



NAMIBIAN HALL OF FAME FOR CREATIVES AND ATHLETES



By
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Honourable Speaker,

Honourable Members of Parliament,

1. Africa is the cradle of humankind. Hence, creativity is an innermost part of the very existence of the Africans. Creativity is what defines us and what makes the world such an exciting living space, rich or poor. Creativity is originality, imagination, inspiration and innovation. Creativity possesses a magnetic quality that resides within individuals, enabling them to imagine and express ideas. It is intellectual capital after all. The creative economy is one of the world's fastest-growing sectors. Creative industries create employment and income, promote innovation and contribute to societies' happiness. However, more data and innovative and multidisciplinary policy responses are needed to enhance the development impacts of the creative sector (Creative Economy Outlook 2022).
2. The **cultural and creative industries**, and **sports** play a substantial role in the political economy of numerous African states, serving as critical catalysts for economic diversification. Rebeca Grynspan, Secretary-General of the United Nations Conference on Trade and Development (UNCTAD) notes in her "Foreword" to the "Creative Economy Outlook 2022" that:

"International trade in creative goods and services generates increasing revenues for countries, but creative services exports vastly exceed those of creative goods. The global exports of creative goods represented US\$524 million in 2020, while world exports of creative services reached US\$1.1 trillion." She further continued that in "2020, creative goods and services represented 3 and 21 per cent of total merchandise and services exports, respectively."

3. It is interesting to observe that the same Report also demonstrates that creative services exhibited greater resilience during the COVID-19 pandemic compared to other sectors of services. Moreover, South-South trade in creative goods has witnessed nearly a twofold increase over the past two decades. It is reported that in the year 2020, South-South trade in creative goods accounted for 40.5% of creative exports originating from developing economies.

4. The African creative industry is frequently overlooked within the context of the continent's evolving economic dynamics. Originating from modest origins and initially focused on geographically localized art forms, this sector has expanded to attain the status of a global industry. It now generates an average annual revenue of US\$4.2 billion, with its cultural goods market alone employing approximately half a million individuals. For example, in South Africa alone the local music market is expected to account for US\$1.7 billion by 2023, with Nigeria and Kenya expected to rake in US\$33 and US\$30 million respectively by the same period. Combined, the cultural, creatives, and sports industries has the potential to contribute significantly to the Gross Domestic Product (GDP) and offer a valuable opportunity for countries within the sub-region to pursue robust post-COVID-19 recovery strategies.

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5. There exists no universally applicable, one-size-fits-all definition for the creative arts industries. However, it is reasonable to contend that the concept of creativity emerges from the intricate interplay among human innovation, ideas, intellectual property, knowledge, and technology. Definitions of creativity diverge significantly between nations, given the intricate nature of this phenomenon, and there is no singular definition that comprehensively encapsulates its diverse dimensions.

6. Definitions should not be regarded as immutable. Presently, creative pursuits have evolved beyond their conventional domains, extending to encompass the development of smartphone applications. This transformation has given rise to thousands of employment opportunities for designers and programmers, both in developed and developing nations.

7. In Namibia, the quantification of the impact of the cultural and creative industry (CCI), as well as the sports sector's contribution to the GDP, remains insufficiently documented. As outlined in the Creative Industry Guide Namibia, ten distinct categories have been identified within the cultural and creative industry, encompassing Advertising and Marketing, Architecture, Crafts, Graphic Design, Fashion, Product Design, Film, Television, Video, Radio, and Photography, Information Communication and Technology, Publishing, Archives, Galleries, Libraries, and Museums, Music, Performing and Visual Arts, as well as Creative Institutions, Services, and Resources. The exact extent of their contributions to our GDP remains uncharted. Let us now focus on the central purpose of this Motion.

Honourable Speaker,

Honourable Members of Parliament,

8. What is a "Hall of Fame?" A Hall of Fame is an institutional or honorary recognition that acknowledges and commemorates individuals or groups for their exceptional success, prominence, or significant contributions within a specific field or pursuit. This institution pays homage to their remarkable accomplishments and typically entails a formal nomination and selection process to induct the most deserving candidates into this distinguished group. Hall of Fames are established across a spectrum of domains, encompassing sports, entertainment, music, literature, and more. They are widely regarded as prestigious honours within their respective industries.

