

# Future Pasts

FUTURE PASTS WORKING PAPERS NO. 14

## **The Olivier ‘Damara-Nama’ Collection from Sesfontein (Namibia) (British Library Sound Archive C1709): repertoire, Rights Holders and repatriation**

Sian Sullivan, Nami-Daman Traditional Authority, Hoanib Cultural Group, Fredrick  
Hawaxab and Welhemina Suro Ganuses

December 2023

<http://www.futurepasts.net> @Future\_Pasts



THE UNIVERSITY  
of EDINBURGH



Copyright © 2023,  
Sian Sullivan, Nami-Daman Traditional Authority, Hoanib Cultural Group, Fredrick IIHawaxab  
and Welhemina Suro Ganuses

Working Paper Series  
Bath Spa University  
Newton Park, Newton St. Loe  
Bath BA2 9BN  
United Kingdom

[www.futurepasts.net](http://www.futurepasts.net)

[futurepastscontact@gmail.com](mailto:futurepastscontact@gmail.com)

ISBN: 978-1-911126-19-5

**Future Pasts** draws on Arts and Humanities research methodologies to document and analyse culturally-inflected perceptions and practices of sustainability. The project has a particular geographical focus on west Namibia.

The project seeks to:

- enhance understanding of sociocultural, economic and environmental changes in historical and post-independence contexts;
- document and support cultural heritage and Indigenous knowledge regarding present and historical cultural landscapes of west Namibia;
- extend analysis and understanding of the historical ecologies of the Namib;
- interrogate interpretations of 'sustainability', particularly those contributing to the promotion of a growth-oriented 'green economy';
- foster cross-cultural public discussion of concerns relating to environmental change and sustainability;
- critically engage with the power dimensions shaping whose pasts become transferred forwards to the future in contemporary approaches to environmental conservation and sustainability.

**Future Pasts** was funded primarily through a Major Research Grant from the UK's Arts and Humanities Research Council (AHRC award no. AH/K005871/2, 2013-2019), under the Care for the Future Theme's highlight notice on 'environmental change and sustainability' (see <http://careforthefuture.exeter.ac.uk/>). Starting in October 2013, **Future Pasts** involved five UK-based academics (see <https://www.futurepasts.net/people>) as well as various Namibian collaborators.

Namibian partner organisations have included the National Museum of Namibia, Gobabeb Namib Research Institute, Save the Rhino Trust, the Nami-Daman Traditional Authority, the Hoanib Cultural Group, Sesfontein Conservancy and Mamokobo Film and Research.

Although the formal funding period of the project is now over, we continue to have research material to share through this Working Paper Series. We also continue to be interested in making available work that fits with the project's research themes, but has not yet found a publication home – see below.

## **Future Pasts** *Working Paper Series*

The **Future Pasts Working Paper Series** aims to facilitate rapid distribution of research findings and work in progress by researchers associated with the **Future Pasts** project. We also welcome relevant contributions by post-graduate students and other associates of **Future Pasts**. The series aims to open up discussion among the global community of scholars, policymakers and practitioners on pressing issues concerning conservation, sustainability, heritage, knowledge and value that are exemplified in west Namibian social and environmental contexts. All **Future Pasts** working papers are available for free downloads in PDF format via the **Future Pasts** website (<http://www.futurepasts.net/future-pasts-working-papers>).

All our papers receive a light-touch peer review, the copyright is retained by the author(s), and authors are welcome to publish further iterations of papers in journals and other formats (references and notes may be formatted as appropriate for such future publications).

The opinions expressed in the papers are solely those of the author(s) and should not be attributed to the project funders, Bath Spa University, or partner universities and organisations. We welcome comments on individual working papers, which should be directed to the author(s), or through [futurepastscontact@gmail.com](mailto:futurepastscontact@gmail.com).

More information about **Future Pasts** and our working paper series and other activities can be found on our website, [www.futurepasts.net](http://www.futurepasts.net).

# The Olivier ‘Damara-Nama’ Collection from Sesfontein (Namibia) (British Library Sound Archive C1709): repertoire, Rights Holders and repatriation

Sian Sullivan<sup>1</sup>, Nami-Daman Traditional Authority (Sesfontein), Hoanib Cultural Group (Sesfontein), Fredrick !Hawaxab<sup>2</sup> and Welhemina Suro Ganuses<sup>3</sup>

**Abstract.** This paper identifies Indigenous and local Rights Holders for a collection of different musical forms recorded in 1999 in Sesfontein (!Nani|aus / Ohamuheke) in Kunene Region, north-west Namibia, by ethnomusicologists Emmanuelle Olivier from France and the late Minette Mans from the University of Namibia: the ‘Olivier / Mans Collection’. In early 2015 this collection was retrieved from Olivier in France by ethnomusicologist Angela Impey (SOAS University of London and *Future Pasts* Co-Investigator), together with Olivier’s full set of recordings from her significant and wide-ranging ethnomusicology research in Namibia in the 1990s. The full collection of recordings and accompanying material, including the Sesfontein recordings for which !Hawaxab was the translator and facilitator, is now catalogued and digitised as part of the ‘Emmanuelle Olivier Collection’ in the British Library Sound Archive.

Many of the Khoekhoegowab-speaking Damara / #Nūkhoen, Nama and !Ubun musicians recorded in Sesfontein by Olivier and Mans in 1999 have participated in research by authors Sullivan and Ganuses during their collaboration from 1994 onwards. Since learning of the Olivier recordings, a hope has been that they would be returned to those recorded, as originally promised. After receiving (in 2017) from Impey an .mp3 copy of the first of Olivier’s DAT cassettes from Sesfontein, and subsequently scanning Olivier’s colour slides from Sesfontein in the British Library (in 2018), Sullivan worked with Ganuses and !Hawaxab to identify musicians present in these slides. These musicians, their families/descendants and their wider community – represented today by the Nami-Daman Traditional Authority and the Hoanib Cultural Group of Sesfontein – are the Indigenous and local Rights Holders to the Olivier Sesfontein Collection in the British Library (BL).

In August 2021 Sullivan was approached by a Data Protection and Rights Clearance Officer (World and Traditional Music) at the British Library working on the project ‘Unlocking Our Sound Heritage’ (<https://www.bl.uk/projects/unlocking-our-sound-heritage>), requesting information regarding Rights Holders to ‘arub healing ceremonies’ in the C1709 Emmanuelle Olivier Collection, in the course of potentially making these recordings accessible online. In subsequent communications with !Hawaxab and the Nami-Daman TA it became clear that several layers of complexity surround the permissions requested by the British Library for offering online public access to the Sesfontein recordings. In particular: 1) an initial commitment by Olivier and Mans for the 1999 recordings to be returned to the Sesfontein musicians for their own use had not been upheld; and 2) no permissions from the Indigenous and local Rights Holders to the recorded Sesfontein musics were sought prior to retrieving, and then cataloguing and digitising, the recordings in the British Library from 2015 onwards. It should be noted, however, that as a research library the British Library benefits from a copyright exception allowing it to copy and document collection items in order to make them accessible to registered users in the library’s reading rooms.

This paper compiles what is known of the Rights Holders to the recorded Sesfontein musics held in C1709 in the British Library and documents the process of negotiation that facilitated the return of these digitised musics to them.

**Keywords.** Rights Holders; Indigenous Damara-Nama musics; intangible cultural heritage; copyright; intellectual property; Khoekhoegowab; Sesfontein; Namibia; ethnomusicology; British Library; Damara / #Nūkhoen; Nama; !Ubun

---

<sup>1</sup> *Corresponding author:* Professor of Environment and Culture, Bath Spa University (UK), [s.sullivan@bathspa.ac.uk](mailto:s.sullivan@bathspa.ac.uk).

<sup>2</sup> Senior Councillor and Secretary, Nami-Daman Traditional Authority, Kunene Region, Namibia.

<sup>3</sup> Administrator, Save the Rhino Trust, and Councillor, Nami-Daman Traditional Authority, Kunene Region, Namibia.

# 1. Introduction

This paper collates information regarding the known Indigenous and local Rights Holders for a collection of different musical forms recorded in Sesfontein (!Nani|aus / Ohamuheke) in Kunene Region, north-west Namibia. The recordings were made in 1999 by ethnomusicologists Emmanuelle Olivier of CNRS<sup>4</sup> (Centre National de la Recherche Scientifique) in France and the late Minette Mans of the University of Namibia. The recordings form part of a much larger collection of important recordings of Indigenous musics made in Namibia by Emmanuelle Olivier. In early 2015 the full collection of Olivier's Namibian recordings and accompanying images and notes was retrieved from France by ethnomusicologist Angela Impey (SOAS University of London and *Future Pasts* Co-Investigator) for digitising and archiving by the British Library. The recordings are now stored as the Emmanuelle Olivier Collection in the British Library Sound Archive: <http://cadensa.bl.uk/> C1709.<sup>5</sup>

The 'Damara-Nama 1999' Sesfontein recordings by Olivier and Mans included in the digitised collection at the British Library (hereafter BL) consist of several DAT tapes recorded on 6-8 June (C1709/140-141) and 28 October to 4 November (C1709/142-147). They note that:

[a]mong the Damara people of the town we found that certain forms of dance and healing, rarely practiced by Damara people in other parts of the country, were actively performed here. Hence the healing ceremony (arub) accompanied by drum-playing on a clay pot drum (also thought to have disappeared) was recorded and investigated. Recordings included recreational music-dance (/gais), self-delectation (musical bow with double strings !gomakhas), and guitar music. (Mans and Olivier 2005: 15).

Five Sesfontein musics are thus included in this set of recordings:

1. flute music / †ā, a Khoe / Nama musical form on the cusp of extinction;
2. Damara / †Nūkhoe / !Ubu praise songs / |gais;
3. Damara / †Nūkhoe / !Ubu healing songs / arus;
4. bow songs / khās, a Damara / †Nūkhoe and !Ubu musical form rarely played today;
- and 5. *Nama-stap*, a contemporary Nama music played here on guitar with music composed by Sesfontein resident Jonathan |Awarab.<sup>6</sup>

---

<sup>4</sup> *Abbreviations*: BL – British Library; CNRS – Centre National de la Recherche Scientifique; DAT – Digital Audio Tape; PhD – Doctor of Philosophy; SOAS – School of Oriental and African Studies; TA – Traditional Authority; UK – United Kingdom; UNAM – University of Namibia

<sup>5</sup> Also <http://cadensa.bl.uk/uhtbin/cgiisirs/x/0/0/5?searchdata1=Emmanuelle%20Olivier%20Collection>. Nb. in 2023 the British Library experienced a major cyber-attack and the Sound Archive is currently offline. See <https://www.bl.uk/cyber-incident/>.

<sup>6</sup> Khoekhoegowab spellings used here are from field research by Sullivan and Ganuses, combined with feedback from Khoekhoegowab linguist Wilfrid Haacke, unless quoting directly from Olivier's 1999 field notes or from the British Library catalogue. Many of the Khoekhoegowab words in this paper include the symbols |, !, † and †, denoting consonants that sound like clicks and which characterise the languages of Khoe and San peoples who live(d) throughout southern Africa. The sounds these symbols indicate are as follows: | = the 'tutting' sound made by bringing the tip of the tongue softly down from behind front teeth (dental click); ! = the clucking sound familiar in urging on a horse (lateral click); † = a popping sound like mimicking the pulling of a cork from a wine bottle (alveolar click); † = a sharp, explosive click made as the tongue is flattened and then pulled back from the palate (palatal click).

These five musical forms are strongly interconnected. This means that whilst the Sesfontein collection includes distinct musics, these musical forms share histories and Rights Holders and exist in close relationship with each other.

Additionally, at some point in the last few years the Emmanuelle Olivier Collection in the BL was identified as a source of recordings to be made accessible online through an initiative funded by the UK National Lottery Heritage Fund called ‘Unlocking Our Sound Heritage’: see <https://www.bl.uk/projects/unlocking-our-sound-heritage>. The main purposes of Unlocking Our Sound Heritage were to: 1) digitally preserve sound recordings considered at risk; 2) make a portion of those recordings accessible online, after a thorough process of investigation of rights holders and rights clearance.<sup>7</sup> The Olivier Collection was identified as one where the clearance process for online access would be undertaken. The collection was previously publicly accessible to registered users in the BL reading rooms, as is the vast majority of BL collections. Online access to sound recordings included in this project is facilitated through a ‘purpose-built media player’ hosted by the BL:

[w]here permission is granted, recordings will be accessible either as downloadable files (under Creative Commons licences) or streamed via the media player and website, with the possibility of being embedded on third party websites. (See Appendix 1)

This statement comes from the British Library’s FAQ guide covering all types of materials and rights holders the institution deals with (Appendix 1). While Creative Commons licences are used for some Wildlife and Environmental or Drama and Literature recordings, Non-Commercial Streaming Only licences are offered for recordings from the World and Traditional Music curatorial area, so as to better protect these materials and prevent users from downloading or freely adapting the recordings. It is also intended that recordings might be utilised in exhibitions and public engagement activities supporting the project.

In August 2021 Sullivan was approached by a Data Protection and Rights Clearance Officer (World and Traditional Music) for the BL working on the ‘Unlocking Our Sound Heritage’ project, asking for information regarding Rights Holders to ‘arub healing ceremonies’ in the C1709 Emmanuelle Olivier Collection. He wrote:

[a] few of the recordings feature songs recorded at Damara arub healing ceremonies, and given your work with the community, I thought you would be a suitable person to ask about these.

I have attached a list of the recordings in question, with supplementary information and descriptions of their content taken from the catalogue entries. From looking at this list, do you think any of these recordings would pose sensitivities for the communities represented? Do you think there are any recordings that would present problems if we put them online? (email from Finlay McIntosh to Sullivan, 19 August 2021).

This request was made in the course of the BL process for ensuring permissions for making these recordings accessible online.

---

<sup>7</sup> Pers. comm., Michele Banal, Lead Curator, World and Traditional Music at The British Library, 14 November 2023.

Conventionally, Rights Holders are understood to include ‘the performers and speakers recorded, as well as the person who made the recording’, and the BL also makes provision for the protection of culturally sensitive information and collectively held intangible cultural heritage.<sup>8</sup> Of course, sound recordings have multiple layers of copyright and potential rights holders to take into consideration: for example, composers or lyricists of any works that are performed on the recordings and, in the case of the oral traditions embedded in the Sesfontein recordings, participants from the wider community of musical creators and performers. As such, Rights Holders in ethnographic field recordings are understood by the BL to include the performers and speakers recorded, the person who made the recording (in this case Emmanuelle Olivier and her research team), and any embedded rights holders who created works that are performed.

