



Government of the Republic of Namibia

# **Unity Identity and Creativity for Prosperity**

## **Policy on Arts and Culture of the Republic of Namibia**

This policy was accepted in principle by the Cabinet of the Republic of Namibia in August 2001.

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# Introduction

1. This document states and explains the vision, mission and goals of government in relation to arts and culture.<sup>1</sup> An outline is provided of the main lines of action that government will follow to achieve these intentions.

## Our Vision

2. We envisage ourselves as a united and flourishing nation, celebrating the diversity of our artistic and cultural expressions, and globally admired, as is the skin of an African leopard.
3. We envisage ourselves as a united and flourishing nation, achieving sincere reconciliation through mutual respect and understanding, solidarity, stability, peace, equality, tolerance and inclusion.
4. We envisage ourselves as a united and flourishing nation, treasuring and protecting our material and spiritual heritage and customs, developing our creative talents throughout our lifetimes, and employing our skills and knowledge for economic development and the common good.

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<sup>1</sup> UNESCO defines Culture as “...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or cultural group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.” (Mexico City, 1982) Arts refer to but are not restricted to all forms and traditions of dance, drama, music, theatre, visual arts, crafts, design, written and oral literature, all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.

## Mission and Goals

5. The mission of government in arts and culture is to promote unity in diversity, to give all Namibians a sense of identity and pride in their own creative talents, and to improve the quality of life.
6. Our first goal is to uphold unity in diversity. We understand by this that all Namibians feel free to practice any culture (provided this does not infringe on the rights of others) while still retaining a strong sense of loyalty to one nation. Unity is maintained by mutual understanding, respect and tolerance.
7. Our second goal is to safeguard, extend and promote our physical, linguistic and spiritual heritage. It is this rich heritage that provides us with our unique Namibian and African identity, and which is the foundation for our development.
8. Our third goal is to promote widespread cultural and artistic expression. Our wish is that all Namibians should take part in creative activities, in many different art forms, to share their understandings of life, release their creative potential and contribute to economic development. The status of the arts and of artists should therefore also be improved, inter alia through education and training, and by exploring the economic potential of this sector.

## Background

9. This policy is guided by certain international instruments, including the Universal Declaration of Human Rights, the UNESCO Recommendations on Culture and the Status of Artists, the World Report on Culture (Stockholm), the OAU Policy on Culture, the OAU Policy on Culture Industries Development, the SADC Policy on Culture, Information and Sport, and the SADC Draft Protocol on Culture, Information and Sport. Recommendations of the Presidential Commission on Education, Culture and Training (1999) have been considered and included where possible. This document was further

refined through a National Conference on Arts and Culture Policy in June 2001.

10. Article 19 of the Constitution of the Republic of Namibia provides 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.
11. The development of arts and culture programmes is naturally built upon this constitutional guarantee, which acknowledges Namibia's rich diversity of culture, and encourages freedom of expression, while also considering the national interest. At another extreme, the Constitution and recent legislation forbid all forms of apartheid and racism.
12. In "Towards Education for All, a Development Brief for Education, Culture and Training" published by the then Ministry of Education and Culture in 1993, it is stressed that culture should be '*a unifying and nation-building force*'. The policy calls for cultural renaissance through consultation, partnership and networking.
13. Legislation dating back to 1969 has been utilized to establish the National Monuments Council with certain responsibilities for the protection of Namibia's physical cultural heritage. This legislation, has, however, been found to be inadequate in some respects and a National Heritage Council Bill has therefore been drafted and accepted by Cabinet. It is hoped that after further legal drafting this Bill will be tabled in Parliament during 2001. The National Art Gallery Act was approved in July 2000.
14. The Arts and Culture Grants Bill, currently in the final stages of legal drafting before being tabled in Parliament, makes provision for the establishment of an Arts and Culture Council and gives this body powers to run a fund and make grants.

15. The legal framework relating to arts and culture is therefore being developed, and will have an important effect in the next few years and beyond.
16. In the first years after independence the responsible Ministry surveyed arts and culture activities, established regional and head office infrastructure, and determined priorities for the development of arts and culture programmes. (*See, for instance, the Cultural Overview.*) In 2000, the Office of the Prime Minister approved the creation of two Head Office Directorates, for Arts Programmes and Cultural Heritage respectively. Many of the needs identified in arts and culture are therefore being addressed, and in the process new challenges are emerging.
17. However, policies for the development of arts and culture in Namibia, have not yet been formally articulated in detail, or consolidated, which is one of the factors giving rise to this document.

