



NAMIBIA NATIONAL COMMISSION FOR UNESCO

PROGRESS NARRATIVE REPORT

AIXAN /GANA /OB #ANS TSI //KHASIGU (ANCESTRAL MUSICAL SOUND, KNOWLEDGE AND SKILLS)

CONTRACT NUMBER: 4500461268

REPORTING PERIOD: 27 April 2022 to 15 February 2023



unesco

Intangible Cultural Heritage

International Assistance

ICH-04-Report – Form

INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

PROGRESS NARRATIVE REPORT

Beneficiary State(s) Party(ies): Namibia

Project title:	The Aixan Igana lob #ans tsi //khasigu (ancestral musical sound, knowledge and skills)
Reporting period:	From: 27/04/2022 to: 15/02/2023
Budget:	<p style="text-align: right;">Total: US\$99,929</p> <p><i>Including:</i></p> <p>Intangible Cultural Heritage Fund: US\$ 28 470</p> <p>State Party contribution: US\$ 337.00</p> <p>Other contributions: US\$</p>
Implementing agency (contracting partner or UNESCO Field Office):	<p>Namibia National Commission for UNESCO, Government Office Park, 1 Luther Street, Windhoek</p> <p>Tel: +264 61 4356013/ +264 61 933321</p>
Contact person:	<p>Title (Ms/Mr, etc.): Mrs.</p> <p>Family name: Moombolah - /Goagoses</p> <p>Given name: Esther</p> <p>Institution/position: Culture Commissioner and Director National Heritage and Culture Programme</p> <p>Address: P/ Box 1203, Windhoek</p> <p>Telephone number: +264 61 276800/ 13</p> <p>E-mail address: esthermuseum9@gmail.com</p>
Partner agency (in the case of a service from UNESCO project):	None
Implementing partners:	Ministry of Education, Arts & Culture Directorate of National Heritage

Background

Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.

Not fewer than 750 or more than 1000 words

The Aixan /gana /ob #ans tsi //khasigu (Ancestral Musical Sound, Knowledge and Skills) embraces multiple domains of intangible cultural heritage. It describes the specific traditional music of the Nama people in Namibia. The term ancestral in this context denotes the coming of age of the music and not necessarily the association of the music with the departed. The Aixan /gana /ob #ans tsi //khasigu is about the usage of traditional musical instruments: the khab (musical bow) and !guitsib (traditional guitar) which are usually played by either men or women; and the vlies (harmonica) usually played by women, which is accompanied by singing, humming and ululating. This element represents cultural practices, traditions and defines the daily life of the Nama communities, one of Namibia's tribal minority groups.

The Nama ancestral music has a specific sound, texture and rhythm, consisting of a leading melody and rhythm by either a musical bow, an accordion or a guitar, accompanied by a systematic harmony produced by other instruments such as the vlies, drummers, keyboards and pianos. The performance of these instruments requires high skills in creativity and improvisation. Nevertheless, it is not just the skill of playing an instrument - musicians also require knowledge in tuning, maintaining and fixing these instruments. Being able to identify rhythms and harmonies is essential for a traditional Nama musician, as well as the ability to respond harmoniously to others in order to create a balanced performance.

The music is however, complemented by the dances commonly referred to as 'Nama-stap' which literally means the dancing steps of the Nama people. Dancers play a prominent role during traditional celebrations, allowing both women and men to express specific values through dances and movements. Women and men dance in different ways, females dance softly and swiftly stamping their feet, swerving their upper bodies from side to side, thereby calmly expressing their feeling of contentment and excitement; while male dancers dance more actively, stamping their feet energetically while expressing respect and desire for protection towards women. Representing values and customs, the music and dance also celebrate life and symbolise different areas of life and nature for example the male dancers may illustrate their engagement with the environment such as the way an ostrich protects its chicks, when they are dancing surrounding the women and the women may demonstrate the harvest of the !nara fruits when at time dancing with !nara fruits in hand and passing it to the next person.

