Government and statutory arts and culture bodies, regional offices, and agencies under the ministry responsible for arts and culture have improved remarkably. More than 500 000 people have access to arts and culture activities and services offered through government and arts and culture bodies programmes. Since the promulgation of the policy, over 1 500 people are absorbed into the arts and culture industry after formal and non-formal training. The number of organizations supported by the government has increased from below ten to more than twenty since 2001. All cultures are treated equally and are showcased every year at public and private sector supported events. Training in arts and culture has since become readily accessible contributing to the increase in the number of individual experts in the sector. There has further been a remarkable improvement in the allocation of financial resources, infrastructure and equipment for which improvement in the utilizations thereof has been realized over the years under reporting. Capacity building for arts and culture administrative personnel has since become an integral part of the policy implementation thereby ensuring better formulation policies and translating them in strategic plans with clear and achievable goals and objectives.**

## 2. Measures

(Estimate: 6000 words)

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*Parties shall provide information on policies and measures adopted to protect and promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at the international level (including trans-regional or trans-national levels).*

*Information to be presented in this Section of the report is to be organized according to the following themes:*

- i) cultural policies and measures;*
- ii) international cooperation and preferential treatment;*
- iii) the integration of culture in sustainable development policies;*
- iv) protecting cultural expressions under threat.*

### **Key questions:**

*Parties shall respond, to the extent possible, to the following questions for each theme:*

- (a) What are the main objective(s) of the policy or measure? When was it introduced?*
- (b) How has it been implemented, which public agency(ies) is (are) responsible for its implementation and what resources have been allocated to ensure implementation?*
- (c) What challenges have been identified in the implementation of this measure?*
- (d) What has been the effect or impact of the policy or measure? What indicators were used to lead to this conclusion?*

## 2.1 Cultural policies and measures

### 2.1 Cultural policies and measures ?

*The purpose of this section is to report on cultural policies and measures in place to promote the diversity of cultural expressions at the different stages of creation, production, distribution, dissemination and participation/enjoyment.*

*Measures may be understood as those that:*

- *nurture creativity,*
- *form part of an enabling environment for independent producers and distributors*
- *provide access to the public at large to diverse cultural expressions.*

*They may be regulatory or legislative, action or programme oriented, institutional or financial measures. They may be specifically introduced to address the special circumstances and needs of individuals (e.g. women, young people) or groups (e.g. persons belonging to minorities, indigenous people) as creators, producers or distributors of cultural expressions.*

*For more information on the types of measures to be reported on, please refer to [Article 6, Rights of Parties](#) at the national level, and the [Operational Guidelines adopted on Article 7](#) on measures to promote cultural expressions.*

## 2.1 Cultural policies and measures

### Policy / measure 1

Name of policy / measure

Policy on arts and culture

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input checked="" type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input checked="" type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
safeguarding; promotion		<input checked="" type="checkbox"/> indigenous peoples
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

Introduced in 2001

The aim of this policy was:

(i) To promote unity in diversity, give all Namibians a sense of identity and pride in their own creative talents, and to improve the quality of life.

(ii) To uphold unity in diversity.

(iii) To safeguard, extend and promote our physical, linguistic and spiritual heritage.

(iv) To promote widespread cultural and artistic expression.

b) How has it been implemented?

The policy on arts and culture has been implemented through the Directorate of Heritage and Culture Programmes and the Directorate of Arts in the Ministry responsible for Arts and Culture. These two Directorates have several national institutions linked to them that ran arts and culture programmes on a professional level and therefore help in the implementation of the policy.

## 2.1 Cultural policies and measures

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Youth, National Service, Sport and Culture

National Museum of Namibia

College of the Arts

National Art Gallery of Namibia

National Theatre of Namibia

The National Arts Council

National Heritage Council

John Muafangejo Arts Center

[Add agency](#)

What resources have been allocated to ensure implementation?

\$5,100,000.00

*(an approximate total expressed in US dollars)*

c) What challenges have been identified in the implementation of this measure?

- (i) Coordinating the implementing efforts becomes at times a daunting task for the two Directorates due to the fact that there are too many implementing agencies.
- (ii) Another challenge is how to clearly define and articulate what arts and culture entail, which should be accepted by all traditions.
- (iii) It is not well articulated how arts and culture can be used to create jobs and generate income to improve the quality of life.
- (iv) Many arts managers, arts practitioners and others think that the policy is not a practical and useful reference point for their organizations.
- (v) Many of such people think that the policy is outdated and needs to be reviewed.
- (vi) Many people think that the policy is not a benchmark for the overall sector in which their organizations/institutions operate.

d) At what level was the policy / measure designed to have an impact?

Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

- (i) There has been a widespread promotion and development of artistic and cultural expression due to the enabling environment that has been created.  
Indicator: Number of people with access to arts and culture activities and events; number of people employed in the sector, formal and non-formal; number of people visit arts and culture institutions/organizations.
- (ii) Institutions and organizations that were in existence before the introduction of the policy have grown tremendously.  
Indicator: Number of employees they have and programs they run.
- (iii) The number of people involved in arts and culture industry has increased significantly.  
Indicator: Number of men and women in the industry, formal and non-formal.
- (iv) New institutions such as the Arts Council are up and running and thus making a significant contribution to the growth of the industry.  
Indicator: Number of arts and culture practitioners assisted financially since the establishment of the Arts Fund, which is administered by the Council.
- (v) There is a notable degree of cultural tolerance among the Namibian people as evidenced during annual cultural festivals, which is an indication that unity in diversity is upheld.



## 2.1 Cultural policies and measures

Indicator: The popularity of cultural festivals resulted in the increase of cultural groups that participate at all levels i.e. constituency, regional and national.

(vi) The number of participants in sponsored arts and culture events increased.

Indicator: Number of people who participated in sponsored arts and culture events outside the country has increased.

(vii) The policy of national reconciliation is upheld and is contributing to nation building.

Indicator: Peace and stability prevails in Namibia.

### What indicators were used to lead to this conclusion?

See above.



## 2.1 Cultural policies and measures

### Policy / measure **2**

Name of policy / measure

Intellectual property rights, and the Copyright and Neighbouring Right Protection Act, No. 6

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> creation	<input checked="" type="checkbox"/> regulatory	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> production	<input checked="" type="checkbox"/> legislative	<input checked="" type="checkbox"/> producers/entrepreneurs
<input checked="" type="checkbox"/> distribution	<input checked="" type="checkbox"/> institutional	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> dissemination	<input checked="" type="checkbox"/> financial	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> participation/enjoyment	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> women
<input type="checkbox"/> other (please specify below)		<input checked="" type="checkbox"/> persons belonging to minorities
		<input checked="" type="checkbox"/> indigenous peoples
		<input type="checkbox"/> other (please specify below)

a) What are the main objective(s) of policy or measure? When was it introduced?

To protect the artistic work in terms of literary works and performing rights. Introduced in 1994.

b) How has it been implemented?

This Law was approved through the Parliamentary process, and the Ministries responsible for the implementation of this law, were spearheading its practical application.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Information, Communication and Technology

Ministry of Trade and Industry

Namibian Police and Customs

The Judicial and the Copyright Management Organization - NASCAM

[Add agency](#)

What resources have been allocated to ensure implementation?

\$33,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

The lack of basic understanding of how copyright works and the level of education on Intellectual Property matters.

## 2.1 Cultural policies and measures

d) At what level was the policy / measure designed to have an impact?

Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

The effect of this law is that it encourages the stakeholders or members to register their works with the Organization.  
Indicator: Number of artist works registered with the collective management organization (NASCAM - Namibian Society of Composers and Authors of Music) .


Better public knowledge of copyright and artistic production in Namibia.

Indicator: Number of public platforms like TV and Radio Broadcasting, Newspaper articles, Advertisement and public meetings.

What indicators were used to lead to this conclusion?

See above.

## 2.2. International cooperation and preferential treatment Page 11

*The purpose of this section is to report on measures aimed at facilitating international cooperation and preferential treatment  to artists and cultural professionals, as well as cultural goods and services from developing countries.*

*Measures are understood as legal, institutional and financial frameworks, policy and programme activities that, for example:*

- *support the mobility of artists and cultural professionals abroad (sending and receiving);*
- *provide greater market access for the distribution of cultural goods and services from developing countries through specific agreements;*
- *strengthen independent cultural industries as a means to contribute to economic growth, poverty reduction and sustainable development;*
- *aim to build institutional and management capacities through international cultural exchange programmes or partnerships among civil society organizations and networks.*