## **The Stakeholders**

18. The main partners in the development of arts and culture in Namibia can perhaps best be considered in terms of some categories.

### ***Government***

19. Government is a major role player, as the main source of funds for the arts and culture, and because of a public expectation that a matter of such national importance should be attended to by government. Sometimes it is only government that has the facilities, influence and resources to act on a national scale.
20. Arts and culture programmes have major opportunities and responsibilities in our schools, colleges, polytechnic and university. After all, all learning is imbedded in culture. Arts subjects make up part of the new curriculum, and should also enrich the extra-curricular programme of a school. Arts and cultural content can of course also be used in cross-curricular teaching. In an environment

where this is attended to, the learners are sure to acquire many skills and self-confidence through exploring their own creative abilities.

21. Government also has direct responsibility for several major national cultural institutions, such as the College for the Arts, the National Museum, the National Monuments Council, the National Art Gallery and the National Archives. The National Institute for Educational Development has an important role in curriculum development, including languages, which are central to culture. The Ministry of Higher Education, Training and Employment Creation is of great importance because of its responsibilities for teacher education, youth development and employment creation in relation to arts, crafts and culture.
22. State occasions and national events provide important opportunities to project Namibian arts and culture and create a sense of nationhood. The cultural agreements, which Namibia has concluded since independence, also provide for exchange and training at an international level. International cultural centres add considerably to the country's cultural life.
23. The Ministry of Basic Education, Sport and Culture has a pivotal role in the development of arts and culture, especially to negotiate policy within government and in cooperation with the other stakeholders. Many ministries and government agencies have an influence on cultural development and must be actively involved as partners. This includes national, regional, local and traditional authorities. The need for cooperation is evident when one thinks, for instance, of the impact of tourism, trade and foreign policy on arts and culture.

### ***Traditional Authorities***

24. In terms of the Traditional Authorities Act, 1995 (Act 17 of 1995) recognised traditional leaders and authorities have functions in relation to the culture, language, tradition, values, cultural sites, ceremonies, works of art and literary works of particular traditional communities. The trust fund of a traditional community can also be used to support such functions.

### ***Independently Managed National Institutions***

25. Important responsibilities for the development of performing arts have been allocated to the National Theatre of Namibia, an independently managed not-for-profit company. Their programmes include a training element and have a national reach. Similarly, the Visual and Performing Arts Departments at the University of Namibia are a significant resource for the development of the arts and culture in Namibia, for instance in the development of artistic skills and research in Namibian modes of expression.

### ***Artists and their Organizations***

26. Artists are central to the development of the arts. Several artists' organizations do exist in Namibia, including those for differently abled artists, and these should be encouraged so that artists have bodies, associations and unions that can represent their profession, protect their copyright and neighbouring rights, and generally enhance their status and employment conditions.

### ***The Media***

27. The print and electronic media, especially the Namibian Broadcasting Corporation and other broadcasters, also have a tremendous influence over our cultural and artistic life, even if this is not yet fully realized. More reviews and critique would be welcome to build up audiences. Greater awareness of our rich cultural heritage could be created through documentaries on heritage sites. Several NBC radio and television programmes, such as the Namibia Oral Tradition Project, have shown the broadcasting potential of arts and culture.

### ***Non-Governmental Organizations***

28. Namibia is fortunate to have a number of non-governmental organizations involved in the visual and performing arts and in aspects of cultural heritage. These organizations, that have played a key role in enhancing the sector's potential at home and abroad, are too numerous to list here, but most have been captured in surveys and databases.

## *Churches*

29. The history of interaction between various churches and aspects of Namibian culture is long and complex. However, it cannot be disputed that the churches and other religious bodies are significant informal learning centres for the arts and culture, and have a major role to play in the development of ethics and norms.

## *The Private Sector*

30. The private sector has a large role to play in the development of arts and culture in Namibia, although this role has perhaps not yet been fully developed. Both employers and unions have realized the importance of arts and culture in our multi-cultural workplaces, and the role which culture can play in achieving happy and productive organizations. Some parts of the private sector are, of course, involved in trade and other business directly derived from culture and the arts. The private sector is also an important source of funding for artists and culture. This is not just by way of donations. Many companies in Namibia are, for instance, concerned about art displayed at workplaces and in their annual reports, and use art in their corporate image building. The power of the arts in advertising and marketing is growing daily. Investment in the arts and culture can therefore have positive repercussions for the private sector.