The music is often used as entertainment during communal celebrations, traditional festivals, ritualistic and social events such as weddings, rain-dances, birthdays and girl's passage right, but more importantly, it serves the purpose of educating and instructing members of the community for instance, by creating awareness about the natural environment.

The Nama ancestral music is not static, it has been changing; adapting to the present. Some songs clearly show a Western influence - connecting European chord progressions to the traditional Nama music and its values. Due to the recreation of the element by the community in response to environmental changes, the traditional musical instruments are slowly but surely being replaced by sound devises such as electronic keyboards, guitars, accordions as well as harmonicas.

The Aixan /gana /ob #ans tsi //khasigu is not adequately transmitted to future generations through formal training. The responsibility for upholding the tradition and transmitting the skill to the youth lies in the hands of individual community elders who possess the skills. The youth acquire the skills of making the traditional instruments as well as tuning, fixing and performing the music by observing and mimicking the elders as they perform during rituals or community events. At rituals such as the girl's passage, elderly women of the community are responsible for introducing young girls to traditional practices of womanhood which is expressed through the combination of praise poems,

music, songs and dance movement. Male members of the family - both the adult and young men use the music and dance moves to provide support to the women during such occasions. Rituals such as those associated with the passage of right are limited to family circles and skills transmission may also be within family boundaries.

Objectives and results attained

Overall, to what extent did the project attain its objectives? Describe the main results attained, focussing in particular on the perspective of the direct beneficiaries and communities. For each expected result identified in the request, explain whether it was fully or partially attained. Also describe any unexpected results, direct or indirect, whether positive or negative.

Not fewer than 100 or more than 500 words

The following objectives were identified during request of the fund for the project and were implemented during the first phase as below:

1. Improve visibility of the element and ICH in general

- Project implementation workshop was held to set up implementation modalities.
- Contents of the promotional and educational material were produced and the design and printing are progressing well. It is expected for the final draft to be shared on the 26 May 2023, for final review and printing.
- Text content of the educational and promotional materials translated into the local language (KKG) and will be printed in both KKG and English.
- Technical equipment were purchased and this will enable smooth promotion of the element among communities.

Objective one was therefore fully attained.

2. Enhance, preserve and promote the element among youth, community members and the entire country

- Sensitisation of community and institutional leaderships on the beginning of the project in the concerned regions has been carried out;
- An addendum to the existing Memorandum of Understanding between the Ministry and the Namibia Broadcasting Corporation was signed and the broadcasting of the awareness program will commence soon.

Description of project implementation

Provide a description of the activities undertaken and the outputs they generated (e.g. trainings, consultation process, technical assistance, awareness raising, publications, toolkits, etc.). Also describe any problems encountered in project delivery and corrective actions taken. Describe the role of the implementing agency and of the partner agency (in the case of a service from UNESCO project) and the role of other implementing partners in carrying out activities and generating outputs.

Not fewer than 1000 or more than 1500 words

OBJECTIVE 1:

Production of educational and promotional materials on the element and make them accessible

1. Project implementation workshop

A two days' workshop was conveyed to lay down an action plan for the project and as well as other projects. The workshop was held on 09-11 August 2022. During this meeting, a work-plan of the first instalment of the project was presented with the aim of drafting the

action-plan. Draft promotional materials were also presented and discussed.

An urgency on the speedy implementation plan was emphasized, though delays on some activities such as the translation of the material into local languages could not be avoided as these activities are more depended on the service provider. During this workshop, an action plan for the project with due dates and responsible officers on specific tasks to be completed was drafted. It was suggested that:

- Promotional materials should be translated and printed in both languages (English and Khoekhoegowab [KKG]).
- Content photographs to be balanced to reflect all regional representation where the music is practiced.

2. **Production of educational and promotional materials**

The content of the promotional materials was drafted and shared with the Technical Committee as well as with the concerned communities through regional culture officers. Hardap Regional officer had a consultation with the community to discuss the content and seek consent from the community and individuals, where pictures were taken and those provided information during data gathering. The following promotional materials were drafted and sent to the graphic designer and expected to be finish designed and printed soon.