*For more information on the types of measures to be reported on, please refer to [Article 12](#) (Promotion of international cooperation), [Article 14](#) (Cooperation for development), [Article 16](#) (Preferential treatment for developing countries) and their corresponding Operational Guidelines.*

## 2.2. International cooperation and preferential treatment

### Policy / measure 1

Name of policy / measure

Policy on arts and culture

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input checked="" type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input checked="" type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> strengthen independent cultural industries	<input checked="" type="checkbox"/> culture and trade agreements	<input checked="" type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> develop management skills	<input checked="" type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input checked="" type="checkbox"/> operational action plan ?	<input checked="" type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> indigenous peoples
<input checked="" type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> other (please specify below)
<input type="checkbox"/> other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Introduced in 2001

- (i) To provide reference point for Namibia.
- (ii) To get the stimulation through international contacts and exchange in order to overcome the effects of many years of isolation.
- (iii) To ensure regional and international integration.
- (iv) To encourage arts and culture to take new forms of and use new media and technology, especially to attract and engage the young, so that we have a sense of our roots, but also engage in contemporary expressions and ways of life.
- (v) To be cognizance of practices in all our cultures which must be changed, especially when these are in conflict with the rights enshrined in our Constitution or with internationally accepted ethics or the common good or environmental limitations.
- (vi) To give a special status to our arts and culture practitioners, including minority groups and people with disabilities.
- (vii) To encourage government to offer at least four bursaries to disadvantaged and deserving people to study in the field of arts and culture annually.

b) How has it been implemented?

This policy or measure has been implemented in cooperation with international agencies engaged in the development of arts and culture in Namibia.

## 2.2. International cooperation and preferential treatment

Which public agency(ies) is (are)  
responsible for its implementation?

Agency name

UNESCO

SADC

Franco Namibian Cultural Centre

Spanish Mission for Cooperation

American Cultural Centre

Finnish Embassy

[Add agency](#)

What resources have been allocated  
to ensure implementation?

\$1,500,000.00

*(an approximate total expressed in US dollars)*

c) What challenges have been identified in the implementation of this measure?

- (i) Many of such people think that the policy is outdated and needs to be updated.
- (ii) Many people think that the policy is not a benchmark for the overall sector in which their organizations/institutions operate.
- (iii) Cultural exchange agreements do not often go beyond the stage of signatures.

d) At what level was the policy / measure designed to have an impact?

Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

- (i) The policy is enriched by all progressive legal instruments internationally aiming to improve arts and culture.  
Indicator: Legal instruments used in drawing up the policy.
- (ii) Countries that have established cultural centers or have cultural attaché attached to their foreign missions provide regular support through arts and culture programmes.  
Indicator: Names of such countries are available.
- (iii) International agencies were engaged in the development of arts and culture in Namibia to our mutual benefit e.g. arts and culture exchanges.  
Indicator: Names of such agencies are available.

What indicators were used to lead to this conclusion?

See above.

## 2.2. International cooperation and preferential treatment

### Policy / measure 2

Name of policy / measure

Intellectual property rights, and the Copyright and Neighbouring Right Protection Act, No. 6

Please check as appropriate. More than one box can be checked.

Goal	Frameworks	Type of intervention	Target
<input checked="" type="checkbox"/> mobility	<input checked="" type="checkbox"/> cultural cooperation agreements	<input checked="" type="checkbox"/> institution building	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> market access	<input checked="" type="checkbox"/> trade agreements	<input type="checkbox"/> financial investment	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> strengthen independent cultural industries	<input checked="" type="checkbox"/> culture and trade agreements	<input type="checkbox"/> technology transfer	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> develop management skills	<input type="checkbox"/> co-production / co-distribution agreements	<input checked="" type="checkbox"/> capacity building	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> exchange information and expertise	<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> networking/partnership development	<input checked="" type="checkbox"/> women
<input type="checkbox"/> needs assessment ?		<input type="checkbox"/> operational action plan ?	<input checked="" type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> South-South cooperation		<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> indigenous peoples
<input type="checkbox"/> North-South-South cooperation			<input type="checkbox"/> other (please specify below)
<input type="checkbox"/> other (please specify below)			

a) What are the main objective(s) of policy or measure? When was it introduced?