## *International Partners*

31. International and national agencies are engaged in the development of arts and culture in Namibia, to our mutual benefit. It is hoped that with a more clearly defined national programme they will be inspired to provide even more generous support, in harmony with our development priorities, and that promotes sustainable development.

## *International Organizations and Exchange Programmes*

32. International organizations, including UNESCO and SADC, have an important normative role to play in Namibia, especially in helping us to share experiences with others, and in establishing international



links, which can greatly enrich our activities. Exchange programmes exist with many countries through bilateral and multilateral cultural agreements, which Namibia has cemented with key international allies, our African neighbours not being the least.

### *Families*

33. Since culture has to do with the ways in which we live our daily lives it is important for us to remember that our cultural life is embedded in our most basic social institution, the family, which must be respected for its pivotal role. It is from such basic communities that cultural values and artistic initiative are nurtured for a creative, prosperous and tolerant society.

## **A Rationale for our Mission**

34. The following arguments are offered for our Mission and Goals as stated in paragraphs 5 – 8 above.
35. Culture has to do with daily life, and the arts have to do with human expression. The arts and culture are therefore at the heart of nation building, development and democratization in Namibia. How successful we are in dealing with cultural interaction – coming as we do from many different backgrounds – will determine whether or not we are able to understand one another at work and in the broader society. Our social integration, on which civil peace depends, relies upon or cultural and artistic knowledge and skills. Culture also concerns deeply seated values and ethics, it influences the character and actions of each citizen, and how we resolve the many issues that confront us.
36. We should not forget that before independence people were divided and the majority discriminated against on the basis of race and culture. The culture of different groups was studied, and manipulative actions decided upon to “divide and rule.” It served apartheid’s purposes to foster a culture of enmity, inequality, isolation and dependence. Certain cultures and values were projected as superior, and a sense of inferiority was conditioned in the minds of many of our

people. Cultural actions were therefore also an important part of the resistance to apartheid and colonial rule. Some of our artists showed just what a powerful role art can play in bringing about a change. The African Renaissance, based in arts and culture, must therefore be seen as an important part of our continuing emancipation.

37. The founders of our new nation wisely saw in our diversity of cultures a source of wealth through which we could unite in a common commitment to build the nation. Hence the crucial adoption of the policy of national reconciliation. Our recognition in Namibia of the need both for cultural freedom and for shared responsibility is essential for development and peace. It is also in line with thinking at an international level. The World Commission on Cultural Development, for instance, has noted that:

'Attempts at "nation building" through making all groups homogenous are neither desirable nor feasible. Nor can the domination of one ethnic group provide long-term stability in a society. The most durable way to accommodate ethnic diversity is to create a sense of the nation as a civic community, rooted in values that can be shared by all ethnic components of the national society. Such a sense of community is best achieved if the concept of "nation" is freed from any connotations of ethnic exclusivity...'

'...Cultural policy should be directed at encouraging multi-cultural activities. Diversity can be a source of creativity...'

38. National reconciliation, however, can remain a partially fulfilled promise unless action is taken for Namibians to grow together culturally. This cultural aspect of national development requires that we have to recommit ourselves to the development of a Namibian culture of mutual understanding, peace and democracy, based on free expression, respect, participation, dialogue, and unity. Unity around national symbols and basic principles such as those contained in the Constitution and reconciliation policy must be stressed as a core of national identity. New projects and ventures need to be considered in terms of their impact on culture. It is also necessary to reverse an alarming trend for the downgrading of the arts and culture which has resulted, for instance, in the marginalisation of arts and culture in

some schools and in a very small number of government bursaries for the arts and culture.