Banners - Design and printing of 5 (2250mm x 2250mm) panels for Nama Music exhibition

Design and printing of 5 (2250mm x 2250mm) panels for ICH in general

Brochures -Design and printing of Double Sided A4 Brochure – 1000 copies for Nama Music exhibition

Design and printing of Double Sided A4 Brochure – 1000 copies for ICH in general

3. **Purchase of technical equipment: The following equipment were purchased**

High Processing computer

Windows 11 Pro

Logitech keyboard and mouse

Monitor

Adobe software

Microsoft Office

Kaspersky anti-virus

Xiaomi Smart Projector

Projector screen 2440 x 1850mm

JBL BOOMBO 110 - high sound speakers

Sony FDR-AX53 4K Ultra HD Handycam

camera bag Sony NP-FV70A (Jenova Royal Series)

Rechargeable Battery pack

USB charger for Sony

128gb SD-Card

4. **Community sensitisation and awareness raising**

After the inscription of the element to the UNESCO, List of Urgent Safeguarding there has been slow communication between the culture offices and the communities as a result of the scourging of covid-19 pandemic in 2019. This necessitated a visit to the concerned Traditional Authorities, Regional Governors and Regional Directors of

education in the concerned regions.

The aim of this activity was to:

- a) Sensitize and brief concerned Traditional Authorities, Regional Governors, Regional Education Director, as well as community members at large on the status of the element with regards to its inscription on USL, and the project implementation activities as expected to take place in those communities.
- b) Strengthen existing relationships with Traditional Authorities, and discuss the next course of action and get their inputs.
- c) Meet in person the Regional Governors, Regional Education Director as well as community focal point persons that will be providing assistance to officials during the implementation process.

The community consultation was led by the Deputy Director in the Directorate of National Heritage and Culture Programme and the team comprised ICH members of the secretariat. The team was then joined by the responsible culture officers in their respective regions (//Kharas, Hardap and Erongo). The consultations were undertaken from 29 January to 09 February 2023.

The following visits were undertaken:

- a) Courtesy visit to the Governor's office, Hardap Region: Hon. Governor Mr. Salomon Mentos April (Mariental)
- b) Courtesy visit to the Governor's office, //Kharas Region: Hon. Governor Aletha Frederick (Keetmanshoop)
- c) Courtesy visit to the Governor's office, Erongo Region: Hon. Governor Neville Andre Itope (Swakopmund)
- d) Courtesy visit to the Director of Education's office, Erongo: Ms. Erenfriede Stephanus
- e) Consultation with traditional leaders and community members of the following areas: Hoachanas, Gibeon, Amperbo, Keetmanshoop, Karasburg, Maltahohe and Utuseb

Traditional Authorities' concern was on the loss of cultural practices, and the emphasis was on the preservation through continual transmission of culture especially the language. Thus, they were excited with the commencement of the project. Communities welcome the initiative and promised support over the project implementation.

Apart from the official language used during meetings with Regional Governors and Director, the meetings with traditional authorities and community representatives were conducted in the local language.

5. Promotion of the music through participation in the Nama cultural Festival

As part of the objectives and commitment to the safeguarding programmes of 'Aixan /gana /ob #ans tsi //khasigu', activity number two, indicates creating awareness of the Nama music through participation in the exhibitions and public gathering. Thus, attendance to the festival that is taking place in the concerned community, was deemed an important exercise. This year, the festival is anticipated to take place from the 25-28 May 2023, at Keetmanshoop, //Kharas Region. Officials are traveling to Keetmanshoop on the 24 May 2023, and more details will be presented during the next reporting session.

It was planned for officials to attend the festival and engage with community and the radio (Kaisames radio) in providing information on the roll out and progress of the project. Officials will exhibit visual materials on Nama Music, provide information regarding the project, engage with community members on the project implementation as well as gathering information with regards to the music.

