

**THE ROLE OF CULTURAL HERITAGE TOWARDS SOCIO-ECONOMIC
DEVELOPMENT IN NAMIBIA: CASE OF OSHIKOTO REGION**

**A DISSERTATION SUBMITTED IN FULFILMENT OF THE REQUIREMENT FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY IN ADULT EDUCATION**

OF

THE UNIVERSITY OF NAMIBIA

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2022

ABSTRACT

Namibia is rich with diverse cultural heritage resources that can offer potential benefits to the national socio-economic development. Over the past years, cultural heritage has gained momentum recognition as an engine for socio-economic development worldwide. Through cultural heritage tourism and cultural and creative industries, cultural heritage activities generate income, create employment, reduce poverty, build social cohesion, stimulate community participation, preserve local culture and promote sustainable community's development.

Drawing its theoretical overviews from the Cultural Values Theory and Culture-Oriented Economic Development Model, this study explored the role of cultural heritage towards social-economic development in the Oshikoto Region of Namibia. The study focused on the socio-economic significance of cultural heritage tourism and cultural creative industries regarding the local community's livelihood. A qualitative study guided by the Interpretive Phenomenological design provided opportunities to cultural heritage practitioners to describe and discuss their meanings and perspectives on the phenomena of cultural heritage. The sample of 20 participants was drawn using purposive sampling criteria. The data were collected using in-depth interviews, a focus group discussion and documents analysis.

Amongst many, the findings of the study revealed that cultural heritage through cultural heritage tourism and cultural creative industries, play significant roles in employment creation, income-generating, preserving local culture, history and identity, uniting people from different cultural backgrounds, learning different cultures and languages, and can be used as a tool for counselling and therapy. Also, the findings uphold that cultural heritage positively impact the community's livelihood by improving local's standard of living and quality of life by enhancing access to social services such as health care, clean water and education.

Even though the cultural heritage sector has potential for socio-economic development, the findings established that it facing various challenges that are hampering the development, promotion and preservation of cultural heritage resources. The findings revealed that poor funding, poor documentation of cultural heritage resources, poor marketing and lack of marketplace for cultural heritage products are key challenges. Therefore, to address these challenges, the study calls for an increase in funding of the cultural heritage sector, intense research and documentation of cultural heritage resources in the region. The study further suggested the capacity building of cultural practitioners and the introduction of cultural heritage related training programmes embedded in lifelong skills and talents. Stakeholder collaboration, hosting of cultural events and festivals, the establishment of cultural villages and cultural routes, investment in facilities development and usage of related technology is highly suggested. It is hoped that this study will influence the cultural heritage actors in the Oshikoto Region to re-strategize and relooked at the available approach to cultural heritage resources development, promotion and preservation, hence, the study has presented recommendations for both practices and future research

Keywords: *Cultural heritage, socio-economic development, cultural creative industries, cultural values theory, culture-oriented economic development model, cultural heritage tourism and cultural heritage preservation*

ACKNOWLEDGEMENT

Glory to the Almighty for giving me the strength and unconditional love he shows me toward my entire life. I would never have been able to complete this dissertation without Him. Furthermore, I would like to acknowledge with deep gratitude and respect the mentorship and encouragement afforded by my supervisors Nchindo R. Mbukusa and Pro. Rakel K. Shalyefu for their constant valuable encouragement, support guidance, advice and skilful mentorship through the entire research process.

I am indebted to all the participants in this study, the experts on cultural heritage for the valuable information I received from them.

I am indebted to Mr Serek Shidhudhu who was helpful in translating research instruments from English to the vernacular language (Oshindonga).

My heartfelt gratitude goes to my colleagues at the Directorate of Education, Arts and Culture, Oshikoto Region for making this study possible through their generous support. I am deeply grateful to them all. Finally, I would like to thank my family and friends for their love and emotional support during my period of study. May you all be blessed endlessly.

DEDICATION

This work is dedicated to my late cousins Martin Handaye Namwele, Jona Tuyoleni Muulila and Julianne Penehafo Mingeli who passed on at youthful ages while I am busy writing this dissertation.

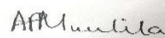
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ACRONYMS AND ABBREVIATIONS

CH	Cultural Heritage
CCIs	Cultural and Creative Industries
COED	Culture-Oriented Economic Development Model
DCMD	Department of Culture and, Media and Sport (UK)
ICH	Intangible Cultural Heritage
ICOM	International Council of Museum
ICOMOS	International Council on Monuments and Sites
IPA	Interpretive Phenomenological Analysis
IKS	Indigenous Knowledge Systems
IWGIA	International Work Group for Indigenous Affairs
HPP	Harambee Prosperity Plan
GDP	Gross Domestic Products
MAN	Museum Association of Namibia
MEC	Ministry of Education and Culture
MET	Ministry of Environment and Tourism
MBESC	Ministry of Basic Education, Sport and Culture

MYNSSC	Ministry of Youth, National Services, Sport and Culture
MOEAC	Ministry of Education, Arts and Culture
NAGN	National Art Gallery of Namibia
NDPs	National Development Plans
NHC	National Heritage Council of Namibia
NTN	National Theatre of Namibia
NUST	University of Science and Technology
PAN	Potters' Association of Namibia
PPP	Public-Private Partnership
SDGs	Sustainable Development Goals
SME	Small and Medium Enterprises
UN	United Nations
UNAM	University of Namibia
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNCTAD	United Nations Conference on Trade and Development
UNWTO	United Nations World Tourism Organization

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CHAPTER ONE: INTRODUCTION

1.1. Introduction

This chapter presents the background information on cultural heritage and socio-economic development. The main purpose of the study was to explore the role of cultural heritage towards socio-economic development in the Oshikoto region of Namibia focusing on the social and economic significance of cultural heritage tourism and cultural creative industries. The chapter outlined the purpose of the study, statement of the problem and research questions. Similarly, the chapter suggested the significance of the study, limitation and delimitation of the study, definitions of terms, organisation of the study and chapter's summary.

1.2. Background of the study

Over recent years, there has been a growing recognition of the vital link between cultural heritage (CH) and socio-economic development (UNESCO, 2012). Cultural heritage is defined as an asset of historic, cultural, and socioeconomic significance in contemporary society (Loulanski, 2006). According to UNESCO (2012), cultural heritage “refers to the tangible and intangible assets that constitute the legacy of physical artworks and intangible attributes of a society that are inherited from the past generations, maintained in the present and bestowed for the benefits of future”. The relationship between cultural heritage and socio-economic development has become a contemporary topic. Alexandrakis, Manasakis and Kampanis (2019) indicated that during the 1970s to date, UNESCO conventions on cultural heritage outlined the links between cultural heritage and socio-economic development. Moreover, Lazzeretti (2012), Baycan and Girard (2011), Van der Auwera and Schramme (2014), Radzuan and Ahmad (2016) contends that cultural heritage has asserted itself as a driver of economic development in both industrialized and developing countries. Macheka (2016) affirmed that cultural heritage plays a dual role in sustainable development as a key driver for social and

economic development. Furthermore, in the work about cultural heritage in socio-economic development, Loulanski (2006) discussed the shifting of cultural heritage roles and uses as follows. The roles of heritage, seen before in the narrow meaning of symbols of national unity and pride, have expanded to include much broader phenomena, contributing to political ideals, economic prosperity, social cohesion and cultural diversity. Indeed, heritage assets are increasingly being used in their capacity as resources for a wide variety of modern purposes.

Adding to the above, the World Bank (1998) identified cultural heritage as a powerful economic and social resource, a development asset that can be used to catalysed local-level development, creating employment, generating incomes, revitalizing local urban and rural areas, enhancing environmental protection and strengthening communities' social capital.

Furthermore, in their work on heritage in socio-economic development, direct and indirect impact, Baycan and Girard (2011) asserted that cultural heritage constitutes an essential engine for economic development. The ability to generate income from cultural assets creates employment, reduces poverty, stimulates enterprise development, fosters private investment and generates resources for environmental and cultural conservation.

Thus, it is currently understood and widely accepted that cultural heritage can play a significant role in social and economic development (Alexandrakis, Manasakis & Kamanis., 2019). It is perceived as an important vehicle of development through cultural tourism which contributes to economic development, builds social cohesion, mobilising communities around its care and management (Macheka, 2016). Indeed, every field of cultural heritage, from creative industries to cultural industries and cultural tourism is known to produce employment and revenues (Van der Auwera & Schramme, 2014). Similarly, Mergos and Patsavos (2017) emphasises that cultural heritage is an effective instrument for inclusive economic growth as it attracts investment and ensures green locally-based, stable and decent jobs relating to a wide range of sustainable activities in several economic areas providing employment and generating revenue.

It also serves as a bridge between different generations with their ancestors providing a source of social attachment and sense of belongingness (Cruz, 2017).

Cultural heritage contributes to socio-economic development through cultural tourism and creative industries. It generates income from cultural assets, creates employment, reduces poverty, stimulates enterprises development, fosters private investments and generates resources for environmental and cultural conservation (Baycan & Girard, 2011, Hribar & Lozej, 2013). Also, cultural heritage is a means through which culture is transmitted from one generation to another. Comparatively, UNESCO (2015) established that cultural heritage is often essential to sustaining the livelihoods of groups and communities through local knowledge, skills and practices, maintained and enhanced through generations, providing subsistence livelihood for many people. Furthermore, cultural heritage can generate revenue and decent work for a broad range of people and individuals, including poor and vulnerable ones (Mergos & Patsavos, 2017).