39. Further, we need a spirit of creativity, inventiveness and self-confidence among the people so that we assert our humanity, fulfil our dreams, create new businesses, and solve our problems using the resources to hand. To achieve this, a solid foundation of education in the arts and culture, and thriving arts and culture industries, are needed.
40. This creativity also needs the stimulation of international contacts and exchange, to overcome the effects of many years of isolation.
41. The flourishing of all forms of cultural interpretation and artistic expression, such as music, drama, dance, literature and the visual arts can help us to develop better ways of living together and of coping with crises such as unemployment, indiscipline in schools, HIV/AIDS, corruption, the unequal status of women, and environmental degradation, to name but a few.
42. In developing our cultural and artistic expressions we can be inspired by a rich variety of Namibian traditions and inherited styles. It is therefore also important for us to research and conserve our entire Namibian cultural heritage, whether physical, spiritual or linguistic. This diverse cultural base is the foundation, which will give us our own identity and character, and which should be explored by contemporary artists.
43. But, however much we may be concerned with our unique heritage, culture remains a dynamic phenomenon, and one which is moreover associated with social change. Arts and culture must therefore take new forms and use new media and technology, especially to attract and engage the young, so that we have a sense of our roots, but are also engaged in contemporary expressions and ways of life.
44. While the valid things from the past must be preserved, there are 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. Recently we have seen the significance of this cultural change in relation to some gender issues, when the Married Persons Equality Act was debated and became law. The revision of certain cultural practices, especially those that disadvantage women and children, is essential in addressing the spread of HIV/AIDS and domestic violence.

45. To foster the widespread cultural expressions, which are needed in Namibia, we also need to give a special status to our artists. We need to create many more platforms where our artists can express themselves on the issues of the day, and develop their skills through training programmes. These platforms should be in accessible places in our communities, and not just in museums, galleries and theatres in central areas. First and foremost, the arts and culture must be part of all levels of education, if we are not just to raise technocrats without values or ethics. Aesthetics cannot be confined to an elite unless we wish to create conditions for vandalism and other forces of alienation in our society.
46. Cultural expression also has its commercial and vocational side and it should therefore be understood that artists are as worthy of their wage as other workers. A symbiotic relationship therefore needs to be fostered between our artists and the industries which gain from them, be it in crafts, advertising, exhibitions or tourism, and in all areas of design. These industries are a growing source of employment and economic gain for the country. Government and the private sector should therefore invest, through training and other means, in the development of the applied arts.
47. Finally, for culture to have its envisaged impact on our national life, it is necessary that the government, the private sector and many different cultural organizations and interest groups should collaborate to optimize the use of resources. The government is here understood to include not only the Ministries of Education, but also the Ministries of Environment and Tourism, Regional and Local Government and Housing, Foreign Affairs, Information and Broadcasting, and Trade and Industry.

## **Priorities for Action**

48. The following are our priorities for action in realizing our vision, mission and goals.

### ***Encouraging Unity in Diversity and Mutual Understanding***

49. All bodies working in the arts and culture need to actively create opportunities for different cultural traditions and manifestations to be exposed and explained to one another. On national and other important occasions a variety of expressions should be represented; minority groups and differently abled people should not be forgotten. Programmes of internal cultural exchange to promote cohesion, unity and nation building will be launched.
50. Schools and all institutions should take care, with pride and dignity, in showing respect for the national flag, the coat of arms, the Constitution, and other symbols or acts that unite us as a nation. Educational institutions -- especially during school assemblies -- and the community at large should be educated in hoisting of the National Flag and the regular singing of the National Anthem and the African Union Anthem. National sporting teams and many events also provide wonderful opportunities to develop this sense of nationhood.
51. Each school management and the leaders of other educational, sporting and cultural institutions will be given special training in the development of multi-cultural institutions, and the equal treatment of all social groups, for instance through the development of agreed statements of common values and norms that will be observed and enforced at the school or institution. Any form of discrimination against minorities in schools will be stamped out.
52. Each town or local authority will be encouraged to hold an annual cultural festival or day for that town or village. Such festivals should reflect the diversity of Namibian culture. Local artists will be

encouraged to create murals, welcoming boards, songs and stories that reflect the history and character of the town or village.

53. More arts and culture events, competitions, and festivals, will be held at school level to develop the highest possible standards of performance, and to identify learners who might be selected for specialised arts schools.
54. The criteria used in the planning and evaluation of national programmes and projects should include the cultural aspect, in the same way as the environmental impact, gender and HIV/AIDS are considered. All Ministries, Offices and Agencies will be encouraged to include in their development projects relevant aspects of cultural development.