At this point in our communications, it became clear that only one Rights Holder was named in the BL’s documentation of the Olivier Sesfontein collection (in addition to Emmanuelle Olivier herself). It was also assumed by the BL that ‘in this case, we do not think it will be possible to identify and contact individual rights holders’ (draft consultation letter to Nami-Daman TA, sent to Sullivan on 7 and 27 September 2021<sup>9</sup>). This perspective was initially perplexing since almost all the specific musicians / performers in the collection are identifiable from Olivier’s images of the recording process in 1999 (see Section 2). Field research with the groupings of performers depicted in these images confirms that it is likely that those depicted in the images are also those recorded. Indeed, it is possible in some cases to recognise the voices of specific individuals in the recordings (see Sullivan *et al.* 2022[2021]). At the same time, from the BL’s perspective it is not easy to confirm exactly who performed on each recording. This situation presents challenges in terms of cataloguing norms (i.e. cataloguing contributors for individual recordings), and in ascertaining who exactly holds rights to what for conventional rights clearance processes.

Additional complexities also arise in distinctions between legal and ethical terms. Legally, ‘rights holders’ pertains to copyright legislation, referring to the individuals who had direct involvement with the recordings and who therefore in part legally ‘own’ the materials. These identified individuals would be those from whom permission is required in order to legally make the recordings accessible online. At the same time, however, for a collection such as the Sesfontein recordings there are broader moral rights holders to these recordings – notably by the Nami-Daman community and the Hoanib Cultural Group, who collectively have sustained and continue to perform this musical cultural heritage. Their rights need to be respected in an ethical sense, although legally they may not necessarily have any say in how the recordings are used. The BL is also working within limitations. From experience of working on similar collections of ethnographic field recordings curators it was known that it is often unlikely to be able to identify and contact everybody performing or involved with sound recordings. Challenges here include the lack of documentation accompanying collections concerning

---

<sup>8</sup> Draft consultation letter from BL to the Nami-Daman Traditional Authority (hereafter TA) sent to Sullivan on 7 September 2021, and other communications to Sullivan from August 2021.

<sup>9</sup> Final agreed letter sent to the Nami-Daman TA by Sullivan on 6 October 2021.



individual performers, the difficulty of contacting people through the communication methods used (email, phone, post), and language barriers.

In subsequent communications by Sullivan with †Hawaxab and the Nami-Daman TA it became clear that several layers of complexity surrounded the permissions requested by the BL for offering public access to the Sesfontein recordings. When Olivier and Mans made their DAT tape recordings of Sesfontein musics in 1999 the possibility of publicly sharing digitised versions of the recordings via online platforms did not exist. Such sharing thus did not form part of the consent process for these recordings. In addition, according to †Hawaxab – translator and facilitator for the 1999 musics research in Sesfontein by Olivier and Mans – consent for the recordings was provided on the basis of two main understandings:

- 1) that the recordings would be used for the research purposes of Olivier and Mans specifically, and for Olivier’s PhD in particular;
- 2) that copies of the Sesfontein recordings would be made available to those recorded for their own use.

At the time of the British Library’s August 2021 request for information regarding the Sesfontein recordings, however, these recordings from 1999 had not been returned to those recorded. In addition, no consent had been formally requested or provided for the archiving of the recordings in the British Library; although, as a research library, the British Library benefits from a copyright exception allowing it to copy and document collection items in order to make them accessible to registered users in the library’s reading rooms.

The broader community of Rights Holders in Sesfontein is in fact well known since they and their families and descendants are members of the Hoanib Cultural Group of Sesfontein who continue to play many of the specific songs listed in the Olivier Sesfontein collection, as clarified in research over the last few years (Sullivan *et al.* 2019[2017]: 10–12, 19–21). For example, a 2020 film called *The Music Returns to Kai-as*,<sup>10</sup> made in collaboration with Sesfontein’s Hoanib Cultural Group and the Nami-Daman TA, confirms that a number of the specific |*gais* and *arus* songs recorded by Olivier and Mans continue to be curated and played by the Hoanib Cultural Group. Formally, these identified performers, their relatives and descendants hold copyright in the songs and musical performances recorded in the Sesfontein Olivier collection. The Hoanib Cultural Group includes some members who were recorded in 1999, as well as the descendants and relatives of musicians recorded by Olivier and Mans who have since passed on. The intangible cultural heritage of the five Sesfontein musics recorded by Olivier and Mans is also part of the jurisdiction of the formally recognised Nami-Daman TA, for which Fredrick †Hawaxab who (as noted above) was closely involved with the Sesfontein musics research by Olivier and Mans, is now a Senior Councillor and Secretary. His ‘traditional knowledge’, as brought to bear in the notes accompanying the collection, also needs to be acknowledged.

---

<sup>10</sup> *The Music Returns to Kai-as* is viewable at <https://vimeo.com/486865709> (52 minute version), with a half-hour version viewable at <https://vimeo.com/565658576>. A research blog introducing the film and including initial responses is online here: <https://www.futurepasts.net/post/the-music-returns-to-kai-as-a-film-by-future-pasts>

Both the depositing of the Sesfontein recordings in the BL and the proposal that they be made publicly accessible via third party websites raised issues this paper seeks to document (as also reviewed in McIntosh 2022). All the Sesfontein Olivier recordings can be considered as *culturally sensitive data* comprising *intangible cultural heritage* unique to those performing the musics recorded by Olivier. This context raised ethical issues regarding the proposal to make the recordings publicly available and/or able to be embedded on third-party websites (see letter from the Nami-Daman TA to the British Library, included with permission as Appendix 2).

Following several months of negotiation the full set of digitised recordings was returned to the Nami-Daman TA and the Hoanib Cultural Group in Sesfontein in March 2022 (see Section 3): as documented in a *British Library Sound and Vision Blog* at <https://blogs.bl.uk/sound-and-vision/2023/09/emmanuelle-oliviers-damara-nama-recordings-and-their-return-to-sesfontein-namibia.html> (Sullivan *et al.* 2023). To illustrate the complexity of processes and negotiations as they have arisen around this set of recordings we share a chronology of known events and some correspondence regarding this collection in Appendix 3. Through discussion with the Rights Holders a track from each of the five Sesfontein musics was selected for the British Library to share publicly on its platform (as detailed in Section 3), but without permission for the tracks to be embedded on third party websites. The Nami-Daman TA and associates are happy to know that Olivier's Sesfontein recordings have been 'tracked down' and are being archived for posterity, and very appreciative that they have now been returned to the Rights Holders (see Appendix 2).

This paper provides a record of this process of repatriation and permissions negotiations to illustrate the complexities arising as different worlds and expectations intersect around music, recordings, archives and rights. In the following section we share information about the Rights Holders to the five Sesfontein musics recorded in 1999 by Emmanuelle Olivier and the late Minette Mans (this section focuses on identifying information only, rather than exploring the content and meanings of the musics). This paper thus provides information for the known Rights Holders to the Sesfontein musics recordings made by Olivier and Mans in 1999. Many of the musicians they recorded have been participants and collaborators in research by Sullivan, Ganuses and *Future Pasts* researcher Chris Low (Low 2008) at some point during their various collaborations since 1994. In Section 3 we document the process of eventually returning the recordings to the Rights Holders in Sesfontein in March 2022.

## 2. Identifying Indigenous and local Rights Holders to the Sesfontein musics recorded by Emmanuelle Olivier and Minette Mans in 1999

As noted above only one Rights Holder is named in the BL's catalogue of Olivier's Sesfontein recordings: i.e. 'Werner' (d.) who plays the bow songs (*khās*) recorded in the collection; also named as 'Werner Hoeb' in Mans and Olivier (2005: 31, 64). 'Werner' (also

‘Wernhard’) has the surname ᨀHoëb, as subsequently confirmed by ᨀHawaxab and Sullivan (more below). In a research report by Mans and Olivier (2005: 64), four other recorded musicians are listed, namely ‘Manasse Nuab’, ‘Isak !Nawarab’, ‘Fanuel Hawaxab’ and ‘Jacob Hoeb’. All these named musicians are men – no women musicians in the recordings are named in this 2005 report. This paucity of identifying information notwithstanding, multiple Rights Holders and their relatives and descendants can in fact be established for the Emmanuelle Olivier Sesfontein Collection now held in the British Library, as documented below.

After receiving from Impey in 2017 an .mp3 copy of the first of Olivier’s DAT cassettes from Sesfontein, and then scanning more than 100 of Olivier’s colour slides from Sesfontein in the British Library (2018) (with Olivier’s permission – see Chronology in Appendix 3), Sullivan worked in 2018 with co-author Welhemina Suro Ganuses, Sesfontein resident and Nami-Daman TA Councillor, to identify musicians photographed in the recorded performances in the scanned colour slides in the Olivier Sesfontein collection; following up this work in 2022 with Fredrick ᨀHawaxab, Olivier’s translator in 1999. Olivier’s scanned images in Figures 1 to 12, and 14 and 15, include information derived through this research. The identified musicians, their families/descendants and the wider community represented by the Nami-Daman TA and the Hoanib Cultural Group of Sesfontein, are the Indigenous and local Rights Holders to the musics and musical performances in the Olivier / Mans Sesfontein Collection now catalogued in the British Library.

In this section specific known Rights Holders are identified for the five musical forms recorded in Sesfontein by Olivier and Mans in 1999: 1. flute music / ᨀā; 2. praise songs / |gais; 3. healing songs / arus; 4. bow songs / khās; and 5. *Nama-stap*. As noted above, although specific performers are named below, these musics should also be understood as collective intangible cultural heritage unique to those performing the musics recorded by Olivier, as well as to their relatives and associates who also know the music, this heritage being protected under the jurisdiction of the Nami-Daman TA. The lists below are thus not exhaustive of all the persons who know and perform these substantially collective musics.

### **1. Sesfontein Nami-Daman Flute music / ᨀā**

It is likely that ethnomusicologists Emmanuelle Olivier from France and the late Minette Mans from the University of Namibia made the last recordings of Nama flute music – ᨀā (‘ᨀab’ in the Olivier Collection) in Sesfontein in 1999:

C1709/140 C1-C8 recorded on 6 June 1999

C1709/145 C1-C4 recorded on 2 November 1999

Twelve digitised recordings of Nama-Damara flautists and accompanying vocal performances made on these dates are catalogued in Olivier’s Namibia collection in the British Library Sound Archive, comprising four flute songs performed by a reduced orchestra of four flutes/flautist and women singers: see Figures 1 to 4; also Mans and Olivier (2005: 57–58) and Sullivan *et al.* (2022[2021]: 23–31).

**Individual Rights Holders: Sesfontein Nami-Daman Flute music / Ꞥā (Ꞥab in the Olivier Coll.):**

Name of Rights Holder	Notes
<b><i>Known Flautists</i></b>	
<p><u>From Olivier's 1999 slides:</u>            Petersen (d.)            Manasse ꞤNuab (d.)            Isaac ꞤHawaxab (d.)            Fanuel ꞤHawaxab (d.)</p>	<p>- Isaac and Fanuel are brothers: sons of former Sesfontein Traditional Leader Simon ꞤHawaxab (d.)</p>
<p><u>Additional known flautists:</u>            Hans Ganuseb (d.)            Michael ꞤNuab            Jacobus ꞤHoëb            Prescilla ꞤHoës' son            Eliasa            Kaleb            Daniel</p>	<p>- Michael ꞤNuab and Jacobus ꞤHoëb mentioned by Fredrick ꞤHawaxab as perhaps remembering how to play            - stays at Okaukeujo, according to the late Hans Ganuseb            - Eliasa and Kaleb are sons of Simon ꞤHawaxab's sister; Eliasa, Kaleb and Daniel are all named as flautists by Emma and Welhemina Ganuses (!Nao-dâis, 17 March 2017)</p>
<b><i>Known Singers</i></b>	
<p><u>From Olivier's 1999 slides:</u>            Julia Ganuses (d.)            Albertina Tjitena            Evangeline (Leila) ꞤNuas            Prescilla ꞤHoës            Enese ꞤHawaxas (d.)            Rachel ꞤHoës            Atari ꞤHawaxas</p>	<p>- sister of Manasse ꞤNuab             - Isaac ꞤHawaxab's sister</p>
<p><u>Additional individuals who know the Ꞥā songs:</u>            Susana Ganuses née ꞤGaubes (d.)            Emma Ganuses            Welhemina Suro Ganuses            Johanna            Esther            Engeline            ꞤNaiharo</p>	<p>- Johanna, Esther, Engeline, ꞤNaiharo = all named by Emma and Welhemina Ganuses as amongst the women vocalists on the 6 June 1999 recordings by Olivier and Mans</p>
<p><u>Additional individuals in the Oliver slides of Sesfontein Ꞥā:</u>            Thomas Masen</p>	

As an outcome of histories of displacement, mobilities, and interconnections (as documented in Sullivan *et al.* (2022[2021])), Sesfontein appears to be the last place where this flute music was played. Here, it was played and participated in by a diversity of Nama, Damara /

‡Nūkhoe<sup>11</sup> and ‡Ubu<sup>12</sup> men and women until at least the last years of the twentieth century. As Mans and Olivier (2005: 14–15) write,

[i]t was exciting to discover that the Nama flute (pipe) ensemble, thought to be extinct, was still in existence in this town [Sesfontein], although it had shrunk to just 4 flutes (from paw-paw stems) instead of the original eleven [?] reed flutes.



**Figure 1.** Making flutes / ‡ādi. The late Manasse ‡Nuab (wearing hat) and the late Isaac ‡Hawaxab (wearing cap) demonstrate how flutes are made from paw-paw stems in Sesfontein, 1999. Top row: cutting paw-paw stems (left), cutting the stems to the right size (centre), the four differently sized and pitched flutes (right). Bottom row: cutting mouth-piece end of flute (left), soaking flutes in water (centre), trying out the flutes (right). Slides by Emmanuelle Olivier 1999 (top L-R, nos. 100, 14, 66; bottom L-R, nos. 106, 95, 57); montage by Sian Sullivan.