9. Namibia is certainly no stranger to this concept, as evidenced by the presence of the Namibian Business Hall of Fame (NBHF) established in 2004. The Namibian Business Hall of Fame pays tribute to entrepreneurs and business leaders who consistently exhibit exceptional and exemplary leadership, contributing significantly to the achievement of national development objectives and the socio-economic progress of Namibia (Ndjavera, November 22, 2022, New Era).
10. So, therefore, the critical question is, what informs the urgency of acknowledging our creative and athletic talents through the establishment of The Hall of Fame? What necessitates this sense of urgency? We are acutely aware that, as a nation, both the public and private sectors have undertaken numerous initiatives to acknowledge and reward our creative and athletic excellence. I believe that many of us are familiar with the following prestigious award ceremonies: The Namibian Annual Music Awards (NAMAS), Editors' Forum of Namibia (EFN) Journalism Awards, Bank Windhoek Doek Literary Awards, Gecko Awards, Namibia Photography of the Year Awards, The Simply You Magazine Lifestyle and Fashion Awards, Katutura Fashion Week (KFW) Awards, The Namibia Architecture Awards of Merit, and the Namibia Annual Sports Awards (NASA) and more. But these in itself are not sufficient.
11. We are emerging from the profound repercussions of the COVID-19 pandemic, which inflicted severe setbacks on the business activities within the orange economy, encompassing the cultural and creative industries, as well as sports, thereby exposing their pre-existing vulnerabilities. Numerous reports have highlighted the substantial toll taken during this period, with as many as 10 million jobs vanishing from the cultural and creative sectors, which contracted by a global sum of US\$750 billion in 2020 (Creative Economy Outlook 2022).
12. A comparative study examining the impact of COVID-19 on the creative sector in Africa revealed that the most vulnerable sectors were the performing arts, visual arts, and the heritage sector. This experience was no different in Namibia.

13. Therefore, an appropriate and meaningful way to commemorate and pay tribute to some of the deceased creatives and athletes is by honouring them through their induction into the Namibian Hall of Fame. I therefore propose a **NAMIBIAN WALL OF FAME FOR CREATIVES AND ATHLETES**. While I acknowledge that some of our creatives and athletes have achieved a reasonable standard of living and earned respectable incomes, it is essential to recognize that many others may have missed out on such opportunities due to limited international exposure, insufficient sponsorship, and inadequate export opportunities, among other factors.
14. Therefore, I urge all of us to closely examine their unique situations and extend our support wherever possible. Let us be a source of motivation and assistance to those who may not have had the same advantages. Honourable Speaker, I further propose that a committee of experts, comprising individuals with a broad spectrum of skills and expertise drawn from various reputable institutions, be convened to conduct comprehensive research, make recommendations, and assess all the proposed individuals, whether deceased or living, for potential nominations to the Namibian Hall of Fame.
15. Furthermore, I suggest that we explore the concept of this Hall of Fame in greater detail, considering the development of a theme park featuring state-of-the-art architecture and creative elements. This envisioned park-like Hall of Fame could offer a unique experience for Namibians and tourists alike, complete with restaurants and seating areas, providing families with an opportunity to both enjoy leisure time and educate their children about our nation's remarkable talents.
16. Consequently, I recommend that this proposal be deliberated upon in this Assembly for a duration of one week, following which it shall be forwarded to an appropriate Standing Committee for a comprehensive examination. This will allow the Standing Committee sufficient time to provide its report to this esteemed House within a period of three months.

I so submit!

REFERENCES

Creative Economy Outlook 2022, United Nations publication issued by the United Nations Conference on Trade and Development, UNCTAD/DITC/TSCE/2022/1, Sales No. E.22.II.D.41

Maihapa Ndjavera, "Business leaders inducted into Hall of Fame", 22 Nov 2022, New Era

Explanation: The term "Orange Economy" is often used interchangeably with the "Creative Economy" in certain contexts, but it is not universally accepted or used globally. The concept of the "Orange Economy" was popularized by the Inter-American Development Bank (IDB) in reference to the creative and cultural industries in Latin America and the Caribbean. It was named after the colour of the cover of a report titled "Orange Economy: An Infinite Opportunity," published by the IDB in 2013.

The choice of the colour orange was symbolic, representing creativity, innovation, and the vibrant nature of the cultural and creative sectors. The term "Orange Economy" was intended to emphasize the economic potential of the creative and cultural industries in the region.

While the term "Creative Economy" is more widely recognized and used globally to describe the economic value generated by creative and cultural activities, the "Orange Economy" is a regional variation that gained prominence in the Latin American and Caribbean context. The underlying concept is the same, focusing on the economic contributions of creative and cultural industries.