Most of African countries have been appreciating development that has been catalysed by cultural heritage (Macheka, 2016). In Namibia, there has been a growing acknowledgement of the cultural heritage sector as a driver of socio-economic development after independence. In recognition of the importance of cultural heritage, the Government of Namibia established a Directorate of Culture and Lifelong Learning in the Ministry of Education and Culture [MEC] in 1990 immediately after Namibia attained independence. The Directorate was responsible for the sensitization, preservation, developing and promoting of traditional cultural heritage and supporting the National Museum (Hofmeyr, 2015). Due to Government structural changes, cultural heritage has been supported through line ministries of culture such as Ministry of Education and Culture (1990-1995), Ministry of Basic Education, Sport and Culture [MBESC] (1995-2005), Ministry of Youth, National Services, Sport and Culture [MYNSCC] (2005-2015) and by the Ministry of Education, Arts and Culture [MOEAC] (2015-up to date) where

the Directorate of National Heritage and Culture Programmes is housed. The Directorate of National Heritage and Culture Programmes is mandated to identify, develop and promote the culture and heritage of Namibians for national building, unity in diversity, employment creation and pride in the national identity. Furthermore, the Government of Namibia has signed various international frameworks on the protection and promotion of cultural heritage, as well as established several institutions, policies and Acts aimed to advocate, protect and promote cultural heritage for social and economic development. This is shown by the move by the Government to ratify UNESCO conventions on cultural and natural heritage namely; the convention for the Protection for the World Cultural and Natural Heritage in 2000, the Convention on the Protection and Promotion of Cultural Expressions in 2006, Convention for the Safeguarding of the Intangible Cultural Heritage in 2007 and the Convention on the protection of the Underwater Cultural Heritage in 2011 respectively.

Moreover, in 2001 the Cabinet of Namibia adopted in principle a Policy on Arts and Culture of the Republic of Namibia titled *Unity, Identity and Creativity for Prosperity*. The policy was reviewed and amended in 2015 to position Namibia's cultural heritage and stake its claim within regional, African and international cultural heritage spaces. Similarly, in 2008, the Government of Namibia, through the Ministry of Environment and Tourism, developed the National Policy on Tourism for Namibia. In the policy, the Government made provisions for support and upgrading of national heritage sites for cultural heritage tourism purposes. Furthermore, the policy advocate for the promotion of cultural heritage as narrated: "the Government of Namibia will aggressively promote the attractions of Namibia's varied cultures and heritage as part of the Namibian tourism product. Namibia is blessed with a rich and diverse cultural and traditional heritage of artists ranging from storytellers, poets, musicians and traditional dancers amongst others. There is also the important forgotten Namibian traditional cuisine which has great potential to add to the Namibian tourism product. Namibia's distinctive

and varied culture will undoubtedly increase the ‘sense of place’ that contributes to its uniqueness” (National Policy on Tourism for Namibia, 2008: 20).

Similarly, the Government of Namibia passed the National Heritage Act, no 27 of 2004, aimed at providing for the protection and conservation of places and objects of heritage significance. Under the above mentioned Act, the Government established the National Heritage Council of Namibia in 2005 mandated for the protection of Namibia’s natural and cultural heritage. Equally, the Government of Namibia continues to recognise the economic role of cultural heritage by formulating various policies. In the National Policy on Tourism for Namibia (2008) the Ministry of Environment and Tourism indicated that the Government aims to develop cultural tourism to contribute to the economic development and the quality of life for all through job creation and economic growth. Complementary to this, in the Strategic Plan of the Ministry of Education, Arts and Culture (2017) and National Strategy on Sustainable Tourism Development and Employment Creation Opportunities at Community Level (Ministry of Education, Arts and Culture and Ministry of Environment, Forestry and Tourism), the Government of Namibia indicated that it wants to see more people making a living from cultural heritage sectors.

It is against this background that the researcher found interest in exploring the role of cultural heritage towards socio-economic development in the Oshikoto Region of Namibia. The central focus of this study was the socio-economic significance for cultural heritage tourism and cultural creative industries in the Oshikoto region. The study further explored the impact of cultural heritage tourism and cultural and creative industries on the livelihood of the local communities in the Region.

1.3. Statement of the problem

Cultural heritage is increasingly being recognised as an engine of economic growth in many countries (Mergos & Patsavos, 2017). Despite cultural heritage's apparent potential to contribute towards economic development, it is noted that cultural heritage is given the least importance concerning the development plans and programmes (Cruz, 2017). This is evident in the current UNESCO's Sustainable Development Goals (SDGs), cultural heritage is only mentioned once in goal 11 that is targeting the protection and safeguarding of cultural heritage and not with the mounting of its social and economic values. Namibia is one of the countries with numerous cultural heritage resources that can be a basis national economic development and can have a positive impact on the livelihood of local communities. Hence, the Government of Namibia has developed and adopted several legal frameworks advocating the protection and preservation of these resources. Although, the Government has developed policies, acts and rectified international conventions on the preservation, development and promotion of cultural heritage, it is noted that the role of cultural heritage in Namibia has not yet been fully exhausted and has been hardly developed. It is currently less explored and poorly recognized in national development plans and programmes as a tool for economic development (Saarinen & Rogerson, 2015). This is evident, as it is not incorporated in the national development tools such as Vision 2030, National Development Plans (NDPs) as derived from the Sustainable Development Goals (SDGs) and Harambee Prosperity Plan (HPP) as vehicles for socio-economic development. The argument is supported by Sam (2019) who explained that the cultural and creative industry does not exist in the national and regional development strategies. At the same time, the current marketing strategies do not include approaches to encourage and attract visitors to the rich country's heritage resources, and thus do not classify Namibia as a heritage tourism destination. Rather, the marketing strategies focus on ecotourism and wildlife (Ministry of Education, Art and Culture and Ministry of Environment and Tourism, 2021).

Similarly, one of the major obstacles that constrain community development in Namibia is the lack of recognition of cultural heritage resource's values and it prevents most of the local populations from tapping into the cultural heritage sector (MET, 2016) for their community improvement. This is due to the absence of studies to explore the values and significance of cultural heritage resources in the surrounding area. In the absence of such studies, the potentials of cultural heritage resources are not recognised resulting in the extinction of intangible cultural heritage resources which are most fragile. Moreover, the heritage sector faces several challenges and heritage practitioners need to overcome these barriers that hamper the development and marketing of heritage resources for heritage tourism. As a result, the country's heritage tourism industry is developing inefficiently.

This lack of representation of Namibian cultural heritage resources for socio-economic development raises questions. Based on the above-mentioned knowledge gaps; the purpose of this qualitative study was to explore the role of cultural heritage towards socio-economic development in Oshikoto region. The study further explored the impact of cultural heritage on the communities' livelihood in the Region. Identically, the study aimed to identify and recommend strategies for preserving and developing cultural heritage in the region.

1.4. Research Questions

The purpose of this qualitative study was to explore the role of cultural heritage towards socio-economic development in Namibia. Based on the mentioned purpose of the study, the following questions guided the literature review and methodology of the study.

- 1) What is the local understanding of cultural heritage in the Oshikoto?
- 2) How does cultural heritage through cultural heritage tourism contribute to the socio-economic development in the Oshikoto Region?

- 3) How does cultural heritage through cultural creative industries contribute to the socio-economic development in the Oshikoto Region?
- 4) What challenges are faced with the preservation, promotion and development of cultural heritage resources in the Oshikoto Region?
- 5) What strategies to recommend for the preservation, development and promotion of the cultural heritage resources in the Oshikoto Region?

1.5 Significance of the study

Cultural heritage is being redefined as a tool for socio-economic significance worldwide (Loulanski, 2006). However, cultural heritage is under-researched, less explored and left out from the national development plans and programmes as a tool for development in Namibia (Sam, 2019, Saarinen & Rogerson, 2015). This exclusion and the unrecognition of cultural heritage potentials towards socio-economic development in the country are of great concern. Consequently, the hosting communities are not fully benefiting from the available cultural heritage resources in their locality resulting on poor livelihoods. Hence, this study may benefit the local communities considering that cultural heritage plays a vital role in socio-economic development today. The findings of this study will contribute to the literature related to cultural heritage and socio-economic development in Namibia. Also, the study hoped to create awareness of the socio-economic benefits of cultural heritage resources and advocate the recognition of the cultural heritage sector as an engine and catalyst for sustainable development. Thus, the findings of this study might encourage the inclusion of cultural heritage in the national development plans and strategies.

Additionally, the findings may encourage community participation in cultural heritage development and preservation. In addition, the findings of this study might give paramount insight to the Ministry of Education, Arts and Culture and Ministry of Environment, Forest and

Tourism as both aims to develop and promote cultural heritage to be an engine for the national economic development. The cultural heritage sector is faced with various challenges including the extinction of fragile cultural heritage resources. Thus, this study recommended strategies for preservation and safeguarding of the fragile cultural heritage resources in the region.

1.6. Delimitation of the study

Cultural and natural elements of heritage can both contribute to the socio-economic development for any given community. Cultural heritage is the legacy of physical artefacts and intangible attributes of society inherited from past generations, maintained in the present and bestowed for the benefit of future generations (UNESCO, 2012). Natural heritage are nature gifted resources such as animals, vegetation, desert, rivers, mountains, rocks, forest and dunes. This study focused on the cultural elements and has excluded the natural elements of heritage. Furthermore, this study is geographically confined to the six constituencies of Oshikoto Region. The region was selected due to its richness of cultural heritage resources. Furthermore, region was purposely and conveniently selected because the researcher is based and familiar within, making it easier to obtain permission to access research sites.

1.7. Definition of the key terms

The following terms are defined to clarify their meaning and usage in this study:

1.7.1. Cultural heritage

Cultural heritage encompasses the extraordinarily rich and treasured tangible resources and materials in the collections of cultural institutions; the heritage represented in landscapes and the built environment; and also intangible, living heritage such as customs and traditions (Huibin et al, 2012).

1.7.2. Socio-economic development and cultural heritage

The socio-economic development of cultural heritage can be described as the new developmental approach that recognised cultural heritage as both the engine and catalyst of socio-economic development (Loulanski, 2006).

1.7.3. Cultural heritage tourism

Cultural heritage tourism is a branch of tourism oriented towards the cultural heritage of where tourism is occurring (Huibin et al., 2012). It is the travelling to or visiting places or communities which are rich in a unique style that is representative of the ways of life of the people who live there, and which includes tangible and intangible resources as an element of tourism.

1.7.4. Cultural and creative industries

Cultural and creative industries (CCIs) can be defined as activities whose main purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of cultural, artistic or heritage-related nature (UNESCO, 2009).

1.7.5. Cultural heritage resources

Sangchumnong and Kozak (2018) defined cultural heritage resources encompassing all of the intangible and tangible assets that are developed by the community and handed down to future generations, including practices, customs and artistic expression. It comprises vulnerable and irreplaceable natural and human-made resources that need to be preserved and protected for the current and future generations.

1.7.6. Cultural Values

Cultural values refer to the meaning and values that individuals or groups of people bestowed on cultural heritage resources (Diaz-Andreu, 2017).