<sup>11</sup> Damara Khoekhoegowab-speaking people tend to refer to themselves as ‡Nūkhoen, meaning ‘black’ or ‘real’ people and thus distinguished from *Nau khoen* or ‘other people’. Historically, ‘Dama-ra’ was the Nama or Khoe name for ‘black people’ generally. Since Nama were those who early European travellers first encountered in the western part of southern Africa, the latter also used the term ‘Dama’ in this way. This gave rise to a confusing situation in the historical literature whereby the term ‘Damara’, as well as the central part of Namibia that in the 1800s was known as ‘Damaraland’, tended to refer to cattle pastoralists who called themselves Herero, and expanded into central Namibia from around the late 1700s. The terms ‘Hill Damaras’ and ‘Plains Damaras’ were used to distinguish contemporary Damara or ‡Nūkhoen (i.e. ‘Khoekhoegowab-speaking black-skinned people’) from otjiHerero-speaking peoples respectively. This differentiation signals historically-constitutive processes whereby pressure on land through expansionary Herero cattle pastoralism throughout Namibia pushed Khoekhoegowab-speaking Damara / ‡Nūkhoen further into mountainous areas that became their refuge and stronghold. For more information see Sullivan and Ganuses (2020, 2021a) and ‡Garoes (2021).

<sup>12</sup> ‡Ubu are Khoekhoegowab-speaking peoples who moved between the coastal areas of the Northern Namib desert, where *!nara* melons (*Acanthosicyos horridus*) could be harvested, and areas to the east of the Namib desert where alternative foods were found; interacting with especially different Nama and ‡Nūkhoe lineages (*!haoti*) of Namibia’s north-west (for more information see Sullivan 2021; Sullivan and Ganuses 2022).





**Figure 2.** Nama-Damara men in Sesfontein / !Nani-|aus, north-west Namibia, playing flutes (*†ādi*) of four different pitches in 1999. From L-R the flautists are Petersen, Manasse |Nuab, Isaac !Hawaxab, Fanuel !Hawaxab – all now deceased. Photo: Emmanuelle Olivier 1999 (no. 55).



**Figure 3.** The late Manasse |Nuab plays a *†āb* flute made from a paw-paw stem, Sesfontein 1999. Photo: Emmanuelle Olivier 1999 (no. 109).



**Figure 4.** Nama-Damara flute music performance in Sesfontein 1999. In the centre the three visible male flautists are (L-R) Isaac !Hawaxab, Fanuel !Hawaxab and Manasse !Nuab – all deceased. The women singers-dancers circling them are (L-R) the late Julia Ganuses (mother of co-author W.S. Ganuses), Evangeline !Nuas (= sister of Manasse !Nuab), unknown, Albertina Tjitena (wearing purple headscarf). Photo: Emmanuelle Olivier 1999 (no. 74).

It is also reported that ‘[v]ideo recording was made of the construction of these flutes, as well as the playing and dance that accompanies it’ (Mans and Olivier 2005: 15). As yet we have been unable to locate the video recordings mentioned here.<sup>13</sup>

The research and recordings by Olivier and Mans – both Olivier’s 1999 fieldnotes and a fuller unpublished research report on musical instruments in Namibia (Mans and Olivier 2005) – provide the fullest documentation of repertoire, contexts of performances, instrumentation and techniques of playing for Khoe / Nama flute music, as described by players and participants themselves. It appears from Olivier and Mans that by 1999 it was already unusual for flute music to be played in Sesfontein, their research itself prompting the performances they were able to record: thus, ‘[d]ue to rarity of instruments and individual memory lapses of informants, different terms were found’ (Mans and Olivier 2005: 57). As Olivier (2006: 18) later writes:

[a]t the end of the 1990s, as I myself was reviewing those instruments [flutes], only a few Nama musicians from Sesfontein (Namibia) still played them, mainly when asked to by tourists. For other occasions, like the accordion and the harmonica, the flutes have been

<sup>13</sup> Other known recordings were made by: 1) Antje Otto, formerly an ethnologist with the National Museum of Namibia, on a field visit to Sesfontein with archaeologists John and Jill Kinahan in 1979 – unfortunately Otto’s recordings have yet to be located, despite several attempts to do so. The Museum also houses some sets of flutes; 2) Wilfrid Haacke, who made some recordings of *!āb* in Sesfontein in April 1986, in the course of Khoekhoegowab language research there, held in Haacke’s personal archive.

replaced by the guitar (electric), synthesizer and battery, instruments considered more ‘modern’. On them, the musicians play Reggae and American pop music they hear on the radio, much more often than any ‘traditional’ tunes. [See ‘Nama-stap’ below]

Initial re-engagement with this audio material suggests continuity with several dimensions of the Khoe / Nama flute music known from around forty reviewed historical and ethnographic observations (Sullivan *et al.* 2022[2021]). Through playing some of the Olivier / Mans recordings to contemporary inhabitants of Sesfontein from 2017 onwards, we now know that although the flute music is no longer played, people remain today who remember the songs, the flautists, the contexts in which the music was played, and the meanings of the music and accompanying performances.

## 2. Praise songs / |gais

The Olivier Collection in the British Library contains a number of |gais praise songs (|ais amde in the Olivier Coll.):

C1709/140 C9-C14 and C1709/141 C1 recorded on 7 June 1999

C1709/142 C1-C11 and C1709/143 C1 recorded on 28 October 1999

C1709/143 C9-C15 recorded on 30 October 1999

C1709/146 C4-C12 recorded on 4 November 1999

Comparison between the themes of the |gais listed in the British Library catalogue with recordings made by Sullivan and Ganuses during field research in the mid-1990s and again from 2014-2019, and by Chris Low from the early 2000s, indicate significant overlap and continuity in these songs, demonstrating that the |gais recorded in 1999 by Olivier and Mans are set within this broader community and cultural context of rights holders. For example, several of the specific |gais present in the Olivier Collection were also performed by the Hoanib Cultural Group during the event that led to the 2020 film *The Music Returns to Kai-as* mentioned in Section 1. A number of the specific performers recorded by Olivier and Mans in 1999 (see Figures 5 and 6) also continue to perform |gais as part of the Hoanib Cultural Group of Sesfontein.

|Gais have a syncopated clapped rhythm differentiating them from the very straight 2/4 rhythm created through the striking of sticks and the beating of a drum in *arus* healing songs – see below. They can be loosely identified as praise songs, created and sung to celebrate a specific theme, for example, a person, an event or something of value, such as specific animals – like bees (*!habun*) – with whom people negotiate a close and reciprocal relationship (Sullivan and Ganuses 2021b). Jacobus !Hoëb, who features in the Olivier Collection and who continues to be leader of the Hoanib Cultural Group – known locally as the ‘king of the |gais’ – thus explains that:

my grand-parents taught me to play the |gais. The springbok are playing. The zebra are playing, the gemsbok are playing. All the animals are playing when the rain falls. And the people say, ‘how can we make something to praise the animals?’<sup>14</sup>

---

<sup>14</sup> Jacobus !Hoëb interviewed by W.S. Ganuses and S. Sullivan (Sesfontein), 25 May 2019.





**Figure 5.** Damara / !Nūkhoe |gais performance in Sesfontein. Lead dancer is Jacobus !Hoëb. Women singers seated R-L: Begu Garamus, Sirigu Ganuses (d.), Hildegaart !Nuas (d.), Jogbeth Ganuses (d.). Photo: Emmanuelle Olivier 1999 (no. 21).



**Figure 6.** Damara / !Nūkhoe |gais performance in Sesfontein. Male dancers, L-R: Jacobus !Hoëb, Obed Ganuseb (d.), Jeremiah Garamub (d.), Wernhard !Hoëb (d.). Photo: Emmanuelle Olivier 1999 (no. 23).

**Individual Rights Holders: Sesfontein Damara / #Nūkhoe and !Ubu |gais (|ais amde in the Olivier Coll.):**

Name of Rights Holder	Notes
<p><u>From Olivier’s 1999 slides:</u></p> <p><i>Men:</i>            Jacobus !Hoëb            Obed Ganuseb (d.?)            Jeremiah Garamub (d.)            Wernhard !Hoëb (d.)</p> <p><i>Women (seated):</i>            Begu Garamus            Sirigu Ganuses (d.)            Hildegaart  Nuas (d.)            Jogbeth Sebuku Ganuses née !Haradoes (d.)</p>	<p>-  gais leader, referred to locally as the ‘king of the  gais’</p> <p>- Abraham Ganuseb’s sister</p>
<p><u>Additional individuals known to dance and sing the Sesfontein  gais:</u></p> <p><i>Men:</i>            Christian Garamub (d.)            Ruben Sauneib Sanib            Noag Mûgagara Ganaseb            Michael  Amigu Ganaseb (d.)            Oupel Martinus Ganuseb            Sedekias  Awiseb            Bernades Garamub</p> <p><i>Women:</i>            Jostophone !Nosa Ganases (d.)            Christophine Daumū Tauros            Julia Bomboro            Ernestine !Hoës            Sofia Opi  Awises            Rebeka Garamub            Frida !Huses            Maria Ganuses            Petrina Tanises (née  Nuas)</p>	

|Gais have also been described to us as sung ‘for happiness and the heart’. Elderly people in Sesfontein today remember a long list of |gaini – celebrated leaders of |gais played in celebratory dances that lasted through the night. Accompanied by complex clapped rhythms and collective polyphonic vocal arrangements, the songs allow(ed) participants to recursively and affectively (re)experience places, events and values expressed in the songs. The act of singing praise songs (|gais) and healing songs (arus) thus is described as re-living and re-seeing the events, people, places and entities invoked by a song (Sullivan and Ganuses 2021a and b).



### 3. *Healing songs / arus*

Healing songs / *arus* (*arub* in Olivier's notes) also feature in the Olivier Sesfontein Collection in the British Library (see Figures 7 to 11):

C1709/141 C4 recorded on 30 October 1999

C1709/144 C1-C7 recorded on 1 November 1999

C1709/145 C5-C11 and C1709/146 C1-C3 recorded on 3 November 1999

Again, there is continuity with recordings made by Sullivan and Ganuses during field research in the mid-1990s and again from 2014-2019, and by Chris Low from the early 2000s, as well as with 1970s field research by Wagner-Robertz (2000, 2002). The *arus* recorded in 1999 by Olivier and Mans are set within this broader community and cultural context of rights holders. For example, two long *arus* sequences feature in the film *The Music Returns to Kai-as* mentioned above overlaps in both repertoire and musicians with the Olivier Sesfontein recordings.



**Figure 7.** Men prepare the *arus* drum in Damara / !Nūkhoe *arus* performance in Sesfontein. L-R: Wernhard !Hoëb (d.), Jacobus !Hoëb, Joseph Kaisuma (d.), Obed Ganuseb (d.). Photo: Emmanuelle Olivier 1999 (no. 88).





**Figure 8.** Damara / ǀNūkhoe arus performance in Sesfontein. Women seated L-R: Emma ǀNowaxas, Sirigu Ganuses, Hildegaart ǀNuas (d.), Frieda ǀŪses. Male drummers in centre, L-R: Manasse ǀNuab (d.), Jacobus ǀHoëb, Martin ǀNuab, Joshua ǀNowaxab (d.). Photo: Emmanuelle Olivier 1999 (no. 84).



**Figure 9.** Damara / ǀNūkhoe arus performance in Sesfontein. Women seated L-R: Christina Ganuses née ǀŪses (d.), Sirigu Ganuses, Hildegaart ǀNuas (d.), Emma ǀNowaxas, Erestine ǀHoës. Healer / ǀnanu-aob in centre: Joshua Bakar ǀNowaxab. Male drummers L-R: Martin ǀNuab, Joseph Kaisuma (d.), Manasse ǀNuab (d.), Jacobus ǀHoëb. Photo: Emmanuelle Olivier 1999 (no. 87).





**Figure 10.** Damara / *†Nūkhoe arus* performance in Sesfontein. L-R: Emma |Nowaxas, Erestine |Hoës. Photo: Emmanuelle Olivier 1999 (no. 82).



**Figure 11.** Emgard |Awises (d.) in Damara / *†Nūkhoe arus* performance in Sesfontein. Photo: Emmanuelle Olivier 1999 (no. 41).

**Individual Rights Holders: Sesfontein Damara / ǀNūkhoe and ǀUbu *arus* (*arub* in the Olivier Coll.):**

Name of Rights Holder	Notes
<p><u>From Olivier's 1999 slides:</u></p> <p><i>Men, drummers</i>            Manasse ǀNuab (d.)            Jacobus ǀHoëb            Martin ǀNuab            Joshua Bakar ǀNowaxab (d.?) – healer / ǀnanu-aob            Wernhard ǀHoëb (d.)            Joseph Kaisuma (d.)            Obed Ganuseb (d.)</p> <p><i>Women singers</i>            Sirigu Ganuses            Hildegart ǀNuas            Erestine ǀHoës            Emma ǀNowaxas            Emgard ǀAwises (d.)            Friede ǀÛses            Christina Ganuses <i>née</i> ǀÛses (d.)</p>	<p>- son of Manasse and Hildegart ǀNuab/s            - related to the late Philippine ǀHairo ǀNowaxas</p> <p>- son of Sirigu Ganuses</p> <p>- m. Bakar ǀNowaxab's brother</p>
<p><u>Additional individuals known to dance and sing the Sesfontein ǀarus:</u></p> <p><i>Men</i>            Christian Garamub – ǀnanu-aob (healer) (d.)            Ruben Sauneib Sanib            Noag Mûgagara Ganaseb            Michael ǀAmigu Ganaseb (d.)            Oupel Martinus Ganuseb            Sedekias ǀAwiseb            Bernades Garamub</p> <p><i>Women</i>            Jostophone ǀNosa Ganases – lead ǀnanu-aos (healer) (d.)            Christophine Daumū Tauros - ǀnanu-aos (healer)            Julia Bomboro – ǀnanu-aos (healer)            Sofia Opi ǀAwises            Rebeka Garamub            Frida ǀHuses            Maria Ganuses            Petrina Tanises (<i>née</i> ǀNuas)</p>	

#### 4. Bow songs / !gomakhās

Several recordings of bow songs (*!gomakhās*) feature in the Olivier Sesfontein Collection:

C1709/141 C2-C3 recorded on 7 June 1999

C1709/143 C2-C6 recorded on 29 October 1999

C1709/143 C7-C8 recorded on 30 October 1999

C1709/144 C8-C13 recorded on 2 November 1999

All these recordings are of one individual, Werner (Wernhard) ǀHoëb (d.): see Figure 12; also Figures 6 (*ǀgais*) and 9 (*arus*). ‘Werner’ is the only Rights Holder currently named in the British Library records for the Olivier Sesfontein Collection. It should also be acknowledged that, although rarely played now, *khās* music is part of a Damara / ǀNūkhoe musical praxis that stretches as far back as people can remember. Mans and Olivier (2005: 31) write that,

[a]ccording to one informant, the playing of this bow was not encouraged by the Christian Church. While this attitude is denied by a pastor of the church, the pastor also admitted never having seen this particular bow.