Introduced in 1995 upon CMO's (Collective Management Organizations) admission to the International network Organization CISAC (Confederation of the International Society of Authors and Composers).  
The main objectives are to provide appropriate protection to the Namibian copyrights holders as well as to collect and distribute the royalties nationally and internationally.

b) How has it been implemented?

The CMO signed Reciprocal Representing Agreement (RRA) with sister Organizations. The Namibian Government is the signatory to the Bern Convention of 1971 that provides the equal national treatment to both local and international members. The Namibian Government is a member of the World Intellectual Property Organization (WIPO).

Which public agency(ies) is (are) responsible for its implementation?

Agency name

WIPO

CISAC

[Add agency](#)

What resources have been allocated to ensure implementation?

\$15,000.00

(an approximate total expressed in US dollars)

c) What challenges have been identified in the implementation of this measure?

- The regularity of membership fees;  
- Wide promotion of the copyright matters;



## 2.2. International cooperation and preferential treatment

- Collection and payment of royalties;
- Enforcement of practical aspects of prevention/reduction of piracy

d) At what level was the policy / measure designed to have an impact?

Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?

## 2.3. Integration of culture in sustainable development policies

*The purpose of this section is to report on measures aimed at integrating culture as a strategic element in development policies and assistance programmes at all levels (local, national, regional and international) and indicate how they are linked to human development goals, notably poverty reduction. ?*

*It is understood that sustainable development policies are to be formulated, adopted and implemented with relevant authorities responsible for the economy, environment, social affairs and culture. Measures to be reported on this section should take this interrelatedness into account.*

*For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Article 13, Integration of culture in sustainable development](#).*

*In addition to measures, Parties shall report on whether and which indicators have been adopted in their country to evaluate the role and impact of culture in sustainable development policies and programmes.*



## 2.3. Integration of culture in sustainable development policies

### Policy / measure 1

Name of policy / measure

Policy on arts and culture

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> participatory governance of culture ?	<input checked="" type="checkbox"/> inter-ministerial cooperation	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> economic empowerment through the cultural industries	<input checked="" type="checkbox"/> awareness-raising of the cultural dimension of development	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> building inclusive and creative societies	<input checked="" type="checkbox"/> capacity-building for development actors	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> nurturing contemporary creativity and production of cultural expressions	<input checked="" type="checkbox"/> institution-building for viable cultural industries	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input checked="" type="checkbox"/> long-term financial investments	<input checked="" type="checkbox"/> women
<input checked="" type="checkbox"/> increased literacy of diversity and its expressions	<input checked="" type="checkbox"/> developing legal frameworks	<input checked="" type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> skills development / training	<input checked="" type="checkbox"/> indigenous peoples
	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> other (please specify below)
	<input checked="" type="checkbox"/> exchange of information and expertise	
	<input checked="" type="checkbox"/> indicator development / collection of data	
	<input type="checkbox"/> other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

- (i) Ensure that the constitutional right is guaranteed, as provided for in article 19 of the Constitution of the Republic of Namibia that says that: "Every person shall be entitled to enjoy, practice, profess, maintain and promote any culture, language, tradition or religion, subject to the terms of this Constitution and further subject to the condition that the rights protected by this Article do not impinge upon the rights of others or the national interest."
- (ii) Promote mutual understanding and tolerance of all cultures in Namibia.
- (iii) Optimize the economic contribution of arts and culture.
- (iv) Foster a symbolic relationship between our artists and the industries which gain from them be it in crafts, advertising, exhibitions or tourism, and in all areas of design.
- (v) Encourage the government, the private sector and many different cultural organizations and interest groups to collaborate in optimizing the use of resources.
- (vi) Encourage all bodies working with the arts and culture to actively create opportunities for different cultural traditions and manifestations to be exposed and explained to one another.
- (vii) Encourage all bodies with interest in heritage to prioritize research.

b) How has it been implemented?

It was conducted through the activities generated under the National Development Plan Two (NDP2) with the objective to raise awareness at both leadership and the grassroots levels. The principle was further integrated in the Medium Term Plan (MTP) with the appropriately allocated human and financial resources to ensure smooth implementation of the policy.

## 2.3. Integration of culture in sustainable development policies

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Youth, National Service, Sport and Culture

The National Arts Council

College of the Arts

National Museum of Namibia

National Art Gallery of Namibia

John Muafangejo Art Center

National Art Gallery of Namibia

National Heritage Council

[Add agency](#)

What resources have been allocated to ensure implementation?