1.7.7. Cultural heritage preservation

Cultural heritage preservation is concerned with the safeguarding of tangible and intangible cultural heritage resources of living societies which is essential for their existence. It involves the transmission of intangible cultural heritage aspects of society, such as oral traditions, songs, and indigenous knowledge and community rituals from generations to generation (Hani, et al., 2012).

1.8. Organisation of the study

This study has five chapters, which are outlined below.

Chapter One- the chapter serves as an introduction to this study. It provided a commentary background on the evolving phenomenon of cultural heritage and socio-economic development discourse. Currently, cultural heritage has turned out to be both a component and engine of socio-economic development, including the improvement of local community livelihood through cultural heritage tourism and cultural and creative industries. The chapter also outlined the statement of the problem, the purpose of the study and the research questions. Furthermore, the chapter discussed the limitation and delimitation of the study, outlined the chapters of the study, definition of key concepts and the summary of the chapter.

Chapter Two - presented the appropriate literature that influences the study. Furthermore, it discussed the Cultural Values and Culture-Oriented Economic Development, the theoretical framework that underpins this study. The chapter further discussed the socio-economic benefits of the cultural heritage concerning the cultural heritage tourism and cultural and creative

industries. Adding to this, the chapter further discussed the significance of protecting and preservation of cultural heritage resources.

Chapter Three- outlined the research paradigm, approach and design selected for this study and the rationale behind. The population of the study, sample and sampling techniques is highlighted. Furthermore, the researcher discussed the data collection methods, instruments and procedures followed in the gathering of the data. Besides, the chapter discussed the credibility and trustworthiness of the study, data presentation and analysis and ethical considerations.

Chapter Four- presented and analysed the data that was collected from in-depth interviews, documents analysis and focus group discussion. It also provides coding as well as the presentation of themes as emerged from data analysis.

Chapter Five- present the summary, conclusion and recommendation as emerged from the findings of this study.

1. 9. Summary of the Chapter

This chapter has provided a commentary background on the evolving phenomenon of cultural heritage and socio-economic development discourse. Currently, cultural heritage has turned out to be both a component and engine of socio-economic development, including the improvement of local community livelihood through cultural heritage tourism and cultural and creative industries.

CHAPTER TWO: RELATED LITERATURE REVIEW, THEORETICAL AND CONCEPTUAL FRAMEWORKS

2.1. Introduction

The purpose of this study was to explore the role of cultural heritage towards socio-economic development in the Oshikoto region of Namibia. To address this research purpose, the current chapter reviewed related literature to establish a historical overview of the role of cultural heritage and socio-economic development. The chapter began with the introduction of the Cultural Values Theory and Culture-Oriented Economic Development Model, the frameworks that guided this study.

Furthermore, the chapter focuses on the concepts of culture, heritage, cultural heritage, cultural heritage tourism, cultural industries, creative industries as well as cultural creative industries as linked to socio-economic development.

The chapter also discussed the significance of cultural heritage preservation and protection as well the national and international legal frameworks concerned with the preservation and protection of cultural heritage. Lastly, the chapter discussed the socio-economic significance of cultural heritage tourism, cultural creative industries and its impact on local communities' livelihood.

2.2. Theoretical framework for cultural heritage and socio-economic development

This section discussed the theoretical frameworks of the study. The Cultural Values Theory and Cultural-Oriented Economic Development Model were used as the theoretical basis of this study.

2.2.1. Cultural Values Theory

In this study, the role of cultural heritage was explored in the context of the cultural values theory. Several Scholars, disciplines, and perspectives have contributed to cultural values theory by codifying cultural heritage resources' significances, preservation, management, development, and promotion (Diaz-Andreu, 2017). The cultural values theory categorized numerous benefits that cultural heritage provides to local people. According to Mensah (2021), cultural values are the significances attributed to tangible and intangible cultural heritage resources. Cultural heritage resources are associated with different qualities, meanings and values that society has ascribed to them. Cultural values differ from society to society and levels within (Kosna, 2016). These same cultural values compel individuals, groups and communities to draw significance and enjoyment from their cultural heritage resources in the present and to transmit it to future generations (Rizzo & Mignosa 2013).

Stephenson (2008) described cultural values as those values shared by a group or a community or given legitimacy through a socially accepted way of assigning value. Cultural values are inclusive not only of attributes traditionally considered to be part of local cultures such as stories and myths but also of attributes that might be considered to be part of the natural heritage which are valued culturally.

Tudorache (2016) defined cultural values as a kind of territorial capital or development source which is to be experienced and enjoyed not only by tourists, but also by local inhabitants, and which can cause positive economic, social and environmental effects.

Lvova (2013) added that cultural value is a concept grouping the qualities of a heritage that are somewhat meaningful to an individual or society. These values lie in the benefits derived from its direct and indirect use (Dümcke & Gnedovsky, 2013). Rakitovac and Urosevic (2017) found that cultural heritage can be a catalyst for sustainable development, bringing environmental, economic, social, and cultural benefits to the local communities. The

descriptions above agreed with the contribution by scholars and organizations listed below who suggested that heritage resources might have the following value as highlighted by Torre (2002) and Chandani *et al.* (2018).

Table 2. 1: Summary of cultural heritage values as listed by various scholars and organizations

Lipe 1984	Reigel 1996	English Heritage 1997	Frey 1997	Mason 2002	Tiwari <i>et al</i> 2012	Australia ICOMOS 2013
Economic Aesthetic Associative Symbolic Information	Age Historical Commemorati ve Use Newness	Cultural Educational and Academic Economic Resources Recreation Aesthetic	Monetary Option Existence Bequest Prestige Education	Historica l Cultural Symboli c Social Spiritual/ Religiou s Aestheti c	Historical Architectur al Aesthetic Artistic Socio- religious Ecological	Aesthetic Historical Scientific Social (including spiritual, political, national and other cultural)

Sources: Adopted from Torre, (2002) and Chandani *et al* (2018).

Cultural heritage resources have assorted values that prompt notably meanings, recognition, and a sense of attachment (Table 2: 1). The cultural values can be about the usefulness and positive impacts that cultural heritage has on the community, therefore, cultural values are considered plural because heritage can be significant to a given society for several reasons (Fredheim & Khalaf, 2016). This study aimed to explore the role of cultural heritage in socio-economic development and to determine their impacts on the livelihood of the local community. The study employed a cultural values theory to determine the values and meanings that the heritage practitioners in the Oshikoto region have attached to the heritage resources found in their community. Also, the heritage values typology of this study not single out a

specific value but presented them all as such to allow wider contribution to the subject matter and individual participant's perceptions.

2.2.2. Culture-Oriented Economic Development (COED) Model

The Culture-Oriented Economic Development Model conceptualizes culture as an engine of economic development (Russo & Van der Borg, 2006). It integrates the creative element of culture in the agenda of economic development by pursuing distinction, innovations, and a higher level of interaction between local individuals, collective knowledge and the global market. This is in line with the Government of Namibia's strategies of promoting creativity and innovation as it planned to unlock the innovation and creativity of the Namibian people to enable them to contribute to the sustainable development that will allow Namibia to be a competitive and innovative nation globally (MOEAC, 2015).

Creativity is considered an engine for sustainable, inclusive socio-economic development and culture takes a significant position in shaping information and knowledge-based society (Costintatini, 2018). Society's creativity is shaped by the concentration that results in intense streaming of ideas and information about the lifestyles, art forms, consumer needs, technology, innovation, business model, and industrial design shared and co-generated by its creative workers and entrepreneurs (DellaLucia & Serge, 2017). These interactions are essential in enhancing the creativity embedded in the production of goods and services with high cultural and symbolic values. Thus, to understand the role of cultural heritage towards socio-economic development in Namibia, the study draws its theoretical insight from the Culture-Oriented Economic Development Model, which rests on three assumptions of the development of the cultural sector serves as the leverage for the development widespread creative production sector; a creative economy improves the competitiveness of the local environment, and the

culture-oriented local economy is sustainable, social permeability and cultural identity are preserved in the growth process (Cruz, 2017).

Indeed, Moore (2014) acknowledges that innovation through cultural and creative industries is the main socio-economic development driver in this new era and trade based on creativity, knowledge, information generates jobs, wealth and cultural engagement. Throsby (2011) sees cultural heritage as an economical asset and valuable source of creativity and innovation that can boost and diversify the local economy and be an important source of employment and revenue creation. Balan and Vasile (2015) add that cultural heritage generates assets such as skills, products, expression and insights that contribute to the social and economic well-being of a given community. Furthermore, Cruz (2017) explained that cultural heritage comprises an imperative mechanism for economic development since it provides employment opportunities, household income, cultural heritage tourism, rural development, and improved community livelihood. Moreover, it contributes to non-monetized benefits and fosters social values and cultural development (UNESCO, 2012).

2.3. Conceptual Framework of cultural heritage and socio-economic development

A conceptual framework is a structure that the researchers believe explain best the natural progression of the phenomenon to be investigated (Adom *et al*, 2018). This study's conceptual frameworks are drawn from international and local literature. The frameworks are positioned on the concepts of cultural heritage and socio-economic development. Equally, it includes cultural heritage preservation and protection, cultural heritage tourism and creative industries. Miles, Huberman and Saldana (2014) suggested that conceptual framework can be a graphic or narrative form. This study adopted the narrative form.

2.3.1. Culture

Every society has its cultures, the patterns of how people live and express themselves, and how they value objects and thoughts. Therefore, there is a need to determine the meaning of the term culture. The study will highlight the different culture's definitions as established by different scholars. According to Csapo (2012), culture is that complex whole that includes knowledge, beliefs, arts, morals, law, custom and any other capabilities and habits acquired by man as a member of society. Meanwhile, Bujdoso *et al.* (2015) used a cultural anthropology definition that suggested that culture is the totality of society's knowledge, ensuring the cohesion and survival of that human community. In the same view, Radzuan and Ahamd (2016) defined culture as the whole complex of distinctive spiritual, intellectual, emotional and material features that characterizes a particular society or social group and its way of life.