**Figure 12.** Werner ǀGabeaeb ǀHoëb (d.) plays *khās* in Sesfontein. Photo: Emmanuelle Olivier 1999 (no. 37).

It is worth noting here that as a younger man Werner ǀGabeaeb ǀHoëb was pictured in two images of so-called ‘strandlopers’ of Sesfontein published in the 1950s (see Figure 13). He was recognised through discussion about these images in May 2019 and March 2022 with Sesfontein resident and nephew of Werner, Franz ǀHaen ǀHoëb, born *ca.* 1935 at Auses in the lower Hoanib River and who grew-up as a *ǀnara* harvester of the Northern Namib (see



Sullivan and Ganuses 2022: 124–28).<sup>15</sup> |Gabenaeb (Werner) was known to be an enthusiastic dancer of |*gais* praise songs. In the notes accompanying the Olivier/Mans recordings from 1999, the late Werner |Gabenaeb |Hoëb plays songs whose names are suggestive of his preoccupations at this time: ‘Should I stay alone?’, ‘The camp has moved’, ‘Homesick’, ‘Who will cry’, ‘We move towards Namib’, ‘Springbok’, ‘I was left alone in the bush at Tcellami’, ‘We will meet during the rainy sea- son’, ‘Waterhole’, ...



Figure 13. ‘Strandlopers of Sesfontein’ as pictured in Dart (1955: 176, out of copyright). Werner |Gabenaeb |Hoëb (d.), who plays the *!gomakhās* (bow songs) recorded in the Sesfontein Olivier Collection, is standing in the centre of the image on the left and seated to the right of the image on the right.

**Individual Rights Holders: Sesfontein Damara / #Nūkhoe *Bow songs* / *khās* (!*gomakhās* in the Olivier Coll.):**

Werner |Gabenaeb |Hoëb (d.)

**5. *Nama-stap***

‘*Nama-stap*’ constitutes the fifth set of recordings in the Olivier Sesfontein Collection, see Figures 13 and 14:

C1709/147 C1-C8, recorded on 4 November 1999.

Many if not most of the songs played in this sequence of recordings are by Jonathan ‘Fritz’ |Awarab, who plays the guitar in the images below.

<sup>15</sup> As documented in the film *Lands That History Forgot: Three Journeys With Nami-Daman Elders in North-west Namibia* (trailer here: <https://vimeo.com/890049250>).





**Figure 14.** *Nama-stap* in Sesfontein, 4 November 1999, L-R: Isaac |Hawaxab, Linda |Hawaxas (behind) Khomtoma |Nases (front), Obed |Nuab, Fritz |Awarab (with guitar), Priscilla |Hoës (carrying baby). Photo: Emmanuelle Olivier 1999 (no. 24).



**Figure 15.** *Nama-stap* in Sesfontein, 4 November 1999, L-R: |Gûriro |Nases, Petrina |Hawaxas (d.), Isaac |Hawaxab (d.), Khomtoma |Nases (d.), Obed |Nuab (d.), Jonathan 'Fritz' |Awarab (with guitar). Photo: Emmanuelle Olivier 1999 (no. 25).

## Individual Rights Holders: Sesfontein Nama-Damara *Nama-stap* recordings:

Name of Rights Holder	Notes
<u>From Olivier's 1999 slides:</u>	
Fritz (playing guitar)	
Khomtoma	- sister of Priscilla !Hoës
Obed !Nuab	- younger brother of Rachel !Hoës
Isaac !Hawaxab	
Linda !Hawaxas	
Petrina !Hawaxas (d.)	- daughter (with Enese !Hawaxas – see flutes above) of Cilla !Hawaxas, and niece of Isaac !Hawaxab
Priscilla !Hoës	
!Gûriro	- grand-daughter of Priscilla !Hoës

### 3. Returning the Sesfontein Olivier Collection to the Rights Holders

*recognition* **1.** The act of recognising or condition of being recognised... **3.** An acceptance as true or valid ... *repatriation* To restore or return...<sup>16</sup>

Nami-Daman musics and their recordings have previously been little valued and recognised. They have sat on recorded cassettes in disparate global locations, variously inaccessible to contemporary digital playback technologies or to the communities where they were sourced. Systemic dismissal and disavowal of Nama, Damara / #Nūkhoe and !Ubu cultural heritage due to colonial and apartheid prejudices and marginalisation has also acted against recognition of their musics (and other forms of cultural heritage) as archives of heritage value. Given this context, the relocation, digitisation and repatriation of the Sesfontein Olivier Collection has been a critical moment in recognising the value of Nami-Daman musics, and in reconnecting the Rights Holders with these recordings.

After a lengthy process of negotiation between the British Library and the Nami-Daman TA, with Sullivan as research advisor in this process, a full set of .mp3 and .wav copies of the recordings were returned to Sesfontein on 15 March 2022, where they were delivered to the Nami-Daman Traditional Authority for safe keeping (Sullivan *et al.* 2023). Figure 16 shows the moment of transferring the digital files to the laptop of the Secretary of the Nami-Daman TA, Mr Fredrick !Hawaxab. It was especially fitting that the files were transferred in this way, given that Fredrick was the translator and facilitator for the original research by Emmanuelle Olivier and Minette Mans in Sesfontein in 1999. It is Fredrick who has consistently pressed for return of the recordings, as per the terms of the original recordings.

<sup>16</sup> Definitions from <https://www.thefreedictionary.com>.



Figure 16. Mr Fredrick IHawaxab, secretary of the Nami-Daman Traditional Authority and facilitator and translator for Emmanuelle Olivier's 1999 research in Sesfontein, receives digital copies of the Sesfontein Olivier Collection from the British Library, delivered to Sesfontein by Sian Sullivan. Photo: Sian Sullivan 15/03/2022.

Shortly after this transfer, on 17 March 2022 an initial meeting was held with members of the Hoanib Cultural Group, in which the recordings were formally handed over. This meeting included individuals whose performances are part of the original recordings.

For example, Jacobus IHoëb, who leads the *|gais* and *arus* recordings (see Figure 5), can be seen wearing a red jacket in the front row of seated community members in image below (Figure 17). Jacobus continues to be recognised in Sesfontein as the 'king of the *|gais*' for his commitment to keeping the *|gais* songs alive and for his leadership of the Hoanib Cultural Group. Several other performers recorded in the *|gais* and *arus* sections of the Olivier collection were also present, as was Jonathan 'Fritz' |Awarab, the guitar player and lead singer in the *Namastap* recordings (pictured fourth from the right in the second row of the audience in Figure 17).





Figure 17. The return of the Sesfontein Olivier Collection recordings is officially celebrated with members of the Hoanib Cultural Group and their families, including a number of individual Rights Holders recorded by Olivier in 1999. Photo: Sian Sullivan 17/03/2022.

Several days later, on 21 March 2022, we held a second meeting with the Hoanib Cultural Group to discuss several things, one of which was to explore the possibility of a selection of the Olivier recordings being made publicly available on the British Library’s sound collection website. The Traditional Authority headman attended as well, which was important in terms of confirming agreements made at the meeting – see Figure 18.



Figure 18. Meeting with members of the Hoanib Cultural Group and the head of the Nami-Daman Traditional Authority in Sesfontein to discuss the possibility of a selection of tracks being made publicly accessible via the British Library. Photo: Sian Sullivan 21/03/2022.

As an outcome of this discussion the group selected one track from each of the five recorded Sesfontein musics for which permission is given for these tracks to be made available for listening online via links on the BL’s website (but not to be available for embedding on third party sites). These tracks are:

Call Number	Recording Title	Date	Duration	Location
C1709/140C4	/ai glai piriru: flutes, singing and dancing, version 2	06/06/1999	5 min. 34 sec.	Sesfontein, Kunene region, Namibia
C1709/140C11	//khûb (Springbok)	07/06/1999	4 min. 04 sec.	Sesfontein, Kunene region, Namibia
C1709/143C8	/nanub kara /abi o ta keni /ao (We will meet during the rainy season)	30/10/1999	3 min. 22 sec.	Sesfontein, Kunene region, Namibia
C1709/144C4	Gamu haiseb	01/11/1999	4 min. 14 sec.	Sesfontein, Kunene region, Namibia
C1709/147C1	Aitse mama tse	04/11/1999	4 min. 14 sec.	Sesfontein, Kunene region, Namibia

A ‘Grant of Permission’ agreement has now been signed between the British Library and the Nami-Daman TA for making these tracks publicly available, which will happen in due course.

This return of the Olivier Sesfontein Collection to the Rights Holders brings to completion a long and complex process of negotiation so as to arrive at mutual and respectful understanding across very different contexts. It now remains to be seen how the Sesfontein Rights Holders to the recordings may draw on this body of work to invigorate and revitalise their musical heritage.

### Acknowledgements

We would like to thank Emmanuelle Olivier for the original recordings in the Sesfontein ‘Damara-Nama’ Collection, and for her support for the process of the return of this material to Sesfontein; Angela Impey for retrieving the recordings from France; and Finlay McIntosh, Michele Banal and Janet Topp Fargion at the British Library for their support. Sian Sullivan is grateful to research funding from the UK’s Arts and Humanities Research Council through the projects *Future Pasts* ([www.futurepasts.net](http://www.futurepasts.net), AH/K005871/2) and *Etosha-Kunene Histories* ([www.etosha-kunene-histories.net](http://www.etosha-kunene-histories.net), AN202101038), which has made the work shared here possible. We especially acknowledge the contributions of all Sesfontein Constituency residents who have sustained their musical heritage in spite of significant factors of marginalisation, and for their ongoing and generous participation in our research.

## Bibliography

- lGaroos, T.M. 2021 A forgotten case of the †Nūkhoen / Damara people added to colonial German genocidal crimes in Namibia: we cannot fight the lightning during the rain. (ed. by Sullivan, S.) *Future Pasts Working Paper Series 11* <https://www.futurepasts.net/fpwp11-garoos-2021>
- Low, C. 2008 *Khoisan Medicine in History and Practice*. Köln: Rüdiger Köppe Verlag.
- Mans, M. and Olivier, E. 2005. *Scientific Report: The Living Musics & Dance of Namibia: Exploration, Publication & Education, Volume One – Instruments*. Unpublished report.
- McIntosh, F. 2022 *Unlocking Our Sound Heritage Evaluation Case Study: Contacting Indigenous and Traditional Communities in Collections of Ethnographic Field Recordings: C1709 Emmanuelle Olivier Collection*. Unpublished Report, British Library.
- Olivier, E. 2006. The Khoisan archives: history as a musical field, pp. 1-19, English trans. of ‘Archives Khoisan: L’histoire comme champs de la musique’, *Afrique et Histoire* 6: 193-22.
- Sullivan, S. 1998 *People, Plants and Practice in Drylands: Sociopolitical and Ecological Dynamics of Resource Use by Damara Farmers in Arid North-west Namibia*. PhD Thesis Anthropology, University College London, <http://discovery.ucl.ac.uk/1317514/>
- Sullivan, S. 1999 Folk and formal, local and national: Damara cultural knowledge and community-based conservation in southern Kunene, Namibia. *Cimbebasia* 15: 1-28.
- Sullivan, S. 2021 Cultural heritage and histories of the Northern Namib: historical and oral history observations for the Draft Management Plan, Skeleton Coast National Park 2021/2022-2030/2031 *Future Pasts Working Paper Series 12* <https://www.futurepasts.net/fpwp12-sullivan-2021>
- Sullivan, S. and Ganuses, W.S. 2020 [Understanding Damara / †Nūkhoen and !Ukun indigeneity and marginalisation in Namibia](#), pp. 283-324 in Odendaal, W. and Werner, W. (eds.) ‘Neither Here Nor There’: *Indigeneity, Marginalisation and Land Rights in Post-independence Namibia*. Windhoek: Land, Environment and Development Project, Legal Assistance Centre.
- Sullivan, S. and Ganuses, W.S. 2021a Densities of meaning in west Namibian landscapes: genealogies, ancestral agencies, and healing, pp. 139-190 in Dieckmann, U. (ed.) [Mapping the Unmappable? Cartographic Explorations with Indigenous Peoples in Africa](#). Bielefeld: Transcript.
- Sullivan, S. and Ganuses, W.S. 2021b Recomposing the archive? On sound and (hi)story in Damara / †Nūkhoe pasts, from Basel to west Namibia. *Oral History* 49(2): 95-108, Special Issue on ‘Power and the archives’.
- Sullivan, S. and Ganuses, W.S. 2022 [!Nara harvesters of the northern Namib](#): a cultural history through three photographed encounters. *Journal of the Namibian Scientific Society* 69: 115-139, Special Issue “Gobabeb@60”, edited by Scott Turner.
- Sullivan, S., Ganuses, W.S., Hannis, M., Impey, A., Low, C. and Rohde, R. 2019[2017] *Future Pasts: Landscape, Memory and Music in West Namibia*. 2<sup>nd</sup> edn. Bath: Future Pasts, <https://www.futurepasts.net/exhibition-booklet-2nd-edn-2019>
- Sullivan, S., Ganuses, W.S., Olivier, E. and !Hawaxab, F. 2022[2021] Tasting the lost flute music of Sesfontein: histories, memories, possibilities. *Future Pasts Working Paper Series 10* <https://www.futurepasts.net/fpwp10-sullivan-ganuses-olivier-hawaxab-2021> ISBN 978-1-911126-20-1
- Sullivan, S., !Hawaxab, F. and Ganuses, W.S. 2023 Emmanuelle Olivier’s ‘Damara-Nama’ recordings and their return to Sesfontein, Namibia. British Library Sound and Vision Blog, 22 September 2023, <https://blogs.bl.uk/sound-and-vision/2023/09/emmanuelle-oliviers-damara-nama-recordings-and-their-return-to-sesfontein-namibia.html>
- Wagner-Robertz, D. 2000 *Ein Heilungsritual der Dama Südwestafrika / Namibia*. Köln: Rüdiger Köppe Verlag.
- Wagner-Robertz, D. 2002 *Liedtexte der Dama Südwestafrika / Namibia*. Köln: Rüdiger Köppe Verlag.