\$50,000.00

*(an approximate total expressed in US dollars)*

c) What challenges have been identified in the implementation of this measure?

Bringing all major stakeholders to the understanding that culture forms the basis for development - whether social, political or economic.

d) At what level was the policy / measure designed to have an impact?

? Local  Regional  National  International

Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

(i) Strong processes and networks were built around the stakeholders that include: Organizations/Ministries/Agencies (O/M/A). Traditional authorities independently managed national arts and culture institutions, artists and their organizations, the media, non-governmental and civic organizations, churches, the private sector and international partner organizations.  
Indicator: Number of institutions/organizations involved in the promotion and development of arts and culture.

(ii) The major intervention areas for all projects were policy development, training, institution building, establishment of school culture clubs for development, developing legislation, holding festivals and doing research.  
Indicators: Number of policies developed; number of arts and culture centers built; number of school culture clubs established; the frequency and number of culture festivals held.

(iii) Establishing a strong foundation of education in the arts and culture.  
Indicator: arts and culture subjects are taught in lower primary school phase as a compulsory subject; more schools have arts and culture as extra mural activities.

(iv) Promoting a thriving arts and culture industry that addresses, inter alia, unemployment. Indicator: Number of arts and culture practitioners generating an income from the sector.

(v) Integration of culture in tourism policies.  
Indicator: Number of meetings and workshops held to integrate arts and culture in the tourism policies; individual tourism operators using arts and culture activities and objects to promote their industry.



## 2.3. Integration of culture in sustainable development policies

What indicators were used to lead to this conclusion?

See above.

## 2.3. Integration of culture in sustainable development policies

### Policy / measure 2

Name of policy / measure

Intellectual property rights, and the Copyright and Neighbouring Right Protection Act, No. 6

Please check as appropriate. More than one box can be checked.

Goal	Type of intervention	Target
<input checked="" type="checkbox"/> participatory governance of culture ?	<input checked="" type="checkbox"/> inter-ministerial cooperation	<input checked="" type="checkbox"/> artists/creators
<input checked="" type="checkbox"/> economic empowerment through the cultural industries	<input checked="" type="checkbox"/> awareness-raising of the cultural dimension of development	<input checked="" type="checkbox"/> producers / distributors
<input checked="" type="checkbox"/> building inclusive and creative societies	<input type="checkbox"/> capacity-building for development actors	<input checked="" type="checkbox"/> cultural enterprises
<input checked="" type="checkbox"/> nurturing contemporary creativity and production of cultural expressions	<input checked="" type="checkbox"/> institution-building for viable cultural industries	<input checked="" type="checkbox"/> young people
<input checked="" type="checkbox"/> equitable access to cultural life and diverse expressions	<input type="checkbox"/> long-term financial investments	<input checked="" type="checkbox"/> women
<input type="checkbox"/> increased literacy of diversity and its expressions	<input type="checkbox"/> developing legal frameworks	<input checked="" type="checkbox"/> persons belonging to minorities
<input type="checkbox"/> other (please specify below)	<input checked="" type="checkbox"/> skills development / training	<input checked="" type="checkbox"/> indigenous peoples
	<input checked="" type="checkbox"/> networking/partnership development	<input type="checkbox"/> other (please specify below)
	<input checked="" type="checkbox"/> exchange of information and expertise	
	<input type="checkbox"/> indicator development / collection of data	
	<input type="checkbox"/> other (please specify below)	

a) What are the main objective(s) of policy or measure? When was it introduced?

Traditional knowledge is recognized, protected and promoted in the areas of the local developmental interest (e.g. water management, medicine)

b) How has it been implemented?

Joint workshops and research activities with the relevant Ministries.

Which public agency(ies) is (are) responsible for its implementation?

Agency name

Ministry of Environment and Tourism

Ministry of Trade and Industry

Ministry of Youth, National Service, Sports and Culture

[Add agency](#)

What resources have been allocated to ensure implementation?

\$20,000.00

(an approximate total expressed in US dollars)

## 2.3. Integration of culture in sustainable development policies

c) What challenges have been identified in the implementation of this measure?

Lack of funds and cooperative frameworks for reaching the grassroot levels.

d) At what level was the policy / measure designed to have an impact?

? Local  Regional  National  International


Has the impact of this policy / measure been investigated?