UNESCO (2013) and Lwoga (2017) explain that culture comprises processes including ways of life of people and the outcome of those processes including buildings, arts, artefacts, customs, beliefs, traditions, habits, and values. Culture entails family patterns, folklore, social customs, museums, monuments, structures, landmarks, religion, arts, and handcraft (Lenao *et al.*, 2015). This can be seen in the people prevailing attitudes, norms, behaviours, beliefs, values, arts, crafts, heritage and creativity activities that illustrate the functioning of people and pass on from one generation to another (Saheed, 2013). Culture matters in socio-economic development. According to UNESCO (1999) as cited in Daskon and Binns (2010), socio-economic development without culture could never last. Culture is a fundamental way of people's lives, which generates assets such as skills, products, expression, and insight that contribute to the social and economic wellbeing of the community (Saheed, 2013).

2.3.2. Heritage

Several literature reviews attempt to define the term heritage. ICOMOS (2010) described heritage as the legacy “inheritance” from the past, what we live with today, and what we pass on to future generations. Meanwhile, Lowenthal (2005) adds that heritage denotes everything we inherit from the past with value. The legacies we inherit are rooted in both nature and culture. Heritage is a comprehensive concept and includes the natural and cultural environment. It comprises landscapes, historic places, sites and built environments, biodiversity, collections, past and continuing cultural practices, knowledge and living experiences. It records and expresses the long processes of the historic development, forming the essence of diverse national, regional indigenous and local identities and is an integral part of modern life. Lwoga (2017) posits heritage as the legacy from the past, what we live with today, and what we pass on to the future generations, including natural and cultural, tangible and intangible assets with cultural values.

In the 4th Draft Namibian Arts, Culture and Heritage Policy for 2015, the Government of Namibia defined heritage as the total of sites of scientific and historical importance, national monuments, wildlife and scenic parks, historic buildings and structures, works of art, oral and written traditions, museum collections and their documentation which provide the basis for a shared cultural and artistic creativity. The term embraces both cultural and natural heritage (p.11). Repeatedly, heritage is considered from a cultural perspective because it is solely the product of human creativity. Although it could be either natural or cultural yet the naturally altered by human activities produces cultural processes (Ezenagu, 2020). Thus, the notion of heritage is evolving due to changing attitudes, needs and demands people convey towards it. There is a clear move toward a people-centred, functional approach, concurrently shifting its focus along three interrelated axes: from monuments to people, from objects to functions and consequently from preservation to sustainable use and development (Loulanski, 2006). The

roles of heritage, perceived previously in the narrow meaning of symbols of national unity and pride, have stretched to embrace comprehensive phenomena, such as contributing to political ideals, economic prosperity, social cohesion and cultural diversity (Cerisola, 2018).

2.3.3. Cultural Heritage

UNESCO Convention of 1972 describes cultural heritage as the legacy of physical artefacts and intangible attributes of a group or society inherited from past generations, maintained in the present and bestowed for future generations. Cultural heritage comprises the material aspects of cultural sites, buildings, landscapes, monuments, objects and the non-material embodied in social practices, community life, values, beliefs and expressive forms such as language, arts, handicrafts, music and dance (Loulanski, 2006). Ismail, Masron and Ahmad (2014) described cultural heritage as an appearance of ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects and artistic expressions. Hence, cultural heritage manifested in many forms including traditional and contemporary buildings, monuments, areas, dances, foodways, dress, events and festivals, shared values, lifestyle and handicrafts.

Cultural heritage is that aspect of the culture that is considered as inheritance and resulting from human interaction with the physical world, tangible and intangible assets that have cultural significance (Radzuan & Ahamd, 2006, Kibus & Masele, 2019). It also includes traditional or living expressions inherited from our ancestors and passed into our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practice concerning nature and the universe or the knowledge and skills to produce traditional craft. Therefore, cultural heritage is the result of cumulative human activities expressed and projected in a material sense (comprising historical city core, built structures, iconic monuments and landscape) or in an immaterial sense which includes music, dance and

literature (Nijkamp, 2012). Rio Tinto (2011) suggested that cultural heritage refers to any aspect of a community's past and present that are significant and desired to be preserved for future generations. Cultural heritage is exhibited into three types.

Table 2. 2: Three types in which cultural heritage exhibit into

Cultural Heritage Sites	Cultural Heritage Objects	Cultural practices
Archaeological sites	Literature	The oral tradition passed between generation
Historical sites and ruins	Cinematographic heritage and the ideas they convey	Languages
Urban landscape and their constituent parts	Natural resources	Festive events and traditions they symbolize
Industrial landscape and their constituent parts	Movable heritage such as painting, clothing, tools and others	Rituals, traditions, beliefs and customs
Museum and galleries of all kind	Documentary and digital heritage, archives and objects in the library	Local or traditional practices and the knowledge of the natural environment.
Paleontological feature	Coins and manuscripts	Traditional medicines
		Music, songs and performing arts
		Culinary traditions
		Sport and game

Source: Adopted from Rio Tinto (2011)

As indicated in Table 2:2, cultural heritage can be in the forms of sites, objects or traditional practices. Cultural heritage sites as a form of cultural heritage include places of cultural significance such as archaeological sites, museums and historical sites. Cultural heritage includes men-made objects which are the products of creative activities. Moreover, cultural heritage includes shared social practices such as festive events, rituals, beliefs, norms, language, IKS and folk songs and dances. Cultural heritage is regarded as an asset of historic, cultural, and socioeconomic significance in contemporary society. According to Hribar *et al*

(2015), the cultural heritage of a particular area signifies a developmental potential, which is emphasized by location and specific content and can represent a competitive advantage over others. It has enormous potential in terms of its contribution to improving the quality of life for people, understanding the past, assisting territorial cohesion, driving economic growth, opening up employment opportunities and supporting societal developments such as improvements in education and artistic careers.

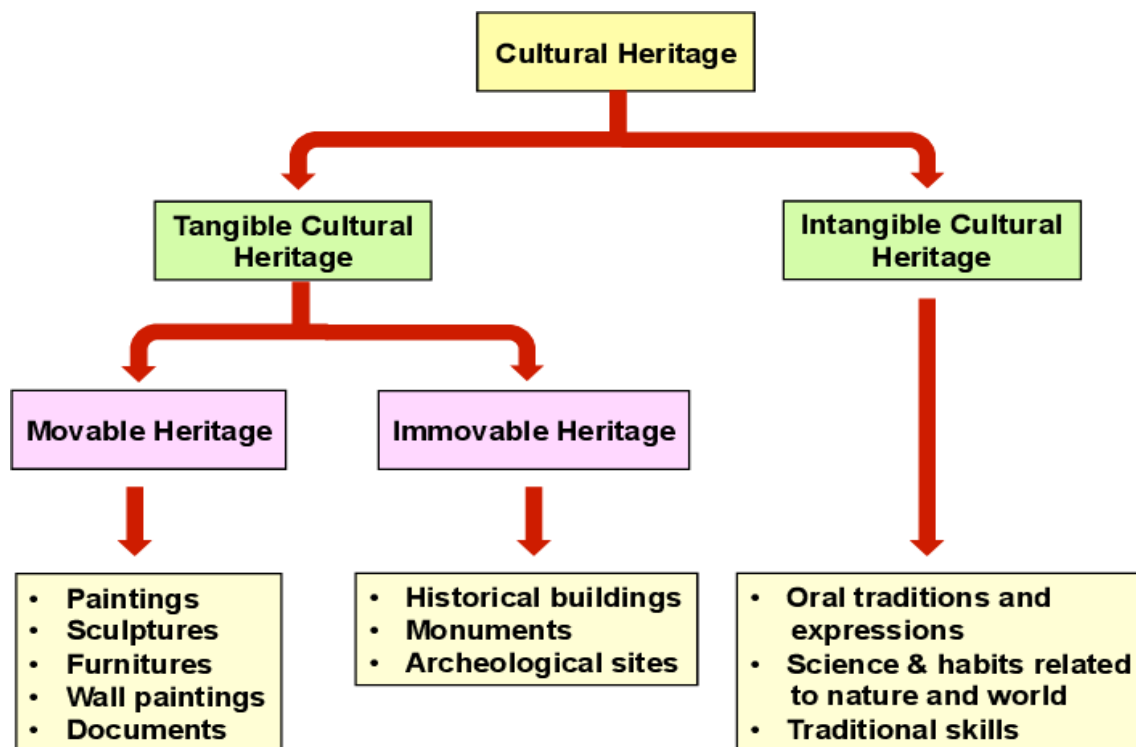
Also, in an attempt to define cultural heritage, Huibin *et al* (2013) stated that cultural heritage is composed of dance, cuisine, architecture, attire, festivals, music, literature, drama, folk stories and other activities that bear lots of traditional values related to aesthetics, archaeology, anthropology, science and sociology.

Broadly, cultural heritage encompasses the rich and treasured tangible resources and materials in the collections of cultural institutions; the heritage represented in landscapes and the built environment; and intangible, living heritage such as customs and traditions (Saheed, 2013). The International Council of Museums [ICOMOS] (2010) described cultural heritage as an expression of the ways of living developed by a community and passed on from generation to generation including customs, practices, places, objects, artistic expressions and values.

The 4th Draft Namibian Arts, Culture and Heritage Policy for 2015 described cultural heritage as all manifestations of tangible and intangible culture expressions that have been preserved and form the basis of future cultural expression, of a nation's or community's identity, or the shared experience of humankind.

According to UNESCO (2012), cultural heritage is often expressed as either tangible or intangible cultural heritage. Following the illustration of cultural heritage as per UNESCO (2012) classification.

Figure 2. 1: Cultural heritage classification



Source: Adopted from UNESCO (2012)

As can be seen in figure 2.1, tangible cultural heritage is classified into two categories, movable and immovable cultural heritage. The movable heritage includes paintings, sculptures, coins, manuscripts, historical records, and documents. Whereas immovable heritage, otherwise considered as built heritage which is defined as refers to architectural and engineering structures such as, but not limited to, bridges, government buildings, houses of ancestry, traditional dwellings, train stations, lighthouses, small ports, educational, technological and industrial complexes, and their settings, and landscapes with notable historical and cultural significance.