### ***Safeguarding and promoting our physical, linguistic and spiritual Heritage***

55. Research is an important priority for all bodies with an interest in heritage. This work must be properly registered, coordinated, monitored and prioritized. Particular attention should be paid to local dissemination. The Directorate Cultural Heritage will therefore initiate a committee on Cultural Heritage Research under the National Heritage Council. Researchers and research bodies will be registered and required to obtain permits for culturally sensitive studies. A regulation will be prepared to enforce the deposit of research results and data within Namibia where this is not already covered by the National Archives Act of 1992.
56. Legislation concerning the National Heritage Council will be expedited. The National Heritage Council will create and maintain mechanisms to prevent the continued expatriation and theft of the country's national heritage and strive to achieve the repatriation of cultural heritage items that have already left the country. The National Heritage Council should increase the proclamation of national monuments and sites to ensure that they are representative of the whole nation and their traditions and histories, while at the same time taking into account national aspirations and achievements. In order to protect the cultural heritage of Namibia, the National

Heritage Council of Namibia (NHC) will maintain a national inventory of heritage objects, sites and monuments. The National Heritage Council should assist the relevant national institutions in identifying and expediting the repatriation of Namibian national cultural heritage on the basis of the 1972 UNESCO Convention and other relevant international instruments. The NHC will regulate and control the export of listed cultural heritage objects.

57. All heritage bodies need to give full attention to their advocacy and educational responsibilities. The Museums Association of Namibia will be strengthened to facilitate the establishment of heritage institutions at regional and local level and to support such institutions by providing guidance, assistance and expertise where necessary and possible. The Directorate of Cultural Heritage will create an annual prize for the best manuscript popularizing the Namibian cultural heritage. If possible this prize will be sponsored by a Namibian private sector entity. It will include publication of the manuscript.
58. The National Heritage Council and the Directorate of Cultural Heritage will get more involved with the training of tour guides and government workers with key Ministries (such as Foreign Affairs, Environment and Tourism, and Trade and Industry), traditional authorities and local authorities (without assuming the responsibilities of other bodies.) A cultural guide to Namibia, aimed at the tourist market, will be produced by the Directorate of Cultural Heritage or a commissioned body in collaboration with relevant Ministries and other bodies.
59. The National Museum will remain as part of the structure of the MBESC. The forthcoming Education Act will be used to establish and strengthen bodies to document and preserve Namibia cultural heritage at national, regional and local level and to conduct educational functions related thereto.
60. Given that there are several bodies with an interest in language development, a mechanism will be established by the Ministry of Basic Education, Sport and Culture, representative of all stakeholders, with a view to collaborative language development in Namibia.

61. The Directorate of Cultural Heritage will identify staff training programmes for bodies engaged in heritage. Based on this preparatory work, the Ministry of Basic Education, Sport and Culture will task relevant institutions such as UNAM, the Polytechnic and Teacher Training Centers to introduce cultural heritage courses to train professional heritage workers. The Public Service Commission should recognize arts and culture workers as professionals.
62. At least two bursaries will be given annually to disadvantaged and deserving students recommended by the Directorate of Cultural Heritage to study in the field of heritage. The MBESC will discuss with the Ministry of Higher Education, Training and Employment Creation the proportions of bursaries allocated to different sectors including Arts and Culture and the impact of this on development.
63. A commission on place names will be established by the Directorate of Cultural Heritage to investigate the relevance of existing place names and to control and coordinate the coining and allocation of new place names. The Ministry of Basic Education, Sport and Culture will refer artists and authors to the relevant agencies and Ministries for the protection of copyright and other intellectual property rights. The MBESC will also make recommendations to these bodies concerning Namibian rights and regulations. The Directorate of Cultural Heritage will work with traditional leaders and authorities to identify, proclaim, establish and conserve cultural landscapes. The MBESC will ensure that Arts and Culture Institutions under its control or in which it has a stake comply with the Affirmative Action Act. The Regional Cultural Officers will work with traditional authorities for the validation and affirmation of appropriate traditional values, knowledge and beliefs, for example in the development of cultural tourism and cultural villages, cultural industries and herbal remedies, in conjunction with relevant Ministries and agencies.