# Appendices

## Appendix 1. Unlocking Our Sound Heritage “License FAQs” (included with permission)<sup>17</sup>



### Unlocking Our Sound Heritage Licences and Online Access FAQs



While preserving the UK’s audio heritage is the main aim of the project, a key objective is to provide wider access to our sound collections. This document will give more information about the licences requested in the Grant of Permission form and how we plan to make recordings available via the British Library website and media player.

#### **What is the Non-Commercial Streaming Only licence?**

This is a non-exclusive, worldwide licence to digitally stream recordings from the British Library website and via third party websites using the media player, for the full term of copyright and related rights for non-commercial purposes. Under this licence recordings will be available to stream and listen via a purpose-built, embeddable media player and website hosted by the British Library as well as through third party websites. More information about the website and media player can be found in the Unlocking Our Sound Heritage Project FAQs.

#### **What does ‘non-commercial’ mean for a streamed licence?**

We are asking you, as a rights holder, to allow the British Library to stream your copyright content on our website on a non-commercial basis. This means we will never ask for payment to access these recordings – the purpose of this project is to provide free and open access to our sound heritage.

In return, we require that all website and media player users only use these recordings for non-commercial use. We do not actively monitor re-use of content provided via the website, however any misuse can be reported to us for investigation. We have a robust terms of use policy that all website users must abide by when using the British Library website. This can be found here:

<https://www.bl.uk/about-us/terms-and-conditions/websites-and-online-services>

#### **Do I retain copyright in my material under a Non-Commercial Streaming Only licence?**

Yes, you retain copyright in your work. You are granting us, and third parties who can embed and listen to recordings via the media player on their own website, permission to stream and listen to your copyright work in the ways outlined above.

#### **Can I choose not to include my work on third party websites?**

No, we cannot stop website users embedding the media player on third party websites. In order to allow the widest access to our collections, the media player is designed to be embedded and shared amongst users, while always linking back to the British Library website.

#### **Can I change my mind after the work has been published?**

Yes, you may ask us to stop providing digital access at any time. Please see our notice and takedown policy for further details: <https://www.bl.uk/about-us/terms-and-conditions/websites-and-online-services> (Please see: Section 15 – Removal of content; Section 16 – Content objections)

#### **How will I be credited?**

We will include acknowledgements as specified in the attached Grant of Permission form.

#### **Can I choose to license my recordings again to someone else, for example for commercial purposes?**

Yes, as a rights holder, who has retained copyright, you can continue to license your recordings elsewhere.

#### **Can I pursue a breach of a Non-Commercial Streaming Only licence in a court of law?**

Yes, as the copyright owner you maintain full legal right to your copyright.

---

<sup>17</sup> Note that the ‘Can I choose not to include my work on third party websites’ section is now out of date: it is now possible to choose not to grant permission for use of recordings on third party websites, through the creation of a new option to disable the embedding function: as communicated by Finlay McIntosh, now formerly British Library Data Protection and Rights Clearance Officer (World and Traditional Music), now Curator, World and Traditional Music.

**What happens if I do not want my recordings to appear online?**

If you do not wish to grant the British Library your permission to place your recordings and / or performances online you may select the 'Decline all online access' option.

All recordings will still be digitally preserved as part of the project. Subject to data protection and sensitivity reviews, recordings will be made available through the British Library's reading rooms in St Pancras, London and Boston Spa, Yorkshire, United Kingdom.

**What is the British Library's approach to intellectual property rights and traditional knowledge?**

The British Library has established a dedicated Intellectual Property Rights team to identify and contact rights holders throughout the Unlocking Our Sound Heritage project. Working with curators and the British Library's copyright, licensing and data protection departments, this team will research and assess the copyright and privacy rights in our sound collections and work directly with rights holders and their representatives to make these recordings available online where possible.

Where recordings contain intangible cultural heritage, for example traditional music and knowledge, traditional folklore and folksongs that belong to communities rather than individuals, copyright may have expired or may not exist. Often recordings will have multiple unidentifiable performers and we cannot contact all of them. In these instances we will work with our curators to identify and contact relevant communities and researchers where possible to ensure that recordings and rights are handled lawfully and respectfully.

As well as these safeguards, the British Library operates a notice and takedown policy, should rights holders or website users have concerns about recordings made available online. For further information about the British Library's terms of use and notice and takedown policy please visit:

<https://www.bl.uk/about-us/terms-and-conditions/websites-and-online-services>

(Please see: Section 15 - Removal of content; Section 16 - Content objections)

**How can the British Library manage plagiarism or derogatory treatment of my recordings?**

Unfortunately plagiarism, misquoting, or the misrepresentation of a work are risks associated with publishing material, offline or online.

The British Library believes that digitised material should always be treated appropriately and with respect. The British Library's [ethical terms of use](#) used on our website ask that re-users of digital material respect both creators and traditional cultural expressions, and that all ethical concerns in the use of the material are considered.

The British Library's ethical terms of use can be found at <https://www.bl.uk/help/ethical-terms-of-use>

**How is the British Library working with authors, performers and other rights holders in this project?**

The British Library has established a dedicated Intellectual Property Rights team to identify and contact rights holders throughout the Unlocking Our Sound Heritage project. Working with curators and the British Library's copyright, licensing and data protection departments, this team will research and assess the copyright and privacy rights in our sound collections and work directly with rights holders and their representatives to make these recordings available online where possible.

**What should I do if I have an agent or representative that handles my intellectual?**

As a result of our research, we have identified you as the rights holder or representative for the intellectual property laid out in the accompanying schedule of recordings. If this is **not** the case please send us the contact details of who we should contact to seek permission.



At the British Library we endeavour to make our heritage accessible to everyone, which must be balanced with our legal and ethical duty to protect the privacy of individuals in our recordings, as well as be mindful of political, religious or other cultural sensitivities.

Data Protection law is designed to safeguard the privacy of living individuals. When we talk about data protection we mean the personal information of a living identifiable person. We are also concerned by other cultural sensitivities not related to data protection but which could make the recordings unsuitable for online publication.

We wish to place the recordings outlined in the schedule online as we believe they would make a valuable contribution to our project. In doing so we want to ensure we do not place information online which could cause you, another person or a community harm, the legal term for this is substantial **damage or distress**. It is our responsibility to assess these recordings and we will be working with our curators to do this but we understand that, as a rights holder, you may be able to provide valuable information to help us in this process as well as put us in touch with other people involved in the recordings.

For this reason we would be grateful for any guidance, where possible, in identifying the issues outlined below and whether they would occur in the recordings outlined in the schedule.

### Data protection

**Personal information:** This is any information which allows a living individual to be identified directly, or in combination with other information. Examples might be an address, phone number or place of work. The legal term for this is 'personal data'.

**Sensitive personal information:** This more sensitive personal data carries a greater risk of causing substantial damage or distress to a living individual if made publicly available. Examples might be a person's race, ethnic origin, religion, politics or information about their health. The legal term for this is 'special category data'.

### Other sensitivities

**Cultural:** A recording which contains sensitivities specific to a culture or cultures, religion, community etc. For example a private ceremonial performance meant for a particular audience which may not be suitable for publication online.

**Libel:** This relates to defamation law and is an expression which is deemed to harm the reputation of an individual and proved to be false.

We process the data within our collections in order to perform our task in the public interest and also archive this data in the public interest. Where we process your data as a rights holder, this is done under a legal obligation to do so. The IPR Team will review the recordings outlined in the schedule to determine if they contain the information summarised above and if the inclusion of the recording would, on the balance of probabilities, have potential to cause substantial damage or distress. If this is the case, we will take the necessary steps to mitigate which may include excluding the recording from appearing online. If you have anything specific you wish to draw the IPR Team's attention to in respect of this, to assist their review, please let us know via the contact details below.

For further information about the British Library's privacy policy please visit [www.bl.uk/aboutus/terms/](http://www.bl.uk/aboutus/terms/)

### Unlocking Our Sound Heritage

IPR Team, Upper Ground 9  
British Library  
96 Euston Road  
London, NW1 2DB

E: [uoshiprteam@bl.uk](mailto:uoshiprteam@bl.uk)

P: 020 7412 7691

W: [www.bl.uk/projects/unlocking-our-sound-heritage](http://www.bl.uk/projects/unlocking-our-sound-heritage)

**Appendix 2. Letter from the Nami-Daman Traditional Authority to the British Library, 13 January 2022 (included with permission).**

**NAMI-DAMAN TRADITIONAL AUTHORITY**

P.O.BOX 123, KHORIXAS, NAMIBIA

1/13/2022

Nami-daman traditional Authority

To; British Library  
96 Euston Road  
London, NW1 2DB

From: Nami-Daman Traditional Authority  
P.O.Box 123  
Khorixas  
Namibia  
9000

**Dear sir/madam**

**Re: Recordings of Sesfontein music made by Emmanuelle Olivier and Minette Mans in 1999, now archived in the British Library**

Good day, my dear friends of British Library. Thank you for your letter which was forwarded to me by Prof. Sian on 6 October 2021, and also for the information about your project, which was shared with me by Prof. Sian on 24 August 2021. Please allow me to express my sincere appreciation towards your decision of requesting our opinion on your plans for the Sesfontein Olivier recordings of 1999.

When we gave consent for our music to be recorded in 1999 an agreement was made that a copy of the recordings would be returned to the Sesfontein community for our own use. I know this because I was the translator and facilitator of Emmanuelle's and Minette's recordings in Sesfontein and was involved with the making and confirming of this agreement.

We have always maintained that the priority should have been to return the recordings to Sesfontein to the rights holders.

It lifts our hearts to be recognized as rights holders of the said recordings and notes. But as the rights holders we thought it will be wise to return the recordings to us, based on the agreed arrangements: when Emmanuelle Olivier carried out her research in 1999 this was on the understanding that the research was for her PhD only, and that the recordings would be returned to Sesfontein by the late Minette Mans. But this agreement was never honored, and we have been trying ever since to have our recordings returned.

Whilst we appreciate the effort that has gone into digitizing the original recordings by your esteemed organization, we must convey to you that we did not give our permission for the recordings of our musical heritage to be archived by the British Library, or for your organisations to make these recordings available to others. Although we are happy to know that the recordings are now available in digital format, we would like these versions to be shared with us. In particular, it's really inappropriate for the recordings to be made publicly available online. To be honest, we were shocked to read about this proposal in your project documents.

In conclusion our humble plea is to give the recordings to Prof. Sian, because we trust her for the past 25 years that she has been working with us and her work is transparent and very much trustworthy. The film "Music Returns to Kai-as" that we developed with her has also reached us the rights holders, even during the recent lockdown.

Once again we strongly emphasise that we do not consent to these recordings of our Namidaman musical heritage being made publicly accessible online. We also must ask that the recordings are not made available to anyone else, at least not before copies of the recordings have been returned to us for our own use, as was originally promised.

We would also prefer that we are consulted prior to any future research access to the Sesfontein music recordings by Emmanuelle Olivier. This is because we and those we represent hold the intellectual property for the intangible cultural heritage recorded by Olivier and the late Minette Mans.

Thank you for your kind consideration of these concerns. Should you have any further discussion about the recordings please contact me the undersigned and copy to Prof. Sian Sullivan.



Fredrick Fritz Hawachab  
Secretary.

Nami-daman traditional Authority

Email; [nokoohawaxab@gmail.com](mailto:nokoohawaxab@gmail.com)

Phone number; 0818026285.

### Appendix 3. Chronology

The intersections between digitisation of academic research recordings, granting access by public archives, data protection, copyright and Indigenous/local concerns is fraught with complexity. As noted above, in the case of the Olivier / Mans Sesfontein recordings now catalogued in the British Library, only one Rights Holder – identified only as ‘Werner’ – was named for this Collection (in addition to Emmanuelle Olivier) in the first communications from the British Library to Sullivan; whereas in fact much contextual and detailed information is known for the array of Indigenous and local musicians recorded in the collection (for example, Sullivan 1998, 1999; Low 2008; Sullivan and Ganuses 2020, 2021a and b). In tracing and untangling circumstances surrounding the Olivier Sesfontein Collection a chronology of events and communications was drawn up to facilitate understanding of the complexity around the Sesfontein recordings.<sup>18</sup> In the interests of transparency, as well as to foster understanding of such complexity, this chronology is shared here.