No  Yes

If yes, what was the impact :

What indicators were used to lead to this conclusion?


## 2.4 Protecting cultural expressions under threat

*The purpose of this section is to report on public policies, measures and actions taken by Parties to protect cultural expressions that are determined to be under threat. This is only in the event when a Party has previously identified a special situation  under [Article 8.2 of the Convention](#).*

*For more information on the types of measures to be reported on, please refer to the [Operational Guidelines adopted on Articles 8 and 17](#) on measures to protect cultural expressions at risk or in need of urgent safeguarding.*



## 2.4 Protecting cultural expressions under threat

Have you identified a special situation under Article 8.2 of the Convention? 

No  Yes

If no, please proceed to Section 3.

If yes, can the special situation be subject to action under other UNESCO Conventions (for instance, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage)?

No  Yes

If yes, please proceed to Section 3.

If no, please answer the questions below.

### Special situation **1**

Name of the cultural expression

Please describe the risk or threat to the cultural expression and the source of the threat, inter alia, with factual data

Please determine the vulnerability and importance of the cultural expression at risk

Please determine the nature of the consequences of the risk or threat to the cultural expression, and demonstrate the nature of the cultural consequences

Please explain the measures taken or proposed to remedy the special situation:

Short-term and  
emergency  
measures

Long-term  
strategies

Has your country provided assistance to other Parties, technical or financial, to remedy a special situation determined under Article 8 of the Convention?

No  Yes

If yes, please describe:




United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

### 3. Awareness-raising and participation of civil society

(Estimate: 1500 words)

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*Parties have acknowledged the fundamental role of civil society  in protecting and promoting the diversity of cultural expressions and have committed to encourage their active participation in activities, designed to achieve the objectives of this Convention.*

*The purpose of this section is to report on what Parties are doing to involve civil society in their activities, what resources they are providing to ensure their involvement, and what results have been achieved.*

*It is also designed to engage civil society in reporting on what they have done to implement the Convention as per their roles and responsibilities outlined in [Article 11 of the Convention](#) and its [Operational Guidelines](#).*



## 3. Awareness-raising and participation of civil society

### 3.1. Parties

Parties are to provide information on how they have involved civil society in activities such as:

- x • promoting the objectives of the Convention through awareness-raising and other activities

The Government of the republic of Namibia through the Directorates of Arts and that of National Heritage and Culture Programmes provided on-going support to national and non-governmental arts and culture institutions to ensure accessibility to arts and culture services.

Government organized national annual culture festivals where thousands of Namibians participated. Civil society has also been encouraged to participate in national events such The Independence anniversaries celebrations; Heroes day celebrations; opening of Parliament; International visits by Heads of States and Governments; international inter-ministerial gatherings.

Civil society participate in major events such as the Bank Windhoek Triennial Art Exhibition; National Namibian Ceramics Biennale; Bank Windhoek Arts Festival; Golden Pen Awards; National Youth Theatre Festival; National Choral Festivals; Tulipamwe art workshop.

The civil society is also supported to participate in international arts and culture events such as the World Music Day; World Youth Choir and Choir Olympics; Day of African Child; commemoration of world Aids Day; World Food Day.

The civil society has been also supported and enabled to participate in arts and culture exchange programmes through Bilateral and Multilateral Agreements.

- x • collecting data and sharing and exchanging information on measures to protect and promote the diversity of cultural expressions within their territories and at the international level

Involving civil society and individuals in research activities on traditions, norms, values, belief systems and practices, morals and knowledge systems. These activities as well as collecting data on how many practising artists are there in Namibia continued throughout the period of reporting.

- x • developing policies while providing spaces where the ideas of civil society can be heard and discussed

The Government Development Plans 2 and 3, reflect the provisions of Vision 2030 that envisages the involvement of civic organizations by utilizing their capacity in advocacy for human and economic development in Namibia. The policy on Arts and Culture was developed as a result of the involvement of and wide consultation with the civil society. In addition to that, it provides mechanisms for a constant input of civil society (through regional councils e.g.) for specific developmental matters related to culture.

- x • implementing operational guidelines

The civil society in Namibia has at its disposal the services of arts and culture officers who are well spread all over the country through the network of the Regional Councils.



### 3. Awareness-raising and participation of civil society

- other

None.