Furthermore, UNESCO (2016) expresses that intangible cultural heritage is practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to

their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

Table 2.3: Intangible Cultural Heritage Domains

Domains of Intangible Cultural Heritage	Definition of the domains
Oral traditions and expressions including language as a vehicle of the intangible cultural heritage	It is about spoken forms such as tales, legends, songs, poems, lullabies, rhymes and chatting prayers. The knowledge is passed on orally by words of mouth.
Performing Arts	It is related with vocal and instrumental music, dance and theatre to pantomime, sung verse and beyond. They include numerous cultural expressions that reflect human creativity and that are also found, to some extent, in many other intangible cultural heritage domains.
Social Practices, Rituals and Festive events	These are habitual activities that structure the lives of communities and groups and that are shared by and relevant to many of their members. Social, ritual and festive practices may help to mark the passing of the seasons, events in the agricultural calendar or the stages of a person’s life. They vary from small gatherings to large-scale social celebrations and commemorations.
Knowledge and practices concerning nature and the universe	These include knowledge, knowhow, skills, practices and representations developed by communities by interacting with the natural environment. These ways of thinking about the universe are expressed through language, oral traditions, and feelings of attachment towards a place, memories, spirituality and worldview. They include numerous areas such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora,

	traditional healing systems, rituals, beliefs, initiatory rites, cosmologies, shamanism, possession rites, social organizations, festivals, languages and visual arts.
Traditional Craftsmanship	Traditional craftsmanship is concerned with the skills and knowledge involved in craftsmanship. The skills involved in creating craft objects are as varied as the items themselves and range from delicate, detailed work such as producing paper votive to robust, rugged tasks like creating a sturdy basket or thick blanket. The skills have to be transmitted to the new generation to ensure the traditional methods of craft production are safeguarded.

Sources: Adopted from UNESCO (2016)

Cultural heritage has enormous potential in terms of its contribution to improving the quality of life for people, understanding the past, assisting territorial cohesion, driving economic growth, opening up employment opportunities and supporting wider developments such as improvements in education and artistic careers.

With the increasingly fast development in the society and economy, countries have started to appreciate the position of cultural heritage towards economic development, increasing the sense of identity and national pride, emotional patriotism and national cohesion (Huibin, Marzuiki & Razak, 2013). Thus, from that perspective, cultural heritage can be defined in terms of its economic, social, ecological and cultural development potential (Hribar, Bole & Pipan, 2015). Below is a table elaborating cultural values of cultural heritage.

Table 2. 4: Possible development potentials of cultural values

<i>Economic development potentials</i>	<i>Social development potentials</i>	<i>Ecological development potentials</i>	<i>Cultural development potentials</i>
New workplaces	Preservation of local national identities	Preservation of existing ecosystems	Inspiration and encouragement for artistic expressing

Sustainable tourism	The educational role of heritage (Knowledge transfer)	Maintaining the Complexity and stability of the existing ecosystem	Active participation, personal experiences and satisfaction
Forming of smaller companies	Development of knowledge	Support of the local production of organic foods	Personal identification
Use of local materials	Place promotion	Erosion prevention	Spiritual experience
The revitalization of the cultural heritage of the area	Incorporation of vulnerable social groups		
Encouragement of activities relating to hotel, accommodation, transport, hospitality industries, souvenir production and guided tours	Intergenerational dialogue		
	Empowerment		

Sources: Adopted from Hribar, Bole and Pipan (2015)

As shown in Table 2.4 by Hribar et al. (2015), cultural heritage has various socio-economic potentials and this appears to be in line with the cultural values model. The cultural values model is one of the theoretical frameworks of this study.

2.3.4. Cultural Tourism

Previous studies have identified cultural tourism as an ideal tool for community-based and rural tourism development where people experience direct economic benefits from cultural tourists in the locality (Monare, Moswete, Perkins & Saarinen, 2016). Vargas-Hernandez (2012) described cultural tourism as the movement of persons for essential cultural motivations and includes study tours, performing arts, cultural tours, and travels to festivals, visits to historical sites, monuments and folklore of pilgrimages. The term cultural tourism encompasses a broad collection of views embracing a full range of human expressions and manifestations that visitors undertake to experience the heritage, arts, lifestyle from people living in cultural

destinations. United Nations World Travel Organization [UNWTO] (2016) defined cultural tourism as the movements of persons to cultural attractions away from their places of residence. Sangchumnong and Kozak (2018) defined cultural tourism as the travelling of tourists interested in cultures and decided to visit a place because of the cultural attractions such as lifestyle, visual arts, crafts, performing arts, museums, festivals, beliefs, traditions and historical sites. Cultural tourism has an element of learning that enables tourists to experience other people's cultures. Moreover, cultural tourism also enables the tourists to experience authentic culture combining nature, scenery, folklore, dance, rituals, tales, arts, handicrafts and traditional cuisine- giving a unique holistic insight into the way of life of the people and offering a complimentary product to wildlife viewing, mountaineering and beach and marine-based (Anderson, 2015).

Lenao and Chanda (2015) described cultural tourism as conducting visits aimed at experiencing and seeing other people's cultures and buying such expressions either at or away from their locality. So, cultural tourism is about consuming other people's cultures. It is about experiencing different cultural backgrounds, feelings, observations, landscapes, visuals, performing arts, foods, drinks, hospitality, hand-craft products, entertainment, traditional architecture, lifestyles of the local people, rituals and traditions through regular travelling and recording of personal experiences (Babu & Munjal, 2015). Cultural tourism involves the following four elements: tourism, uses of cultural heritage assets, consumption of experiences and products and cultural tourism. In this regard, cultural tourism includes heritage tourism (which includes visits to castles, palaces, country houses, archaeological sites, monuments, museums, architecture, religious sites, etc.), arts tourism (which includes visits to the theatre, concerts, galleries, festivals, carnivals, events, literary sites, etc.), creative tourism (example, photography, painting, pottery, dance, cookery, crafts and creative industries such as film, TV, fashion and design) and indigenous tourism (which includes hill tribe, desert, jungle, rainforest

or mountain trekking, tribal villages, visits to cultural centres, arts and crafts, cultural performances, festivals and fairs.

2.3.5. Cultural Heritage Tourist

A cultural heritage tourist is someone who travels away from home and intends to visit a cultural tourism attraction, art gallery, museum, or historic site; attend a performance or festival, or participate in a wide range of other activities at any time during their trip, aimed to know the different cultures (Csapo, 2012). Cultural tourists are interested in the lifestyle of other people, their history, artefacts and monuments, in other words in culture. Lenao, Mbaiwa and Chanda (2015) maintained that to this end, culture is a holistic way of life, including family patterns, folklores, social customs, museums, monuments, structures, landmarks, religion, arts and handicrafts.

2.3.6. Heritage Tourism

One of the most noticeable sources of tourism is the heritage of humankind. Ezenagu (2020) described heritage tourism as the phenomenon in which the cultural, historical and ethnic components of a society or places are regarded as products to attract tourists. It is the visits by persons from outside the host community motivated wholly or in part by interest in historical, artistic, scientific, lifestyle, or cultural offerings of a community, region, group, or institution (Li and Hunter, 2014). Vijoen and Hanama (2017) defined heritage tourism as a form of travel to visit sites or areas of particular historical importance such as urban or built environments, dwellings associated with well-known individuals, monuments, rural and natural landscape and specific locations or places of cultural significance where historical events may have occurred. Fouseki and Georgantzin (2018) established that heritage tourism is special interest tourism

driven by visitor engagement with an element of the past such as archaeological sites, local architecture, folk arts, craft and traditions that witness the cultural legacy destination.

The Namibian MOEAC and MEFT (2021) informed that heritage tourism values the aspects of the culture of a particular tourist destination and is linked to the local community, heritage, history, architecture, traditions, arts and crafts, gastronomy, dance, music and social practices, rituals, festivals and events, which are factors of identity and perceived authenticity. Heritage tourism provides economic and social benefits for local communities (Ezenagu, 2020). Based on the above discussion, the economic value of heritage tourism involved the creation of employment opportunities and income generations. Similarly, the social benefits for heritage tourism include reducing poverty, better economic opportunities and empowerment of the poor at the grassroots level, reinforcement identity, people and contribution to sustainable rural development (Sithole, 2017, & Ahebwa *et al.*, 2015).

2.3.7. Cultural Heritage Tourism

According to Ezenagu (2020), there is no definitive definition of either cultural or heritage tourism. Scholars call it cultural tourism, some heritage tourism, some cultural and heritage tourism or shortly cultural heritage tourism. The similarity of elements of cultural tourism and or heritage tourism rooted in culture made it difficult to differentiate.

Cultural heritage tourism refers to travelling to experience the places and activities that authentically represent the stories and people of the past and present (Ismail *et al.*, 2014). Huibin *et al.* (2012) described cultural heritage tourism as a unique tourism product regarding traditions, festivals, industries and places with diversity and territoriality, including irreplaceable historical elements along with cultural and natural resources, such as built structure and surroundings, cultural landscapes, ruins and archaeological sites, historical communities and sites, museums, performing arts and other similar aspects. Sangchumnong

and Kozak (2018) suggest that cultural heritage tourism is a visiting places or communities rich in a unique style that is representative of the ways of life of the local people. McNulty and Koff (2014) defined cultural heritage tourism as travelling to experience the places, artefacts and activities that authentically represent the stories and people of the past and present, including cultural history and natural resources.

Iranlu and Shah (2016) defined cultural heritage tourism as travelling to experience the places and activities that authentically represent the stories and people of the past and present. Cultural heritage tourism provides an opportunity for people to experience other cultures in depth either by visiting attractions, historical or cultural places or by taking part in cultural activities. Chong and Balasingam (2019) incorporated the notion of cultural heritage protection and preservation as defined cultural heritage tourism as recreational activities whereby people focus on discovering the history and unique identity of a place and assume the responsibility to protect, preserve and restore the historical or cultural structures as an element of tourism.

In addition, Csapo (2012) and Banerjee, *et al.* (2017) eluded that cultural heritage tourism is a tourism modality that capitalizes on cultural richness and complexity and can generate higher than average local returns due to the higher purchasing power and spending patterns that its participants typically possess. Doganer and Dupont (2015) established that the cultural heritage tourism sector is proven to be an economic stimulus that creates jobs and direct economic benefits to the local communities. According to the report by WTO for 2015, cultural heritage tourism is a rising sector of tourism all over the world, accounting for about 37% of all the tourist trips around the world. Cultural heritage tourism defined above utilized tangible and intangible cultural heritage as the core tourism resources that form the basis attraction reasons for tourist visits. In regard, the researcher believes that culture, heritage, and tourism are interconnected. Cultural heritage tourism matters to communities because of various cultural

heritage values associated with both cultural tourism and heritage tourism. Therefore, Richards (2018) believes that cultural heritage and tourism have always been inevitably linked.