Date	Detail
1998	Emmanuelle Olivier and Herve Rivière, both researchers with CNRS (Centre National de la Recherche Scientifique) in France, make a preliminary trip to Khorixas and Sesfontein ‘based on information provided by Prof Mans [of the University of Namibia, UNAM]’ where they gather information through an ‘[i]nitial survey of contacts’ (Mans and Olivier 2005: 14).
1999, 6-8 June 28 Oct.-4 Nov.	<p>As part of a survey of Namibian musics carried out with the late Minette Mans of the University of Namibia, French Ethnomusicologist Emmanuelle Olivier records musical performances in Sesfontein. Their work was facilitated and translated by Sesfontein resident Fredrick   Hawaxab, now Senior Councillor and Secretary of the Nami-Daman Traditional Authority (TA). Lauta Daubes   Hawaxas also assists with a ‘survey’ in Sesfontein on 27-28 October 1999:</p> <p style="padding-left: 40px;">The visit to this remote town was suggested by Prof Mans on advice of Prof W Haacke at UNAM, who had done research there previously. Dr Olivier began the research in the Sesfontein area, joined after two weeks by Prof Mans. Work here was conducted in the Nama and Damara communities living in this town, with interpretation by Mr Frikkie Hawarab [Fredrick   Hawaxab] (no student assistants due to university examinations). Linguistically there were many similarities between these communities and their musical practices, yet it became clear that there were differences that kept certain categories of performance apart. Amongst the Nama people of this area the music indicated strong ties with Nama communities further south, as indicated by earlier research of Prof Mans. The performance categories were not as plentiful as in certain other Namibian areas, but information was gathered and recordings made of recreational dance-song (Namastap), also in its context of khae-oms, a girl’s first menstruation ceremony. (Mans and Olivier 2005: 14)</p>
<p><i>Note: In 2021, Fredrick   Hawaxab clarified to Sian Sullivan (Professor of Environment and Culture, Bath Spa University and Principal Investigator for the Future Pasts project – <a href="http://www.futurepasts.net">www.futurepasts.net</a>) that these recordings in Sesfontein were made on the understanding that the research was for Olivier’s PhD, and that</i></p>	

<sup>18</sup> Sullivan and Ganuses (2021b) references a similar chronology constructed to facilitate understanding regarding the history of the Khoekhoegowab collection of narratives, stories and musics in the Dammann archive held by the Basler Afrika Bibliographien: see <https://www.futurepasts.net/transcription-hist-dammann-bab-kkg>

<p><i>copies of the recordings would be returned to the performers in Sesfontein, for their own use, but this had not happened.</i></p>	
2005	<p>A report is published by Mans and Olivier entitled <i>Scientific Report: The Living Musics &amp; Dance of Namibia: Exploration, Publication &amp; Education, Volume One – Instruments</i>. The report lists several of the recorded Sesfontein musicians: ‘Werner Hoeb’, ‘Manasse Nuab’, ‘Isak !Nawarab’, ‘Fanuel Hawaxab’ and ‘Jacob Hoeb’ (all these named musicians are men – no women musicians in the recordings are named in this report).</p>
2015 January	<p>Angela Impey, Professor of Ethnomusicology (SOAS, University of London) and Co-Investigator for the <i>Future Pasts</i> project, brings from France the archive of DAT cassette recordings, slides and notes from Emmanuelle Olivier’s research in Namibia for cataloguing and digitising by the British Library: British Library Sound Archive <a href="http://cadensa.bl.uk/C1709">http://cadensa.bl.uk/C1709</a>.</p> <p><i>Note: It later transpired that no permission was sought from the performers and Rights Holders in Sesfontein for the recordings to be archived by the British Library (although note that the British Library has a copyright exemption in relation to making archived materials available). In retrospect, this is unfortunate. Other Investigators in the Future Pasts project (Sian Sullivan, Chris Low) have long-term research experience in Sesfontein, including with the Rights Holders to the musics in the Olivier Sesfontein Collection. They could have supported a process of identifying Rights Holders at a much earlier stage in the cataloguing and digitising process, if they had been approached in this capacity and knew that this information was needed. Given that those recorded in the Olivier Sesfontein Collection are becoming elderly (many have now passed on), and that the Rights Holders in Sesfontein and the Traditional Authority supporting local heritage concerns are seeking to revitalise cultural heritage, there has been some urgency to making the Olivier recordings available to the Rights Holders, as also agreed by Olivier (see below). Return of the recordings (as documented in this paper) eventually happened in 2022, through protracted negotiations between Sullivan and the British Library alongside consultation and communications with Fredrick   Hawaxab in Sesfontein, original facilitator and translator for the Sesfontein research by Olivier and Mans and now Secretary and Senior Councillor for the Nami-Daman TA – see below.</i></p>
2016 2 October	<p>Impey sends Sullivan an .mp3 copy of Olivier’s DAT cassette 1 recorded in Sesfontein on 6 June 1999. This cassette includes C1709/140 C1-C8 recorded on 6 June 1999, comprising flutes / <i>ǀāb</i> recordings.</p>
2017 17 March	<p>Sullivan plays the Olivier / Mans recording of the Sesfontein flute music (DAT Cassette 1, 6 June 1999) to co-author Welhemina Suro Ganuses and her aunt, Emma Ganuses, at their farm !Nao-dâis, south-east of Sesfontein, and records this half hour of listening to the recording. Emma and Suro both remember the flute music and can sing the songs. They share information about the flautists and singers (the Rights Holders) and about events when the musics were played. Suro particularly remembers that the song ‘Keli’ was played as she emerged from being secluded in the <i>khae-oms</i> – dark house – to celebrate her first menstruation in the 1970s. With their knowledge of the songs and their ancestral connection with the cultural context of the flute and other musics in the Olivier / Mans Collection, they can be considered Rights Holders themselves. This listening process is narrated in:</p> <p>Sullivan, S., Ganuses, W.S., Olivier, E. and   Hawaxab, F. 2022[2021] Tasting the lost flute music of Sesfontein: histories, memories, possibilities. <i>Future Pasts Working Paper Series</i> 10 <a href="https://www.futurepasts.net/fpwp10-sullivan-ganuses-olivier-hawaxab-2022">https://www.futurepasts.net/fpwp10-sullivan-ganuses-olivier-hawaxab-2022</a> ISBN 978-1-911126-20-1 (v1, 2021 ISBN 978-1-911126-13-3)</p>



	Sullivan gives a copy of this digitised cassette to Ganuses but this is not shared more widely.
2018 1-2 March	<p>With Olivier’s permission, Sullivan, digitises the collection of Emmanuelle Olivier’s colour slides from Sesfontein 1999, under supervision by Janet Topp Fargion at the BL:</p> <p>‘I am delighted to know that Sian Sullivan is interested in the pictures I took at Sesfontein in 1999. I give her full permission to make copies of the slides and negatives in order to show them to the musicians or their families and eventually publish them in an article. I would also be grateful if she could assist with scanning the slides and negatives.’</p> <p>(email 2 February 2018 to Janet Topp Fargion, then Lead Curator, World and Traditional Music, British Library, shared with Sullivan on the same date).</p> <p>Sullivan brings her slide scanner to the British Library and creates high resolution TIFF images of over 100 colour slides in the Olivier Collection (there are 125 colour slides in the ‘Damara-Nama 1999’ collection, C1709/196)<sup>19</sup>. She leaves copies of all these scans with Fargion at the BL.</p>
2018 March-May	<p>During field research in north-west Namibia, Sullivan works with WS Ganuses to identify the musicians in the scanned colour slides in the Olivier Sesfontein collection. These musicians, their families/descendants and their wider community, represented today by the Nami-Daman Traditional Authority and the Hoanib Cultural Group of Sesfontein, are the Rights Holders to the Olivier / Mans Sesfontein Collection now catalogued in the British Library. This documentation process from field research in 2017 and 2018 forms the basis of the identifications shared in Section 2 of this paper, complemented by additional review in Sesfontein by Fredrick   Hawaxab in 2022.</p>
2018 August	<p>Sian Sullivan and Welhemina Suro Ganuses give a presentation on ‘Tasting the lost flute music of Sesfontein: histories, continuities, possibilities’ at the international conference on <i>The Past, Present and Future of Namibian Heritage</i> at the University of Namibia in Windhoek, as summarised in the third section of the blog article here:</p> <p><a href="https://www.futurepasts.net/post/2018/10/16/crossing-continents-with-future-pasts-a-tale-of-three-conferences">https://www.futurepasts.net/post/2018/10/16/crossing-continents-with-future-pasts-a-tale-of-three-conferences</a>.</p> <p>The presentation includes a recording of the moment in which Suro and Emma recognised the song <i>Keli rotse</i> (C1709/140 C6) when this was played to them on 17 March 2017, and their recall of the melody, words and clapped rhythm of the song as it was played to them: see <a href="https://vimeo.com/295452930">https://vimeo.com/295452930</a>.</p>
2018 August	<p>The late Hans Ganuseb briefly shows Sullivan and Ganuses how the flutes are played, with short video documentation of this moment.</p>
2021 16 July	<p>Olivier writes to Sullivan confirming her full permission for the Sesfontein recordings held by the British Library to be returned to the Rights Holders in Sesfontein:</p> <p>----- Forwarded message -----  From: Olivier Emmanuelle  Date: Fri, 16 Jul 2021 at 12:08  Subject: Re: Nama-Damara musics in Sesfontein  To: Sian Sullivan  Dear Sian, ...  Of course, I give you my full permission to get a copy of my Sesfontein recordings from the British Library....</p>

<sup>19</sup> The Olivier Sesfontein collection also includes b&w slides, contact sheets and negatives.

	<p>With best wishes, Emmanuelle</p>
<p>2021 28 July</p>	<p>Sullivan emails Fargion asking for digital copies of Olivier’s Sesfontein recordings so that she can return these to the Rights Holders in Sesfontein. She also shares Emmanuelle Olivier’s email from 16 July granting full permission for the files to be shared, writing:</p> <p>‘We were in touch a few years ago (2018 I think) about the Sesfontein recordings and images in Emmanuelle Olivier’s collection that has been digitised at the BL. You must think I disappeared off the face of the earth but the truth is that I had a dreadful second half of the year in 2019 which knocked me sideways for various reasons. I am just finding my way back into the Sesfontein flutes and other musics now.</p> <p>‘I have been in touch again recently with Emmanuelle who is a co-author on the attached draft working paper (not for circulation as yet) concerning the Nama flute music, its history, how it ended up in Sesfontein, and what is known about the repertoire as it was played when Emmanuelle carried out her research there in 1999 [see below]. People I work with in the Namidaman Traditional Authority based in Sesfontein, including an assistant to her research there with the late Minette Mans, would very much like copies of the digitised recordings to be returned to Sesfontein. I have approached Emmanuelle in this regard and she is very enthusiastic about this happening - see email from her below.</p> <p>‘I have gone through the BL catalogue of digitised recordings and the Sesfontein files are as follows:</p> <p>C1709 140 C1-C14 141 C1-C4 142 C1-C11 143 C1-C15 144 C1-C13 145 C1-C11 146 C1-C12 147 C1-C8 = 88 files in total</p> <p>‘What is the procedure for gaining copies of these files?’</p> <p>‘Also, if you recall, I spent some time at the BL scanning one set of Emmanuelle’s 35mm slides from her Sesfontein research. There was another set I didn’t have time to do - if I remember correctly these were in b&amp;w. Perhaps some time in the future I could return with my scanner and also scan this set (unless they have already been done)? I returned some prints of the scanned slides to Sesfontein and I can’t tell you how appreciative people are to see and receive these! There is more to do, but at least this is a start.’</p> <p><i>Note: No response was received to this email, which was resent on 19 August 2021, although it later becomes apparent that by this time Janet was no longer Lead Curator of World and Traditional Music, having recently moved to the role of Head of Sound &amp; Vision and dealing with the many complexities of the new post (Michele Banal, pers. comm. 2023)</i></p>
<p>2021 July</p>	<p>A first edit of a <i>Future Pasts Working Paper</i> on histories of the flute music and its extended presence in Sesfontein is published online:</p> <p>Sullivan, S., Ganuses, W.S., Olivier, E. and Hawaxab, F. 2021 Tasting the lost flute music of Sesfontein: histories, memories, possibilities. <i>Future Pasts Working Paper Series</i> 10 <a href="https://www.futurepasts.net/fpwp10-sullivan-ganuses-olivier-hawaxab-2021">https://www.futurepasts.net/fpwp10-sullivan-ganuses-olivier-hawaxab-2021</a> ISBN 978-1-911126-20-1 [link no longer active as new edit published since, see below]</p>

<p>2021 19 August</p>	<p>Sullivan is approached by Finlay McIntosh, World and Traditional Music Rights Intern for the project 'Unlocking Our Sound Heritage' at the British Library, with regard to 'arub healing ceremonies' in the C1709 Emmanuelle Olivier Collection.</p> <p>McIntosh writes:</p> <p>'I heard that you were instrumental in bringing the original tapes from Paris to the British Library, for which we are very grateful! You will be pleased to hear that all of the recordings have now been fully digitally preserved for posterity.</p> <p>'We are now at the stage where we are looking to contact rights holders to request their permission to make them publicly accessible. And in line with the British Library's 'Ethical Terms of Use' (<a href="https://www.bl.uk/help/ethical-terms-of-use">https://www.bl.uk/help/ethical-terms-of-use</a>), I am also starting to contact academics to help highlight any political, religious or cultural sensitivities that the recordings may pose. The collection contains many recordings of healing songs, ceremonies and dances that we want to get opinions on before deciding if they should be made available for online access.</p> <p>'A few of the recordings feature songs recorded at Damara arub healing ceremonies, and given your work with the community, I thought you would be a suitable person to ask about these.</p> <p>'I have attached a list of the recordings in question, with supplementary information and descriptions of their content taken from the catalogue entries. From looking at this list, do you think any of these recordings would pose sensitivities for the communities represented? Do you think there are any recordings that would present problems if we put them online?'</p>
<p>2021 19 August</p>	<p>Sullivan replies to McIntosh stating:</p> <p>'I have in fact written recently to Janet Topp Fargion to enquire about this collection. I will forward the email to you in a bit.</p> <p>'Please can you clarify what exactly you are meaning when you say that you are wishing to make the <i>arudi</i> [<i>sic. should be arus</i>] recordings publicly accessible?</p> <p>'In relation to these questions – "From looking at this list, do you think any of these recordings would pose sensitivities for the communities represented? Do you think there are any recordings that would present problems if we put them online?" - I would only venture a response after I am able to discuss each recording in full with those recorded [in Sesfontein] by Olivier. This is possible, but will take time.</p> <p>'I should perhaps clarify that it was not me who brought the collection from France to the BL. I do not believe that permissions for this specific transfer of the recordings to the BL were gained from those recorded, which has concerned me a bit, although I appreciate the value of the recordings being "preserved for posterity". It's good that permissions are sought and clarified now.</p> <p>'I have been asked personally for copies of the Olivier recordings of Sesfontein musics to be returned to Sesfontein. This is what I wrote to Janet to enquire about and organise, so it's great to receive your email. I would be extremely grateful to be sent digitised copies of the Sesfontein musics so that I can get these back to my collaborators there, who are amongst those recorded in Olivier's 1999 collection or are the descendants of those recorded – so thank you for the offer to send files over. (I am working together on music initiatives with people in Sesfontein - see, for example, the film <i>The Music Returns to Kai-as</i> at <a href="https://vimeo.com/486865709">https://vimeo.com/486865709</a>, plus blog here: <a href="https://www.futurepasts.net/post/the-music-returns-to-kai-as-a-film-by-future-pasts">https://www.futurepasts.net/post/the-music-returns-to-kai-as-a-film-by-future-pasts</a>).'</p>
<p>2021 19 August</p>	<p>McIntosh replies to Sullivan stating:</p> <p>'By making the recordings publicly accessible, I mean that we wish to make them available to stream and listen via a purpose-built, embeddable media player and</p>