Awareness raising through radio program

Two meetings between members of the ICH Secretariat and the Namibia Broadcasting Corporation (NBC) representatives were held. The first meeting was conveyed to discuss the inclusion of the Aixan /gana /ob #ans tsi //khasigu in the existing Memorandum of Understanding (MoU). The meeting resolved that an addendum for the Aixan /gana /ob #ans tsi //khasigu, should be attached to the existing agreement.

The second meeting with the Kaisames radio representative was conveyed on the 24 April 2023, to discuss the modality of broadcasting the project and the content of the program. The suggestion was for the program to start broadcasting from May 2023.

Community involvement

Provide a description of the mechanisms used for fully involving the community(ies) concerned. Describe not only the participation of the communities as beneficiaries of the project, but also their active participation in the planning and implementation of all activities.

Not fewer than 300 or more than 500 words

Traditional Authorities offices and members of the communities as custodians were instrumental in mobilising community members and planning of community meetings in the regions. As the regions are vast, culture officials consult the traditional offices and individuals to mobilise community members for meetings. At points, members of community were the one providing information and clarifications during meetings.

It was an unfortunate situation that the trained community member that have been the main community liaison and was intended to travel together with officials to other regions passed on before the commencement of the project.

Sustainability and exit/transition strategy

Describe how the benefits of the project will continue after the project has been completed. Where appropriate, describe the steps undertaken to ensure the following:

- *Sustainability of activities, outputs and results, including with reference to how capacity has been built under the project. Also describe any planned follow-up measures to ensure sustainability.*
- *Additional funding secured as a result of this project, if any. Indicate by whom, how much and for what purpose the contributions are granted.*

Describe how the ownership (of activities, outputs, results) by stakeholders and the community(ies) in particular has been promoted.

Describe, if relevant, how tools, processes, outputs, etc. have been adopted, adapted, replicated and/or extended for future use (e.g. in other regions, communities, elements, or fields of intangible cultural heritage).

Not fewer than 100 or more than 500 words

The sustainability of the element will be carried forward with the assistance of the identified bearers and the availability of promotional materials.

The Directorate of National Heritage and Culture Programme will continue with the promotion of the music at schools, Traditional Authority Offices, towns and community halls, social events, as well as at cultural festival events through mobile exhibitions.

Furthermore, copies of the developed booklets will be distributed at schools and at different places during the promotional events to promote and enhance awareness, and increase

visibility of the element throughout the regions.

Regional culture officers, community ICH focal persons will continue hosting awareness raising activities and further documentation of the element in their respective communities.

Lessons learnt

Describe what are the key lessons learnt regarding the following:

- *Attainment of expected results*
- *Ownership of key stakeholders and community involvement*
- *Delivery of project outputs*
- *Project management and implementation*
- *Sustainability of the project after the assistance*

Not fewer than 300 or more than 750 words

Desired results and timely implementation of the project activities is a collective effort by all involved stakeholders and do not only depend on the responsible officials or the implementing agency. The main players here are members of communities and their willingness to promote, preserve and transmit culture for sustainable development. The success of the program is entirely depending on the willingness and supportive efforts of the community members.

Other stakeholders such as the office of the governors and Directors of education has taken ownership of the project and vowed their support on the implementation.

Since sensitisation of communities about the project was carried out, communities have taken ownership of the project as members are responsible for identifying their representatives, the bearers, mobilising and organising meetings either by themselves or upon request from the culture office. Remarkably, community members both old and young appears to be interested in the project and are supportive.

Annexes

List the annexes and documentation included in the report:

- *publications, evaluation reports and other outputs, when applicable*
- *progress reports prepared during the contract period*
- *list of major equipment provided under the project and status after termination of contract period*
- *other (please specify)*

1. Draft promotional materials banners and pull-up-banners
2. List of meeting attendee and contact details

Name and signature of the person having completed the report

Name: Ms Esther Moombolah-/Goagoses

Title: Director of National Heritage and Culture Programme

Date: 22 May 2023

Signature: 