2.3.8. Cultural and Creative Industries

All around the world, Cultural and Creative Industries (CCIs) potential to contribute to economic development has gained recognition. At the heart of the CCIs is the notion of creativity, which is closely related to innovation. Zaman and Vasile (2010) described cultural and creative industries (ICCs) as the activities referring to output and consumption of creative-artistic and scientific products that enter into the economic circuit, create value, generate public incomes through paid taxes and duties, create new jobs and profit, help with regional and national development, and contribute to the foreign trade of the countries.

The United Nations Conference on Trade and Development [UNCTAD] (2008) defined cultural and creative industries as activities ranging from traditional folk art, cultural festivities, books, paintings, music and performing arts to more technology-intensive sectors, such as design and the audio-visual industry, including film, television and radio. Peris-Ortiz, Cabrera-Flores and Sarraro-Santoya (2019) acknowledged that the cultural and creative industries signify the intrinsic manifestation of the human capacity to think, create and design that generates economic values.

Cultural and Creative industries are interdisciplinary and pool culture, arts and economy together. Arts and culture are described as the core of cultural and creative industries. Adding to this, UNESCO (2017) defined cultural and creative industries as a sector of activities whose primary purpose is creativity, production or reproduction, promotion, dissemination and marketing of goods, services and activities of cultural, artistic or heritage content. The origin of cultural and creative industries lies in talent, skills, creativity, and new technology. Kong (2014) admits that cultural and creative industries have been exalted as a crucial stimulant of

the new economy, with their promise of being a source of growth and wealth creation. Therefore, in this epoch of extraordinary change and globalization, many acknowledged that creativity and innovation are contemporary drivers for socio-economic development. Thus, organizations and even economic regions that embrace creativity generate higher revenue and provide stability into the future (Van Der Pol, 2007).

The terms “cultural industries” and “creative industries” are repeatedly used interchangeably and there is limited clarity and official explanation of the difference between these terms (Galloway & Dunlop, 2007). People see cultural industries and creative industries as the same thing but several scholars have attempted to define the two separately (Cunningham, 2001, Galloway & Dunlop, 2007).

2.3.9. Cultural Industries

The term “cultural industries” is coined in the early 1940s by Frankfurt Scholars Theodor W. Adorno and Max Horkheimer (Galloway & Dunlop, 2006, Su, 2015, Kong, 2014, UNDP & UNESCO, 2013, Moore, 2013, & Hartley, *et al.*, 2013). Cultural industries are those activities that include the creation, production, and commercialization of creative content of the cultural attribute (Galloway & Dunlop, 2007 Moore, 2014 Boccella & Salerno, 2016).

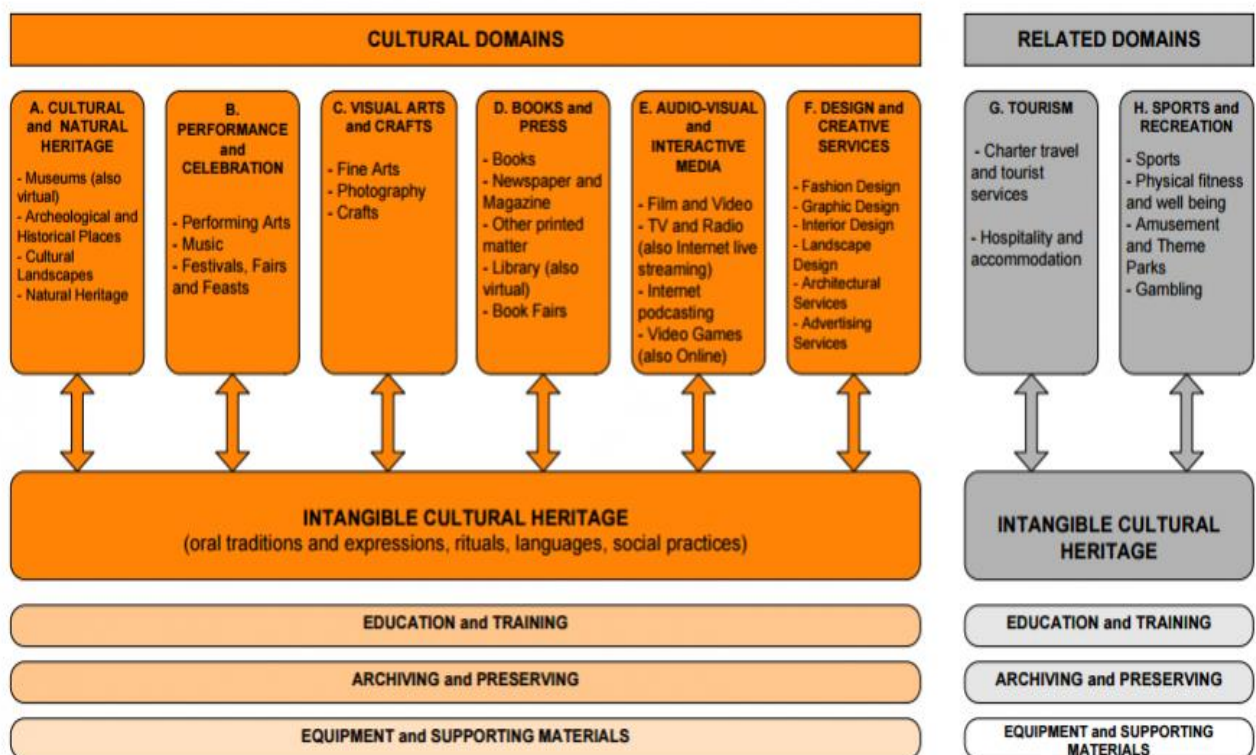
Hani *et al.* (2012) added that cultural industries combine the production and commercialization of creative contents, intangible and cultural in nature which are copied and produced by industrial processes and worldwide mass distribution. The contents are usually protected by copyright and are in the forms of goods or services. Cultural industries connect culture and industries which involve the mass production of consumable goods and services (Moore, 2014).

Similarly, Constantini (2018) defined cultural industries as those industries producing and distributing goods or services and are considered to have a specific attribute, use or purpose

which embodies or conveys cultural expressions, irrespective of the commercial values they may have. This includes performing arts, visual arts, films, DVD and video, television and radio, video games, new media, music, books and the press.

In the 4th Namibian Arts, Culture and Heritage Policy for 2015, Cultural industries are defined as industries that combine the creation, production and commercialisation of products that are cultural in nature and are typically protected by copyright and take the form of goods or services. Using a model termed Framework for Cultural Statistic domains UNESCO (2009) defined cultural industries as follows.

Figure 2.2. Framework for cultural statistic domains



Source: Adopted from UNESCO (2009)

As indicated in the above Figure 2.2, the concept cultural domains represent several cultural productive activities with economic or social values which are grouped as cultural and natural

heritage, performance and celebration, visual arts and crafts, books and press, Audio-visuals and interactive media, design and creative services. The intangible cultural heritage, archiving and preserving, education and training, equipment and supporting materials are regarded as transversal domains because they can be stand-alone and can also be applied through other cultural domains. The above interpretation is supported by Boccella and Salerno (2016) who explained that the concept of cultural industries does not only refer to the domain of culture but also refers to cultural goods and services.

2.3.10. Creative Industries

In the early 1990s, the UK Department of Culture and Media and Sport (DCMD) coined the term creative industries. Boccella and Salerno (2016) recognized creative industries as a huge production that includes goods and services that are shaped by the cultural industries and depend on innovation and creativity. They are those activities which have their origin in individual creativity, skills and talent and have the potential for wealth and job creation through the generation and exploitation of intellectual property (Offiah, 2017 & Moore, 2014).

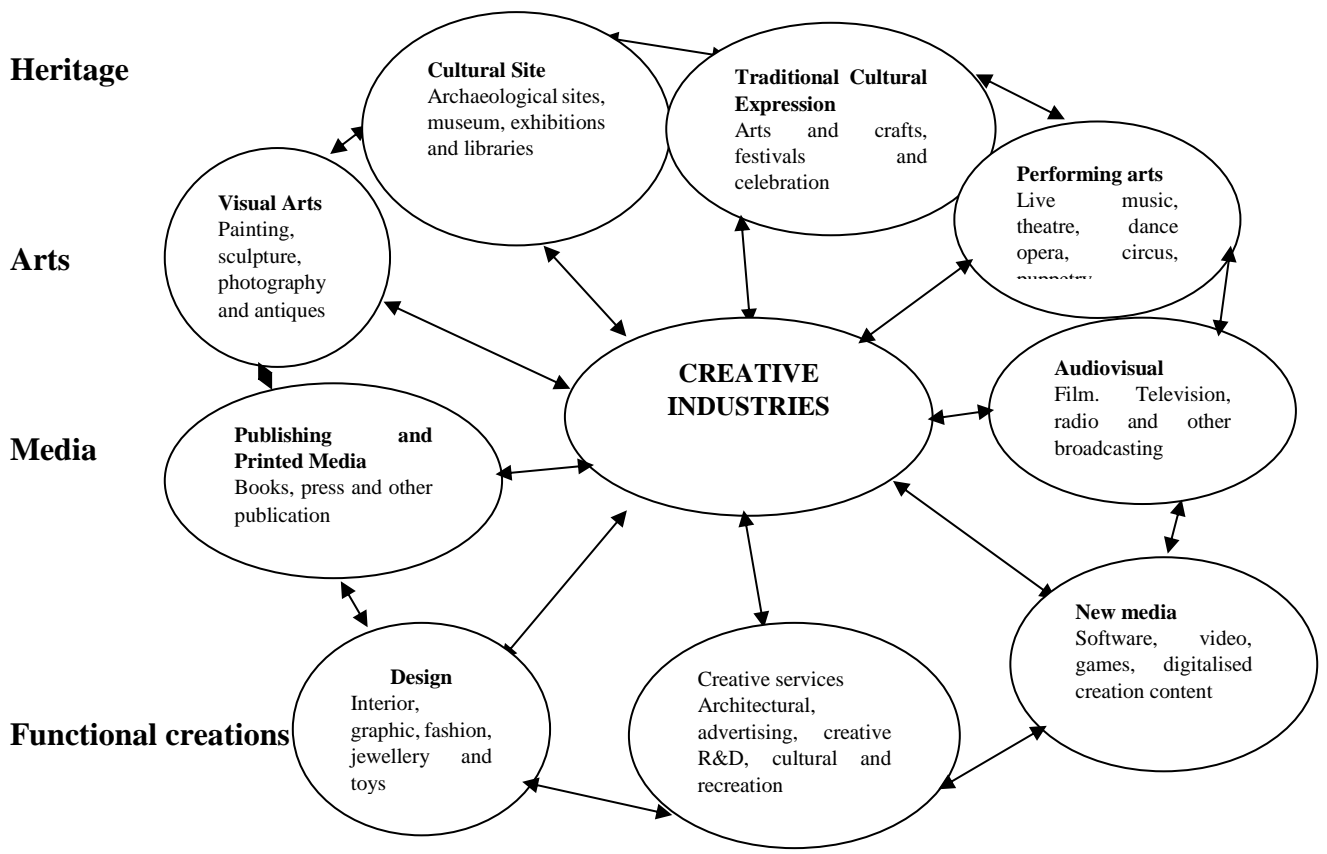
Lafzi Ghazi and Goede (2019) explained that creative industries encompass the cycle of creation, production and distribution of goods and services that have creative, cultural, artistic and economic values. It symbolizes the overlap area between culture, technology and commerce, concerning the supply of services represented by a substantial element of artistic and intellectual activities linked with an important role in social and human development.