## 3. Awareness-raising and participation of civil society

### 3.2. Civil society

#### Civil Society may provide information on activities they are pursuing such as:

- x • promoting the objectives and principles of the Convention within their territories and in the international fora

Civil society organizations promote cultural diversity in Namibia through their activities. Although the most of them are aware of the Convention, they were not using it either as a tool or as guidance,

- x • promoting ratification of the Convention and its implementation by governments

Namibia has ratified the Convention and a number of civil society organizations were active participants in the preparation stages of the ratification process. Unfortunately, the actual wider implementation of the Convention's provisions did not take off.

- x • bringing the concerns of citizens, associations and enterprises to public authorities

Majority of the involved civil society organizations involve local communities by publicizing their events, concerns and complaints through the media and through their own correspondence. This process however is not sufficiently linked to the wider framework of official lobby groups or the government.

- x • contributing to the achievement of greater transparency and accountability in the governance of culture

While the civil society organizations have this element built in their statutory documents, the actual actions in stimulating the better governance of culture, are very limited.

- x • monitoring policy and programme implementation on measures to protect and promote the diversity of cultural expressions

For the reasons of heterogeneity of the systemic setting in the field of culture in Namibia, there is no consistent record of any monitoring policy and/or a feed back on the measures to protect and promote the diversity of cultural expressions.

- other

#### Civil society may also wish to share information on:

- x • activities they have planned for the next four years to implement the Convention

In the course of the preparation of this report a number of areas of improvement have been identified and notably: the awareness raising, project development and the strengthening of the human resources dedicated to the Convention implementation.

### 3. Awareness-raising and participation of civil society

- x • main challenges encountered or foreseen and solutions found or envisaged to overcome those challenges

Civil society organizations face the following challenges in Namibia: difficulty in fund raising, lack of basic arts education in Namibia and therefore poor understanding of the importance of art by authorities (and the populace), vast distances, lack of human resources (everyone wears at least two hats), weak arts industry and lack of local market for the arts. But mostly civil societies are insufficiently aware of the Convention provisions and potentials as well as lack the resources (time and ability) to lobby for its implementation.

Please specify which civil society organizations contributed to this section of the Report:

- Arterial Network - Namibia
- AfricAvenir Windhoek
- Fine Art Gallery
- Pambili Young Designers
- Penduka Development Trust
- Visual Artists - Namibia

## 4. Main achievements and challenges to the implementation of the Convention

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(Estimate: 1750 words)

### Parties and other participating stakeholders are to share information on:

#### a) main results achieved in implementing the Convention

With regards to the implementation of the 2005 Convention, unfortunately Namibia has paid limited attention to the practical application of this Convention, however discussions to this effect have taken place at the national level to start with the implementation of the 2005 Convention. Contact has also been established with other States Parties in the SADC Region in order to improve the implementation of the 2005 Convention. Furthermore, Namibia has always defended the objectives and principles of the Convention through its interventions in the General Conference of UNESCO and has stressed the importance of culture in diversity.

#### b) main challenges encountered or foreseen

As indicated above, Namibia has ratified other conventions related to culture; not only is it important to ratify the Convention, it is equally important to have relevant and adequate knowledge in the field of the relevant Convention, and therefore capacity building is crucial for the implementation of the 2005 Convention. Furthermore, Namibia is very thin on the ground with regards to the number of staff and official working in the area of culture. Committees have been established in order to implement the Conventions that Namibia has ratified; many of the officials in the culture sector serve on most of the Committees established for each Convention. The officials have to attend to their tasks as performing the tasks assigned to them in the Committees. Such tasks are often time consuming and need full time staff to perform the duties. Preparing the quadrennial periodic report is one example.

#### c) solutions found or envisaged to overcome those challenges

Human resources development in the field of culture is of paramount importance for successful implementation of the 2005 Convention provisions.

#### d) steps planned for the next four years towards implementation of the Convention and priority activities to be undertaken during that period

Further improvement of the civil society involvement (e.g. simulation of the Arterial network Namibia) and awareness raising as well reinforcing of the international (sub-regional) cooperation and project development (e.g. IFCD requests to be better developed and more systematically implemented).



## Date and Signature Information

Date when report was prepared

30 April 2012

Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position
Dr.	Peingeondjabi T.	Shipoh	MYNSSC	Permanent Secretary

(!) To be completed on the printed copy

Date of signature

Signature