## ***Promoting Widespread Cultural and Artistic Expression***

64. The system of regional and national culture festivals will be developed under the leadership of the Directorate of Cultural Heritage.
65. The Department of Formal Education and NIED will ensure that all primary and junior secondary schools implement the compulsory arts subject as stipulated in the curriculum for basic education. Advisory services will be provided. The relevant subject panels will be requested to investigate the feasibility of making arts and culture subjects promotional subjects. Some secondary schools in each region will also offer the prevocational arts subjects at JSC level, and where possible such schools will also offer arts subjects at IGCSE level. Schools will be encouraged and assisted to hold cultural days and run culture clubs as a standard extramural activity. Competitions between schools, such as in drama and other arts, will be encouraged, especially with support from the private sector. Those with special talents will be provided with opportunities for further development of their skills, through a variety of strategies. The Arts and Culture Council should set up awards or other forms of recognition. Provision will be made for the employment of specialized arts teachers at schools in each region, to support the implementation of arts subjects in the curriculum.
66. International cultural and artistic exchange will be utilized to the fullest possible extent, not neglecting the training opportunities which arise through such programmes.
67. The College of the Arts will become a statutory body through appropriate legislation. The National Extension Programme of the College for the Arts will be further supported. The Namibian repertoire of the National Youth Choir will be extended and where possible arrangements made with Windhoek boarding schools to include more choristers originating from outside the capital city. Regional and local choirs will also be supported and a national choir event will be organised.

68. All cultural institutions should seek to involve communities not previously reached in their programmes, and to use venues within communities whenever possible. Regional Cultural Officers will maintain a list of such facilities in their regions. Special attention will be given to the needs of traditional, disadvantaged and disabled artists and transfer of traditional skills.
69. The Directorate of Arts Programmes will work with the Association of Namibian Architects to negotiate an agreement for the development of local artwork through the setting aside of at least one percent of building costs for associated artworks.. The Directorate of Arts Programmes and the National Art Gallery of Namibia (NAGN) will advise local authorities in beautification of parks and public places. An annual prize, sponsored by the private sector, if possible, might be awarded in this regard.
70. The Directorate of Cultural Heritage will identify heritage villages and museums under local management, to be promoted and supported through management training and other inputs. Funding will be the responsibility of the local authority. Existing projects will be studied so as to learn from experience. The former migrant workers hostel in Katutura will be converted into a multi-purpose arts and culture center networked with similar centres around the country. The after-school center in Windhoek will be more fully utilized. Cultural centres established with international support will be promoted so that Namibians take full advantage of these programmes.
71. The Directorate of Arts Programmes will provide training for the development of Namibian writers, composers and film directors in collaboration with other bodies.
72. The National Art Gallery of Namibia (NAGN) will advise government on the acquisition of visual art. The Directorate of Arts Programmes will negotiate with Ministry of Finance for the revision of tax to encourage the acquisition of works of art and to encourage the donation and commissioning of visual and performing arts.
73. By all means possible, our artists should be given recognition and rewarded for their contribution to the development of our society.

In the media, in general, exposure for Namibian artists should be increased, and particularly on NBC.

74. Priority will be given to the disadvantaged, to differently abled people, and to marginalized Namibian artists without any formal arts training.
75. A structure of formal qualifications for artists will be established in terms of the Namibia Qualifications Authority Act of 1996. To this end, the Directorate of Arts Programmes will convene a National Standards Setting Body for Arts and Culture to design the career path and matching qualifications that are required in terms of the National Qualifications Framework and the estimated market for employment or self-employment. During training, artists should be made aware of Namibian cultural identity, including traditional cultures, and copyright law. There must be proper coordination between educational institutions.
76. The Directorate of Cultural Heritage will encourage the formation of a body to improve the quality and marketing of Namibian crafts. This will be done in consultation with relevant NGOs and bodies responsible for trade and micro-enterprise development. Similarly the Directorate of Arts Programmes together with relevant stakeholders will try to enhance markets for the creative skills and innovative products of Namibian artists, including in the applied arts and entertainment industries.
77. Widespread public participation in the building and design of new monuments should be encouraged. There will be a monument to the late John Muafangejo. Regional Cultural Officers will encourage regional and local authorities to allocate space for monuments and works of art.
78. At least two government bursaries will be offered annually to Namibian artists.

# Overall Coordination and Policy Development

79. Arts and culture policy development and coordination, and any new legislation in this field, is the function of the Ministry of Basic Education, Sport and Culture. As in the past, policy will be developed through consultation with relevant stakeholders. The National Heritage Council and the Arts and Culture Grants Council will be established by legislation to advise the Minister and carry out certain functions.
80. The Directorates of Arts Programmes and Cultural Heritage will establish and maintain a database of cultural institutions, groups and artists.
81. The Directorates will develop a communication and information system to keep relevant institutions, groups and artists informed of developments in the arts and culture