Constantini (2019) has defined creative industries as those industries which use culture input and have a cultural dimension, although their outputs are mainly functional. In the same way, Oyekunle (2017) defined creative industries as a wide-range of activities that link together innovation, research and development, professional services, the information economy and creative activities. Adding to this, Boccella and Selerno (2016) indicated that creative

industries refer to a very large production that includes goods and services by the cultural industries and those depending on innovation.

Creative industries encompass an immense range of activities than cultural industries as it includes architecture, advertising, visual and performing arts. UNCTAD (2013) categorized creative industries into creative goods and services related to cultural heritage, to the arts, to the media and functional creation. Following is a digraph representation of categories.

Figure 2. 3: Categories of Creative Industries



Source: Adopted from UNCTAD. (2010)

Namibia has also adopted the same classification of creative goods and services. In the Namibia Creative Guide for 2018 and again for 2019/20, the national creative sectors listed includes performing and visual arts, advertisement and marketing, craft, design: products and graphic,

film, TV, radio and photography, ICT, publishing, archives, galleries, libraries and museum, music architecture, creative institutions and services resources.

The imperative observation should be noted that many scholars used the terms “cultural industries” and “creative industries” synonymously, therefore for the orientation of this study, where the expression cultural and creative industries are detected, it extends the combination of both terms cultural industries and creative industries.

2.4. Cultural heritage resources in Namibia

Cultural heritage resources are physical features, both natural and man-made, associated with human activities and manifested as tangible and intangible assets (Ezenagu, 2020). Hribar *et al.* (2015) defined cultural heritage resources as assorted tangible and intangible elements and individual natural elements of cultural significance and local origin, identified by the stakeholders and have economic, social, ecological, or cultural development potential.

Sangchumnong and Kozak (2018) suggested that cultural heritage resources encompass intangible and tangible assets developed by the community and handed down to future generations, including practices, customs and artistic expression. Cultural heritage resources include interactions with, and interpretations of the beliefs, practices, and cultural expressions of existing social groups and their inheritances from the past through the expressions. Boaham *et al.* (2012) agreed that cultural heritage resources include both tangible and intangible that are inherited from the past generation. The tangible resources include monuments, archaeological sites, coins, paintings, sculptures, manuscripts, natural landscapes and geographical information, war memorials, underwater ruins, cities, shipwrecks and textiles. Adding to this, the intangible resources include oral traditions, performing arts, rituals, indigenous belief systems, indigenous cultural knowledge, festivals and music dances.

However, Kisusi and Masele (2019) informed that cultural heritage resources are not only limited to the intangible and tangible resources but also includes the living cultures, which relies on everyday human activities and draw on collective social practices, everyday knowledge and rituals of social life. Besides, Moswete, Saarinen and Manwa (2013) suggested that cultural heritage resources can be classified as follows.

Table 2. 6: Classification of cultural heritage resources

Cultural heritage resources	Examples
Heritage sites	Archaeological sites, sacred sites, burial sites for significant people, monuments and museums
Performing arts venues	Theatres, concert halls, cultural centres, culture villages
Visual arts	Galleries, sculpture, parks and traditional architectures
Festival and special events	Arts festival, culture festivals, carnivals
Religious sites	Temples, pilgrimage destinations, spiritual retreats, cathedrals
Rural environment	Village farm, national park, Eco museums
Indigenous communities and traditions	Tribal people, ethnic groups, minority cultures
Arts and crafts	Textiles, pottery, painting, woodwork, basketry, scripture
Indigenous/ local language	Learning or practice
Creative activities	Dancing, painting and photography
Modern popular culture	Pop music, fashion design, technology. Shopping
Gastronomy	Traditional/ethnic cuisine and drinks

Sources: Adopted from Saarinen and Manwa (2018)

In the National Strategies of Sustainable Heritage Tourism Development and Employment Creation Opportunities at Community Level, the MOEAC and MEFT (2021) acknowledged

that Namibia is endowed with natural and cultural heritage resources that can be utilized for socio-economic development. The cultural heritage resources found in Namibia are but not limited to heritage sites, cultural festivals and ceremonies, languages, traditional music, songs and dances from diverse ethnic groups, museums, cultural villages, art galleries, indigenous plants, trees and herbs with traditional medicinal significance, indigenous knowledge system, indigenous people, royal families and palaces, traditional homestead, traditional practices and belief systems including rituals and taboos, arts and craftsmanship products, traditional costumes, traditional ornaments and ointments, cuisine and many more. The above diverse national cultural heritage resources have potential of attracting cultural tourists and can be an engine of cultural tourism development in the country. Furthermore, these cultural heritage resources have a variety of cultural values as assigned to them and defined by the local people around them.

For preservation, conservation, development purposes, the Government of Namibia through the National Heritage Council encouraged the local public to nominate heritage resources which include places and objects in their communities to be inventoried in the National Heritage Register and for declaration as heritage resources. Cultural heritage resources are across local communities and can be used as a blueprint for local community development. Moreover, cultural heritage resources such as festivals and heritage sites are the major attraction of cultural tourism and encourage travel to consume the uniqueness of cultural aesthetic of a given country. Below is the list of some of the cultural heritage resources in Namibia explained in detail.

2.4.1. Heritage Sites

According to UNESCO (2013), heritage sites are places that are listed as having special cultural or physical significance. Studies on cultural heritage reveal that the existence of heritage sites

generates both revenues and employment opportunities for the local community (Macheka, 2016). Namibia is one of the African countries with rich cultural and heritage sites. According to the National Heritage Council of Namibia report of 2019, there are about one hundred and thirty-one (131) cultural and natural heritage sites in Namibia. The heritage sites may be of great potential to the cultural heritage tourism industry. Dela Santa and Tiatco (2019) asserted that heritage sites are essential in social life as they construct ideas of individuality and group identity. Therefore, to protect these sites, Namibia has rectified the 1972 UNESCO World Heritage Convention concerning the Protection of the World Cultural and Natural Heritage and the 2001 Convention on the Protection of Underwater Cultural heritage. Under the 1972 convention, Namibia has two proclaimed World Heritage Sites, namely the Twyfelfontein and Namibia Sand Dune World Heritage site.

2.4.1.1. Twyfelfontein World Heritage Site

The National Heritage Council's website described Twyfelfontein as the first Namibia's World Heritage Site proclaimed in 2007 by UNESCO. Twyfelfontein means "doubtful fountain" in the Afrikaans language. The heritage site is a massive open-air art gallery with a great rock-art (Imalwa, 2016). Also, about 2000 ancient rock engravings, estimated to be 6000 years old, represent one of Africa's largest and most noteworthy concentrations of rock art found at the site. Twyfelfontein World Heritage Site is located in the Khorixas constituency of the Kunene Region in the north-western part of Namibia. The site has been inhabited for 6,000 years, first by hunter-gatherers and later by Khoikhoi herders. Both ethnic groups used it as a place of worship and a site to conduct shamanist rituals. In the process of these rituals at least 2,500 items of rock carvings have been created, as well as a few rock paintings. It is believed that they carved their engravings as a means of entering the supernatural world and recording the shaman's experience among the spirits. The rock engraving process could prepare the shaman

for a state of trance by the repetitive chipping and concentration of energy. Etched into the rock are thus stories within stories, eternalized as our legacy of the past.

2.4.1.2. Namib Sand Sea World Heritage Site

Inscribed in the UNESCO list of World Heritage Sites in 2013, Namib Sand Sea World Heritage Site is the only coastal desert in the world that includes extensive dune fields influenced by fog. According to the National Heritage Council of Namibia's website, the Namib Sand Sea World Heritage Site covered an area of over three million hectares and a buffer zone of 899,500 hectares. The site is composed of two dune systems, an ancient semi-consolidated one overlain by a younger active one. The desert dunes are formed by the transportation of materials thousands of kilometres from the hinterland that is carried by river, ocean current and wind. It features gravel plains, coastal flats and rocky hills within the sand sea, a coastal lagoon and ephemeral rivers, resulting in a landscape of exceptional beauty. Fog is the primary source of water in the site, accounting for a unique environment in which endemic invertebrates, reptiles and mammals adapt to an ever-changing variety of microhabitats and ecological niches.

2.4.1.3. National Heritage Sites

Namibia has declared a number of sites as national heritage sites. The declared national sites are the Heroes Acre, Shark Island, Driedoornvlagte Fossil Reef, Eenhana Shrine, Brandberg, Dâureb Mountain, Farm Omandumba East and West, Hoba Meteorite, Otjikoto Lake, Petrified Forest, Omugulugwombashe Heritage Site, Cape Cross, Bushman Paradise Cave, Fish River, The Battlefield of Amutuni lyOmanenge, the Grave of King Nehale IyaMpingana and the homestead of Chief Hosea Kutako. These sites are declared based on their historical, aesthetic,

economical, educational, artistic and associative (spiritual, ritualistic and emotional) cultural values as they are detailed under Cultural Values Model in section 2.2.1.