CREATIVE FIELD	CREATIVES AND ATHLETES
1. Advertising and Marketing	Joan Guriras
2. Architecture	Marley Tjitjo, Nico Bessinger
3. Crafts	
4. Design: Graphic, Fashion & Product	Cynthia Schimming-Chase (late), Chakirra Claasen, Michelle Mclean, Melisa Poulton, Nikola Conradie, Leah Msika, Hem Matsi, Cynthia Schimming, Ingo Shanyenge, Ruberto Scholts, Deon Angelo, Luis Munana, Maria Nepembe
5. Film, Television, Video, Radio and Photography	Nxau #Toma (Gods Must be Crazy); Cecil Moller (Creator of One-Fine Day), Hazel Hinda, Norman Job, Dalton Ashikoto, Allan Adonis, Tony Figuera (late, studio 77), John Liebenberg
6. Archives, Galleries, Libraries and Museums	Joe Madisia, Jeremy Silvester, Esther Moombolah-/Gôagoses
7. Music, Performing and Visual Arts	<p>-John Muafangejo ✓</p> <p>-(Music) <u>Jackson Kaujeua</u>, <u>Pieter Joseph !Auchab</u>, <u>Axali Doeseb</u>, <u>Samuel Fleermuys</u>, <u>Ras Sheehama</u>, <u>Willy Mbuende</u>, <u>Sebulon 'Axue' Gomachab</u>, <u>Papa Shikongeni</u>, <u>Ombili Katangolo</u>, <u>Michael !Owos-Oab</u>, <u>Patricia Ochurus</u>, <u>Simon Amutjira</u>, <u>Jossy Joss</u>, <u>Benny BK Kamati</u>, <u>King Phura David Duwe</u>, <u>'Ou Stakes' Stanley Hamaseb</u>, <u>Stella 'Kapepo' !Naruses</u>, <u>Raphael and Pēle</u>, <u>Erna Chimu</u>, <u>Lettie Nangolo</u>, <u>People's Choice Group</u>, <u>Ugly Creatures Band</u>, <u>Venaune Big Ben Kandukira</u>, <u>Boli Mootseng</u>, <u>Gal Level</u>, <u>Dixon Digu</u>, <u>Jericho Gawanab</u>, <u>Arthur /Nanub aka Damara DikDing</u>, <u>Strauss Linyangwe aka Mr. Makoya</u>, <u>Themba Matongo</u>, <u>Sunny Boy</u>, <u>Abner Kangumbe aka Uno Boy</u>, <u>Allen Jonathan aka Swartbaster</u>, <u>Tunakie</u>, <u>Tekla lita aka Tequilla</u>, <u>Suzy Eises</u>, <u>Wild Dogs</u>, <u>Ongoro Nomundu</u>, <u>Ondarata</u>, <u>Bullet ya Kaoko</u>, <u>Setson and Mighty Dreads</u>, <u>Blossom</u>, <u>Liz Ehlers</u>, <u>Stefan Ludik</u>, <u>4x4 Too Much Power</u>, <u>Ndilimani</u>, <u>Teeleleni Abraham Mumbangala aka Tate Buti</u>, <u>Naftalie Shigwedha Amukwelele aka D-Naff</u>, <u>PDK</u>, <u>Eric Sell aka Ees</u>, <u>Qonja</u>, <u>Jaliza Utsile</u>, <u>TBozz and Staika</u>, <u>Lazarus Karandu Shiimi aka Gazza</u>, <u>Martin Morocky aka The Dogg</u>, <u>Adora</u>, <u>Tswazis</u>, <u>Monica Pineas aka Top Cherrie</u>, <u>Manxebe</u>, <u>Chesta</u>, <u>Vincent Die Laste Hond</u>, <u>Pule Benson</u>, <u>Berthold Binda</u>, <u>Kalux</u>, <u>Lioness</u>, <u>Chikune</u>, <u>Panduleni Gideon aka Ms Gideon</u>, <u>People's Choice</u></p>
8. Creative Institutions, Services, and Resources.	Andrew Strauss, Dr. Diaz
9. Literature / Poetry	<u>Prof. Aldo Behrens</u> , <u>Mvula ya Nangolo</u> , <u>Freddie Philander</u> , <u>Dorian Haarhoff</u> , <u>Joseph Molapong</u> , <u>Neshani Andreas</u> , <u>Erna Muller</u> , <u>Lazarus Jacobs</u> , <u>Neville Basson</u> , <u>Onesmus Upindi aka Slick the Dick</u> , <u>Christi Warner</u> , <u>Charmaine //Gamxamus</u> , <u>Emmerita Ambata</u> , <u>Karin Eloff</u> , <u>Maria lita</u> , <u>Andelaine Tsoases</u> , <u>Delila Katanga</u> , <u>Roxane Bayer</u> , <u>Leigh De Sousa</u> , <u>Christi Warner</u> , <u>Charmaine //Gamxamus</u> , <u>Emmerita Ambata</u> , <u>Karin Eloff</u> , <u>Maria lita</u> , <u>Andelaine Tsoases</u> , <u>Delila Katanga</u> , <u>Roxane Bayer</u> , <u>Leigh De Sousa</u> , <u>Filemon Iiyambo</u>

10. Sports (athletes)

-Athletics: Frankie Fredericks, Lukets Swartbooi, Agnes Samaria, Johanna Benson, Christine Mboma, Beatrice Masilingi etc.

-Cycling: Tokkie Bombosch, Costa Raul Seibeb

-Soccer: 1998 Africa Cup of Nations in Burkina Faso

Ronnie Kanalelo, Danzyl Bruwer, Orlando Haraseb, Silvanus Njambari, Frans Page Ananias, Bimbo Tjihero, Silvester Lolo Goraseb, Sandro de Gouveia, Gervatius 'Bomber' Uri#Khob, Ruben Van Wyk, Ricardo Bucksy Mannetti, Berlin Auchumeb, Mohammed Slice Ouseb, Simon Uutoni1, Stanley /Gôagoseb, Johannes Congo Hindjou, Dax Andjamba, Robert #Nauseb, Eliphaz Safile Shivute, Phillip Gariseb, Philemon Cascas Angula, Johannes Jossop Coach: Rusten Mogane, Seth Boois, Peter Uberjan, Eric Muinjo, Petrus Damaseb, Patrick Kauta