	<p>website hosted by the British Library as well as through third party websites.</p> <p>‘We make efforts to contact all rights holders, wherever possible, to request their permission to do this under a “Non-Commercial Streaming Only” license. Under this license, users will not be able to legally download or adapt the recordings in any way. I have attached our “Project FAQs” document [Appendix 4] and the “License FAQs” [Appendix 1] which explain in greater detail.</p> <p>‘In regards to the Sesfontein recordings, there is only one identified rights holder beyond the recordist, “Werner,” and the rest are unidentified. So far, we have not managed to find or contact them. By discussing with those recorded by Olivier, I assume you are referring to the wider community?</p> <p>‘Similarly, with the recordings made among the Ju ’hoansi in the Nyae Nyae Conservancy, we have been unable to identify or contact many of the rights holders, which has led us to get in touch with the Ju ’hoan Traditional Authority and seek wider community opinion. We have sent them a letter including summaries of the content, the catalogue entries for the recordings and a list of identified rights holders, and have asked them for their thoughts on any possible sensitivities or if there are any recordings that should not be put online.</p> <p>‘Perhaps we could take a similar approach with the Sesfontein recordings? We could compose a letter including an explanation of the project, details of the recordings ect. And send it to a relevant community group/representative? We are aware this work takes time (and unfortunately we do not have much time left) but we would like to be sure that the represented community is on board with the project. We would be grateful if you could ask any person or group you think suitable to give their opinion.</p> <p>‘I should quickly clarify that although I would be able to send you audio files for review purposes, these would be MP4s and not archival quality. Because there are other rights holders involved, we would also request that these files are for private listening only and not to be shared anywhere else.</p> <p>‘I do not have the authority to make decisions about sending digital copies, but either Janet or the World and Traditional Music Curators, Michele Banal and Andrea Zarza would be the people to discuss this with.’</p>
<p>2021 19 August</p>	<p>Sullivan writes to McIntosh asking:</p> <p>‘Please can you clarify what you mean by “unfortunately we do not have much time left”?’</p>
<p>2021 20 August</p>	<p>McIntosh replies to Sullivan stating:</p> <p>‘Yes, of course. As there are many collections coming through Unlocking Our Sound Heritage we have to be aware of how much time and resource we spend on each to carry out the rights clearance work.</p> <p>‘At the beginning of the project, we would spend around six months working on each collection. However, we are now in the final year of the project and are trying to spend only three months on each. If we are working on a collection for over this amount of time, we may choose to focus our efforts on others collections. With the end of the project in sight, we want to make the best use of our time and are trying to clear as many recordings as possible so that they can be shared with the public.</p> <p>‘I have already been working on the Emmanuelle Olivier Collection for over six months. Although we realise this is a large and important collection and are happy to spend extra time working on it to make sure that it is handled correctly and the relevant communities are contacted, we do have to be aware that time is limited.</p> <p>‘How long do you roughly think it would take to carry out the consultation? Is it a matter of weeks? Months?’</p>
<p>2021 24 August</p>	<p>Sullivan writes to McIntosh, cc’d to Fargion, as follows:</p>

	<p>‘Please can you send through a draft letter [to the Nami-Daman TA], as mentioned below, i.e.: “We could compose a letter including an explanation of the project, details of the recordings...”</p> <p>‘I am in touch with the Rights Holders to the Sesfontein Olivier Collection and the relevant Traditional Authority [the Nami-Daman TA]. I collaborate with them on an ongoing basis, including for musics research.</p> <p>‘Please note that regarding the Sesfontein Olivier collection there are multiple identified rights holders and their descendants. They were almost all identified through follow-up research in 2018 when I returned part of the slide collection that I scanned, with Emmanuelle’s permission, to Sesfontein.</p> <p>‘Collective cultural heritage concerns, including around the set of four [<i>sic</i> – should be five] musics present in the Sesfontein Olivier collection, are also represented by a specific Traditional Authority. A Senior Councillor in this TA was closely involved in Emmanuelle’s Sesfontein research in 1999 [Fredrick [Hawaxab]. His ‘intellectual property’ is thus also present in the notes accompanying the collection.</p> <p>‘In terms of the documents you shared previously I believe that all the Sesfontein Olivier recordings can be considered as culturally sensitive data. None should be made publicly available without the permission of the rights holders and the Traditional Authority. From experience of working with the rights holders and the TA they should definitely not be made available to download or embed elsewhere without their express permission regarding each recording and the information shared with each recording.</p> <p>‘All the Sesfontein Olivier collection contains intangible cultural heritage unique to those performing the musics recorded by Olivier. The <i>Jais</i> and <i>arus</i> songs in particular continue to be curated and performed by a cultural group in Sesfontein that includes the rights holders who are still alive, and their descendants. These identified performers hold the [performers’ &amp; intellectual property] copyright to the musics in the Sesfontein Olivier collection.</p> <p>‘These musics should also be considered as connected, i.e. whilst the collection includes distinct musics, they also exist in relation to each other and share rights holders.</p> <p>‘As mentioned previously I have been asked repeatedly for the return of the recordings in this collection. Emmanuelle has also granted permission for this to happen [see 16 July 2021 above]:</p> <p>‘I would be very grateful if this request can be acted upon. Mp4 files will be fine for this purpose.</p> <p>‘I am speaking with the Traditional Authority today about some other work with them, and will ask them how they wish to proceed with regard to the Sesfontein Olivier BL collection. I know that their main priority is for <b>all</b> the Sesfontein recordings and accompanying material (images, notes etc) to be made available to them.</p> <p>‘When Emmanuelle made those DAT tape recordings in 1999 the possibility of publicly sharing digitised versions of the recordings via an online platform would not have been considered. I believe the recordings were made on the understanding that they would be used for her research purposes. I am not sure what kind of consent was given at the time for the additional use of the recordings. There was certainly no explicit consent given for the archiving of the recordings in the BL.</p> <p>‘I will do my best to explain what has happened with the recordings, but the situation is somewhat awkward as unfortunately the rights holders, local community cultural group and representative Traditional Authority were not asked for their permission in this regard. At the same time, I know that they are happy to know that Olivier’s Sesfontein recordings have been “tracked down”. They wish for these recordings to be returned to them to assist their own endeavours to support and revitalise Sesfontein’s cultural heritage.’</p>
--	--

<p>2021 24 August</p>	<p>Sullivan speaks on the phone with Fredrick   Hawaxab in Sesfontein (Secretary and Senior Councillor, Nami-Daman TA and translator / facilitator for Olivier and Mans field research in Sesfontein in 1999. Following their discussion she also emails him with the 'Unlocking Sound Heritage' doc and FAQs (included as Appendices 3 and 4) and agrees to work with him with regard to communicating with the BL.</p>
<p>2021 24 August</p>	<p>McIntosh to Sullivan:  'Yes, I think it is a good idea for me to write a draft of the letter, just so you can get an idea of the information included and what we are asking of the Traditional Authority. Afterwards, it can be adapted to make sure it is suitable.  'I agree that none of the recordings should be made publicly available without the correct permissions. However, I want to clarify that under the non-commercial streaming only license, users will not be able to download these recordings, and although the purpose-built media player will be embeddable on third party sites, it will always link back to the British Library Website. ...'</p>
<p>2021 7 September</p>	<p>McIntosh to Sullivan, cc'd to Banal (Lead Curator of World and Traditional Music), sends first draft of a letter to the Nami-Daman TA. This initial letter states (emphasis added),  'Ve make efforts to contact all rights holders, wherever possible, to request their permission to make these recordings available online. Rights holders include all the performers and speakers recorded, as well as the person who made the recording. <i>However, in this case, we do not think it will be possible to identify and contact individual rights holders.</i> I have included a list of identified rights holders in this document. If you know any of these performers and believe we could contact them, we would appreciate it if you could put us in touch. If they do not speak English or have any contact details, if possible we would be grateful if you could tell them about the project, ask them if they would be happy for their performances to be included in the project and share any feedback with us.'</p> <p>It is unclear why it is assumed here that it will not be possible to identify and contact the Sesfontein Rights Holders. Sullivan had been in communication with Janet Topp Fargion at the BL since early 2018 regarding those recorded in the Sesfontein collection, and had written to her only on 28<sup>th</sup> July 2021 saying, 'People I work with in the Namidaman Traditional Authority based in Sesfontein, including an assistant to her research there with the late Minette Mans, would very much like copies of the digitised recordings to be returned to Sesfontein. I have approached Emmanuelle in this regard and she is very enthusiastic about this happening - see email from her below' ( see above). Research was also shared with this email in which multiple Rights Holders in the Olivier Sesfontein recordings and images were already identified.</p>
<p>2021 15 September</p>	<p>Fredrick   Hawaxab of the Nami-Daman TA sends to Sullivan an initial draft of a letter to the BL in which significant concern is expressed about the suggestion that the Sesfontein recordings be made publicly available online with the possibility that they might also be embedded on other platforms. Sullivan communicates that a Consultation Letter is being drafted by the BL and will be sent in due course to the Nami-Daman TA, and that it might be a good idea to wait to receive this letter and redraft a letter in response to this.</p>
<p>2021 16 September</p>	<p>Sullivan returns the BL Consultation Letter to McIntosh and Banal with a few minor suggested amendments as follows:  'As mentioned previously [see 24 August above], there are multiple identified and named rights holders in the collection beyond the late Werner   Hoëb who plays the bow songs in the recordings. It would be worth being clearer that you are aware there are multiple other identifiable and contactable rights holders and their families. i.e.</p>

	<p>it's not correct to say 'However, in this case, we do not think it will be possible to identify and contact individual rights holders.' ...</p> <p>'The Sesfontein Ꞥā / flute songs are part of a Nama musical tradition that historically was shared with Damara / ꞤNūkhoe in Sesfontein. For accuracy, I think it would be appropriate to include Nama in your list of peoples mentioned as contributing to the Olivier collection....</p> <p>'I would like to re-emphasise that the Namidaman TA is the formally recognised organisation representing cultural concerns for "Namidaman peoples". Councillors in the TA were centrally involved in the creation of the Sesfontein Olivier recordings in 1999 and they remember these occasions clearly. This TA is definitely the right cultural organisation to represent the "broader community" and the intangible cultural heritage dimensions of the collection, as well as to speak to any "political, religious or cultural sensitivities that may be present in the recordings".'</p>
<p>2021 16 September</p>	<p>Sullivan emails ꞤHawaxab of the Nami-Daman TA advising that 'the British Library is currently preparing a letter for the Namidaman TA about the Sesfontein Olivier collection. I think they will send this to me soon and I will send straight on to you. So, I think it would be a good idea to wait to send your letter until after their letter has reached you....'</p>
<p>2021 27 September</p>	<p>Sullivan receives a revised version of consultation letter from Michele Banal, Lead Curator of World and Traditional Music at the BL, including Sullivan's suggested amendments. The amended draft of the letter now reads:</p> <p>'Although, initially, we did not think it would be possible to identify and contact all individual rights holders for Emmanuelle Olivier's Sesfontein recordings, we are now aware that many more right holders for those recordings are indeed identified. This is thanks to our recent communications with Dr Sian Sullivan. I have included below the name of the only right holder currently identified in our catalogue [i.e. 'Werner' (d.) who plays the bow songs recorded in the Sesfontein collection, whose surname is confirmed by Sullivan as ꞤHoëb]. However, we would be very happy to include a full list of all identified right holders in a follow-up document, so that their contribution to these recordings is properly acknowledged and their permission sought.'</p> <p>Banal also writes:</p> <p>'I don't believe we would be able to associate rights holders to the individual recordings listed at the end of the document, but please do correct me if you think otherwise. It would be wonderful if, in our catalogue, we could attribute individual recordings to the correct performers. <i>[note: as this paper clarifies, it is possible to identify specific Rights Holders associated with each of the five musical forms included in the Sesfontein recordings]</i></p> <p>'In any case, having all the individuals who took part in the recordings listed either in this letter or in a follow-up document would be absolutely necessary.'</p> <p>'To sum up, I would be happy for you to send the letter as is. But I would also be very happy to include all rights holders at this stage. In the latter case, if you provided me with a list of names, I'd be happy to add them to the document and to modify the above text accordingly.</p> <p>'I will also start collating all the audio files from the Sesfontein recording sessions and will be in touch shortly so that they can be returned to Sesfontein.'</p>
<p>2021 6 October</p>	<p>Sullivan to Banal and McIntosh offers 'to work through my records of named performers from Olivier's photos in conjunction with the listed recordings. This will mean I can provide you with a list of what I know regarding the identities of the performers in relation to the different types of musics in the Sesfontein collection. ... I would also want to check the information with the Namidaman TA and the Hoanib Cultural Group in Sesfontein, some of</p>



	whose members are performers in the recordings.'
2021 6 October	Revised BL consultation letter sent by Sullivan to Nami-Daman TA (see Appendix 5).
2021 22 October	Banal writes to Sullivan: <p>'I should be able to send the audio files within the next couple of weeks, along with a document that records the transfer of the files from the British Library to the Namidaman Traditional Authority. ... would you be able to tell me if the Cultural Group in Sesfontein would prefer receiving full-quality wav files or compressed mp3 files? The audio quality on the mp3s is quite good and they have the advantage of taking much less storage space. However, if wav files are preferred, I would be happy to send those, or both.'</p>
2021 27 October	Sullivan to Banal: <p>'I think it would be appropriate for these to be sent in both .wav and .mp3 formats, i.e. to make the process of returning the recordings as complete as possible. This would honour what I have learned over the last few weeks was the original consent agreement in place between the rights holders and Olivier and Mans in 1999, i.e. that the recordings were made on the clear understanding that copies would be returned to the community.'</p>
2022 January	Revised and updated version of Working Paper 10 (see above) is published online: <a href="https://www.futurepasts.net/fwp10-sullivan-ganuses-olivier-hawaxab-2021">https://www.futurepasts.net/fwp10-sullivan-ganuses-olivier-hawaxab-2021</a>
2022 6 January	<b>Draft</b> list of named Rights Holders is sent by Sullivan to the British Library, listing the following numbers of Rights Holders for each of the five Sesfontein musics: <ol style="list-style-type: none"> <li>1. flute music / <i>ḡā</i>, a Khoe / Nama musical form on the cusp of extinction:  4 flautists (men) in Olivier's colour slides (all deceased)  7 additional flautists (1 deceased, at least)  7 singers (women) in Olivier's colour slides (2 deceased)  7 additional singers (1 deceased)  [+ 1 additional man identified in Olivier's slides]  = 25 named Rights Holders (8 deceased)</li> <li>2. Damara / <i>ḡNūkhoe</i> / <i>  Ubun</i> praise songs / <i>/gais</i>;  4 men in Olivier's colour slides (3 deceased)  4 women in Olivier's colour slides  7 additional identified male dancers  9 additional identified female singers  = 24 named Rights Holders (3 deceased)</li> <li>3. Damara / <i>ḡNūkhoe</i> / <i>  Ubun</i> healing songs / <i>arus</i>;  7 men in Olivier's colour slides (3 deceased)  4 women in Olivier's colour slides  7 additional identified male dancers / drummers  8 additional identified female singers  = 26 named Rights Holders (3 deceased)</li> <li>4. bow songs / <i>khās</i>, a Damara / <i>ḡNūkhoe</i> and <i>  Ubun</i> musical form rarely played today;  1 named male Rights Holder</li> </ol>

	<p>5. <i>Nama-stap</i>.</p> <p>8 named dancers / performers (3 male, 5 female) including lead guitarist and writer of at least some of the recorded songs</p>
2022 13 January	Finalised letter from the Nami-Daman TA is sent to the BL – included as Appendix 2.
2022 19 January	.mp3 and .wav files for the Sesfontein Olivier ‘Damara-Nama’ Collection are transferred from the British Library to Sullivan for return to the Sesfontein Rights Holders, via the Nami-Daman TA and the Hoanib Cultural Group.
2022 15 March	.mp3 and .wav files for the Sesfontein Olivier ‘Damara-Nama’ Collection are transferred by Sullivan to Mr Fredrick   Hawaxab, Secretary of the Nami-Daman TA, in Sesfontein.
2022 17 March	Formal meeting to share the transfer of the Sesfontein ‘Damara-Nama’ Olivier Collection with Sesfontein’s Hoanib Cultural Group and associates, including a number of remaining original Rights Holders recorded by Olivier in 1999.
2022 21 March	Meeting in Sesfontein with Hoanib Cultural Group and Nami-Daman TA to select tracks from the Sesfontein Olivier ‘Damara-Nama’ Collection to be made publicly available on the British Library website.
2023 22 September	First of two blogs published by the British Library: Sullivan, S.,   Hawaxab, F. and Ganuses, W.S. 2023 Emmanuelle Olivier’s ‘Damara-Nama’ recordings and their return to Sesfontein, Namibia. <i>British Library Sound and Vision Blog</i> , 22 September 2023, <a href="https://blogs.bl.uk/sound-and-vision/2023/09/emmanuelle-oliviers-damara-nama-recordings-and-their-return-to-sesfontein-namibia.html">https://blogs.bl.uk/sound-and-vision/2023/09/emmanuelle-oliviers-damara-nama-recordings-and-their-return-to-sesfontein-namibia.html</a>
2023 30 December	<i>Future Pasts Working Paper</i> published: Sullivan, S., Nami-Daman Traditional Authority, Hoanib Cultural Group, Fredrick   Hawaxab and Welhemina Suro Ganuses 2023 The Olivier ‘Damara-Nama’ Collection from Sesfontein (Namibia) (British Library Sound Archive C1709): repertoire, Rights Holders and repatriation. <i>Future Pasts Working Paper Series</i> 14 <a href="https://www.futurepasts.net/fpwp14-sullivan-namidamanta-et-al-2023">https://www.futurepasts.net/fpwp14-sullivan-namidamanta-et-al-2023</a> ISBN: 978-1-911126-19-5
2024 Forthcoming	Second <i>British Library Sound and Vision Blog</i> to be published, entitled “Five Musics in the Sesfontein Olivier ‘Damara-Nama’ Collection”, including links to one track from each of the five recorded Sesfontein musics, as selected and agreed with the Nami-Daman TA and Hoanib Cultural Group on 21 March 2022. Publication of this blog has been delayed due to a cyber-attack on the British Library website in 2023: see, <a href="https://www.bl.uk/cyber-incident/">https://www.bl.uk/cyber-incident/</a>

## Appendix 4. Unlocking Our Sound Heritage “Project FAQs” (included with permission).



### Unlocking Our Sound Heritage Project FAQs



#### What is Unlocking Our Sound Heritage?

The nation’s sound collections are under threat, both from physical degradation and as the means of playing them disappear from production. Global archival consensus is that we have approximately 15 years in which to save our sound collections by digitising them before they become unplayable and are effectively lost.

The British Library, in conjunction with ten partner organisations across the UK are aiming to preserve and provide access to some of the UK’s most important and at risk audio recordings. Half a million recordings have been selected for digital preservation from some of the UK’s leading heritage audio repositories bringing together a rich collection of material which tells the story of the UK’s diverse audio history. Recordings range from music to drama and literature readings, oral history, regional radio, dialect, and wildlife sounds.

Over the five years of the Unlocking Our Sound Heritage project we will digitise these recordings and we hope to make 100,000 selected recordings available online enabling greater access and understanding of our shared audio heritage. The British Library and its ten partners will also invest in a schedule of public engagement activities, including learning events for families, and tours, events and exhibitions. More information on the scope of the project can be found on our website: [www.bl.uk/projects/unlocking-our-sound-heritage](http://www.bl.uk/projects/unlocking-our-sound-heritage)

#### How is the project funded?

The British Library has received a £9.5m National Lottery grant, building on the generous support of other donors and funders, meaning that the total project funding for the project is £18.8million. This funding has enabled the formation of the UK’s first ever national network of sound preservation centres that will concentrate on preserving their regional sounds.

#### Who are the partner organisations?

Archives+, Manchester City Council  
Bristol Culture  
The Keep, University of Sussex  
London Metropolitan Archives  
National Library of Scotland

National Library of Wales  
National Museums Northern Ireland  
Norfolk Record Office  
University of Leicester  
Tyne and Wear Archives and Museums

#### How will the recordings be digitally preserved?

Analogue recordings will be digitised to the archival preservation standards used in the British Library sound studios. All digital or digitised recordings will then be preserved for the long term in the library’s institutional repository, which we call the Digital Library System. This system ensures that all files are automatically migrated to future formats and monitored to ensure that they are always playable.

#### How will the digitised recordings be made available?

Where possible, digitised recordings will be made accessible onsite in our reading rooms at St Pancras, London and Boston Spa, Yorkshire in the UK and onsite in our project partners’ reading rooms. A key objective of the project is the development of a new freely accessible, purpose-built media player and website hosted by the British Library. Where permission is granted, recordings will be accessible either as downloadable files (under Creative Commons licences) or streamed via the media player and website, with the possibility of being embedded on third party websites. Downloadable audio will be available in MPEG-4/AAC or a similar format, only where permission is granted.

#### Will the British Library make money from this project?

No. The Library and the Heritage Lottery Fund are paying for the preservation, digitisation and cataloguing of the recordings. The aim of this project is to provide free and open access online to historical resources where possible for the recordings digitised.

### **What is the British Library media player and the embeddable function?**

The media player is a new tool for improving access to sounds and video. Where embedding is allowed the British Library media player allows users to embed recordings from the British Library website into third party websites, in part under a technical protocol called the International Image Interoperability Framework (IIIF).

IIIF is used by other, predominantly academic, organisations around the world and allows us to more freely share our collections within the research community. The recordings and catalogue entries remain on the British Library servers, but can be embedded and played directly from the websites of other organisations. In these cases recordings may be presented as if hosted by another organisation, but will always provide a link back to the recording entry on the British Library website.

The player can also be embedded in websites that do not use IIIF. Aimed at a wider audience, the player will not include all catalogue information. However as with other online media players it will contain the key information needed to identify and contextualise the sound recording, and will clearly state that the content is provided on a non-commercial basis.

Where a recording is embedded in a third party website, no download option will be available, unless the rights holders have agreed to a Creative Commons Licence. Contextual information will always be made available, at the very least via a link back to the recording entry on the British Library website.

### **How will sound recordings be available from the British Library and elsewhere via the Media Player?**

For example, someone may browse the British Library website, find a recording and listen online. They may also embed the British Library's media player in their own website and people can listen to it there. If they would like to share a recording they may copy the British Library website link or, if embedded in their own website, paste the link into an email, text message or social media group.

### **How will the recordings be used?**

The central purpose of the project is to raise awareness of the value of the nation's sound heritage and to involve new audiences in engaging with it in innovative ways. As such we will be promoting the non-commercial use of the recordings in as many diverse ways as possible, for example in educational learning packages, community arts projects and reminiscence activities.

The project is, however, about much more than making recordings available via our website. The British Library and its partners are together building a diverse range of activities that will allow the wider UK public to discover why recorded sound is of such great importance.

### **Your Personal Data**

We have obtained your personal information either from your engagement with our various services or from information in the public domain and will process it only for the purposes outlined in this letter/form. This is in order to satisfy our legal obligation to ensure we have adequate permissions in place for materials to be made available as outlined above. The information you provide will be stored either on British Library UK-based servers or on a cloud based system, who will process your data only in accordance with our instructions, and will not transfer your data outside of the EU except where permitted by law.

For more information about how we use your personal data, please review our Privacy Policy at

<https://www.bl.uk/about-us/privacy-policy>

If you have any questions please contact the IPR team via the contact details below:

#### **Unlocking Our Sound Heritage**

IPR Team, Upper Ground 9  
British Library  
96 Euston Road  
London, NW1 2DB

E: [uoshiprteam@bl.uk](mailto:uoshiprteam@bl.uk)  
P: 020 7412 7691  
W: [www.bl.uk/projects/unlocking-our-sound-heritage](http://www.bl.uk/projects/unlocking-our-sound-heritage)



## **Appendix 5. Revised British Library consultation letter sent via Sullivan to the Nami-Daman TA on 6 October 2021 (included with permission).**

18 June 2021

[this date is incorrect – revised version received by Sullivan on 27 September 2021 and sent to the Nami-Daman TA on 6 October 2021]

Dear Namidaman Traditional Authority,

### **Unlocking Our Sound Heritage – Community Consultation**

I am writing to you from the British Library's "Unlocking Our Sound Heritage" project, where we are aiming to digitally preserve over half a million rare and at-risk audio recordings. We are also hoping to make more than 60,000 of these recordings available through the British Library website and a freely accessible, purpose-built media player and in exhibitions and engagement activities supporting the project. Recordings will be accessible for non-commercial use only. Please see our Project FAQs for more information.

We are contacting you in regards to collection C1709, "Emmanuelle Olivier collection", which contains over 2,600 recordings made in northern Namibia between 1993 and 2001 by the ethnomusicologist Emmanuelle Olivier. More than half of the collection focuses on the Ju|'hoansi people and their music, although the Himba, Ovambo (Ndonga and Kwanyama), Nama, Damara, Hai | | om and Kxoe are also represented. This is a unique and important collection, and one that we think would make a significant contribution to the project.

We make efforts to contact all rights holders, wherever possible, to request their permission to make these recordings available online. Rights holders include all the performers and speakers recorded, as well as the person who made the recording. Although, initially, we did not think it would be possible to identify and contact all individual rights holders for Emmanuelle Olivier's Sesfontein recordings, we are now aware that many, if not all, right holders for those recordings are indeed identified. This is thanks to our recent communications with Dr Sian Sullivan. I have included below the name of the only right holder currently identified in our catalogue. However, we would be very happy to include a full list of all identified right holders in a follow-up document, so that their contribution to these recordings is properly acknowledged and their permission sought. If you know any of these performers and believe we could contact them, we would appreciate it if you could put us in touch. If they do not speak English or have any contact details, if possible we would be grateful if you could tell them about the project, ask them if they would be happy for their performances to be included in the project and share any feedback with us.

If we are unable to contact these rights holders, we hope that you as a representative of the community can give us your thoughts about these recordings and let us know if the broader community represented would be happy for them to be made available online. We are cautious of any political, religious or cultural sensitivities that may be present in the recordings and so would be interested to hear if you think any of these recordings, for any reason, should not be put online.

I have included in this document a list of repertoires and song types recorded in the collection, along with a "Content Summary," which lists all the recordings along with short descriptions of their content. I hope this will give you an idea of the recordings concerned but if you feel like this does not provide enough information and wish to listen to a particular recording before making a decision, we can send recordings as MP4 files to you for review purposes. These audio files should not be shared elsewhere and are only intended to ensure you are happy with the recordings.

We hope to use the recordings under a "Non-Commercial Streaming Only" licence. This is explained in the "Non-Commercial Streaming Only" License FAQ document attached. If in the future, a member of the Damara community or one of the rights holders would like any of their recordings removed from the website, they will be able to contact us to request this. Please see the British Library Ethical Terms of Use <https://www.bl.uk/help/ethical-terms-of-use> for more information.

Please read the information I have sent and let us know what you think. Should you see any issues with us making these recordings publicly accessible, we look forward to discussing further.

On behalf of the British Library and our partners, I would like to thank you in advance for your assistance, which we hope will enable greater digital access to our shared sound heritage.

Yours Sincerely,

Finlay McIntosh

Finlay McIntosh  
World and Traditional Music Rights Intern  
Unlocking Our Sound Heritage  
British Library

E: [finlay.mcintosh@bl.uk](mailto:finlay.mcintosh@bl.uk)

#### List of Identified Rights Holders for Sesfontein Recordings

<b>Rights Holder</b>	<b>Function</b>	<b>Count of Rights</b>	<b>Recording Location</b>
!Hoëb, Werner	!gomakhās, male singer	10	Sesfontein, Kunene region, Namibia (1999)

#### Repertoires / song types included in the collection

- Instrumental flute (≠ab) pieces, performed by a Damara flute ensemble (!koam).
- Songs accompanied by flutes
- A series of songs associated to the dance (/ais) called '!hao-!nabe';
- Pieces played on the Damara !gomakhās
- A series of Damara healing songs
- A series of dance songs (/ais ams)
- A healing ritual (arub) where different songs are performed
- 'Namastap' songs accompanied by guitar and dancing
- Songs accompanied by guitar

Followed by full list of recordings, not included here.