Several studies found that cultural heritage sites provide an extensive range of tourist attractions and generate income for the local area (Farid, 2015; Chong & Balasingam, 2019). Furthermore, the heritage sites create opportunities for the government or entrepreneurs to generate economic activities (Gould and Burternshaw, 2014) and contribute to the improvement of community livelihood of locals who live close to the sites (Ahebwa, Aporu & Nyakaana, 2016). Moreover, heritage sites offer a distinctive prospect for community empowerment through integrated rural development and also have the potential for resource mobilization for cultural tourism, craft development and improved farming methods (Macheka, 2016). They foster sustainable development through investors' attraction, and by ensuring the creation of locally-based stable and decent jobs. Correspondingly, heritage sites are not only the means of cultural tourist attractions and income-generating economy, but they are also valuable resources for both informal and formal education and focal points for their communities' identity. Dümcke and Gnedovsky (2013) explained that the scientific, historical and social values of heritage sites can be used in education. It preserves local history and identity that are taught at school. Moreover, the previous study by Doganer and Dupont (2015) has established that heritage sites provide the substantial link between past, present and future, and cultural heritage tourism opportunities that economically benefit the hosting communities. It encourages the development of cultural museums and centres that boost the preservation of authentic cultural artefacts, exhibits of cultural values and other collections of anthropological and archaeological significance (Ahebwa, Aporu & Nyakaana, 2016).

2.4.2. Cultural villages

One of the fascinating and growing forms of cultural tourism in Southern Africa centred on cultural villages. Cultural villages are described as a space where a particular culture is

reconstructed in a contemporary context and is seen as a specific form of cultural heritage and tourist attraction found in both rural and urban areas (Saarinen, 2016). According to Dewi *et al.* (2017) cultural village can be a rural area which is offering a whole atmosphere that reflects the authenticity of the countryside, both in terms of social culture, customs, daily life, traditional architecture, village spatial structure, and has the potential to be developed into various components of cultural heritage tourism such as food and beverage, souvenir, lodging, and other tourist needs. Cultural villages are generally reconstructed traditional homesteads with the specific purpose to attract, entertain and satisfy the expectations and needs of tourists, on the one hand, and the expectations of investors on the other hand (Boonzaaier & Wels, 2018). They are specific attractions that symbolize the way of living of the local people. Concurring with this Zeppel (2002) as cited by Saarinen *et al.* (2014) established that cultural villages are definite attractions signifying the way of living of local people, then visitors can learn about the culture of the people, their past and present way of life because they are established to depict local or regional, indigenous culture and related traditions and way of living. Cultural villages manifest in various ways but, it normally demonstrates traditional cultures through model homes, entertainment, stories, traditional cuisines, household chores, artefacts, utensils and costumes (Saarinen 2016). Cultural villages can be one of the tools for promoting cultural heritage tourism.

2.4.3. Cultural Events and Festivals

Agbabiaka, Omoike and Omisore (2017) described cultural festivals as events organized by communities with a reason to showcase their cultural heritage, promote their culture and area, attract tourists, and entertain the residents, thereby providing opportunities to improve their quality of life. Cultural events and festivals are recently being recognized as contributors to the

cultural, social, and economic development of the world. Csapo (2012) admits that cultural festivals have a major impact on the development of cultural tourism in the host communities. Blesic, Pivac and Bordevic (2014) further established that cultural festivals and events are considered to be a major contributor to cultural and economic development and such development has a huge impact on the development of cultural tourism to the host communities. Moreover, cultural festivals and events establish a tremendous opportunity for small-scale businesses and generate employment for the local people such as artists, decorators, transporters and many more (Gaur & Chapnerkar, 2015). To widen the spectrum, Black (2017) asserted that culture festivals and events contribute to the local community's social sustainability through enhancing indigenous knowledge and understanding, contributing to community localness and pride, contributing to the continuity of local culture and enabling a network of connectivity. Furthermore, during cultural festivals and events, local people generate income by putting up stalls and temporary shops where they sell their cultural products (Babu & Munjal, 2015). Similarly, Tylor and Kneafsey (2016) alluded that cultural festivals are events whereby community values, identity and cultural continuity are performed. It is a platform where local talents are being nurtured and this enhances the establishment of community pride and image (Black, 2016). Cultural festivals bring people from diverse cultures together. Hence, it facilitates communal harmony and enables everyone to feel a sense of oneness (Babu& Munjal, 2015).

Adding to this, UNESCO (2015) stressed the role played by cultural heritage through social practices, rituals and social events in the lives of communities and groups as it can strengthen the social fabric holistically. In this sense, the diverse cultures help bind people to their communities, foster and reinforce group identity, and are central to the transmission of tradition. On the other hand, cultural festivals and events not only foster togetherness in cultural diversity but also foster coordination and cohesiveness among the organizers. Also, organizing

these events provides some great opportunities for ordinary people to develop various skills such as interpersonal, coordination, budgeting, leadership and communication (Gaur & Chapnerkar, 2015). Black (2017) added that cultural festivals and events are platforms where knowledge and skills are being exchanged as the festival contents are intended to be educational and informative and are sometimes place based. The knowledge exchange took place casually as festivals are events where stories are exchanged and memories transferred and where much of the content is aimed at entertaining the audience and of celebratory nature. A number of local communities in Namibia celebrate and host several cultural events and festivals and the Government supports them. The cultural events, in turn, are seen as an important tool for attracting visitors and building images within different communities. The local festivals and cultural events include the Totem Expo, Lusata Cultural Festival, Marural Festival (Oshituthi shomagongo), Oruuano Festival, Munitenge Cultural Festival, Batsara Cultural Festival, Liteumbu Cultural Festival, New Harvest Festival, Initiation Ceremonies, (Olufuko Festival) and state-sponsored culture festivals just to mention few. Kautondokwa (2014) reported that one of many objectives for the cultural festivals and events is to create cultural heritage tourism opportunities and to reinforce the local and regional economy. During the festivals, exhibitors get the opportunity to sell their cultural products such as traditional cuisines, traditional foodstuff, wood carved products, body adornments products and many more. Therefore, cultural heritage identity becomes a money-making entity.

2.4.4. Museums

The International Council of Museum [ICOM] (2010) has defined a museum as a non-profit, permanent institution in the service of society and of its development, open to the public which acquires, conserve, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for study, education, and enjoyment. Education has traditionally been one of the main activities of museums, along with the preservation and

exhibition of objects for the general public (UNESCO, 2012). In addition to educational activities, museums play a role in cultural heritage tourism. Museums provide visitors with a holistic and authentic heritage experience as part of the museum’s exhibit.

Furthermore, museums play a big role in conservation, researching and exhibition of the cultural heritage of any country and cultural heritage and tourism are interconnected as they reflect the image of a particular country. In Namibia, tangible arts and crafts such as baskets, earthenware, and wood products: the iron industry products like pangas, hoes, axes, spears, bows and arrows, traditional foods and drinks, and the traditional ceremonial regalia are preserved at cultural centres and museums around the country. These museum collections play a vital educational and entertainment role in the community. Importantly, it provides support in teaching and learning to the local’s schools. Society taps into existing knowledge and expertise in the form of museum collections to solve contemporary pressing issues and future challenges. Hence, its function is to educate its visitors about the history, cultural and natural heritage of a city, region or country or about a chosen subject of specific interest, while preserving these elements for future generations (Mudzanani, 2015).

According to the Museums Association of Namibia's website, there are a number of museums and cultural villages across Namibia. Following is the table of some of the museums and culture villages per region. According to the Museums Association of Namibia's website, there are a number museums and cultural villages across Namibia. Following is the table of some of museums and culture villages per region.

Table 2.6: Museums and Cultural Villages in Namibia per region

Museum	Region
Damara Living Museum	Kunene
Ju/!Hoansi San Living Museum	Otjozondjupa
Mafwe Living Museum	Zambezi
Zambezi Museum	Zambezi

Hunters Living Museum/ Nyae Nyae Conservancy	Otjozondjupa
Cheetah Conservation Fund/Museum	Otjozondjupa
Mbuza Living Museum	Zambezi
OvaHimba Living Museum	Kunene
Das Alte Fort Museum	Otjozondjupa
Museum of Namibian Fashion	Otjozondjupa
Cape Cross Museum	Erongo
Gobabeb Training Research Centre and Museum	Erongo
Lüderitzbucht Museum	//Karas
Keetmanshoop Museum	//Karas
Swakopmund Museum	Erongo
Walvis Bay museum	Erongo
Baobab Tree Museum	Omusati
Nakambale Museum	Oshikoto
Helvi Mpingana Kondombolo Culture Village	Oshikoto
Onandjokwe Medical Museum	Oshikoto
Museum of Namibian Music	Oshikoto
Outapi War Museum	Omusati
Rehoboth Museum	Hardap
Independence Museum	Khomas
National Museum of Namibia	Khomas
TransNamib Museum	Khomas
National Earth Science Museum	Khomas

Source: Adopted from Museum Association of Namibia (2019)

2.4. 5. Visual Arts

The 4th Draft Namibian, Arts, Culture and Heritage Policy for 2015 described visual arts as art forms that include painting, sculpture, graphic art, photography, drawing, new media, installation works, conceptual art and performance art. It comprises images, objects, concepts and performances created by the artist to convey ideas and aesthetic products appreciated primarily for their imaginative, aesthetic or intellectual content. Accumulated over millennia,

our global artistic heritage is a resource for cultural renewal as well as historical understanding. Through performances, objects, and images, artists have long provoked insight and pleasure and enriched and reflected on the human experience. In contemporary society, they stimulate innovation, reinvent media, articulate cultural critique, and work with communities to effect change.

Namibia has a rich visual art heritage which is represented in the form of photography, graphic design, fashion design and textiles, ceramic and pottery, sculptures, stone carving and printing. Thus, the Government of Namibia has established the National Art Gallery of Namibia (NAGN), the state-owned and custodian of the nation's visual arts heritage. The functions of the National Arts Gallery of Namibia include the development of public interest in arts through art promotion, ensuring that works of art are accessible and exhibited to the public for viewing and research purposes. Visual arts are one of the forms of cultural and creative industries.

2.4.6. Performing Arts Venue

The National Theatre of Namibia (NTN) is a state-owned institution that is an incubator for the development of high-quality performance artists and productions that are inspired by Namibia's diversity and rich store of cultural forms. The National Theatre of Namibia is mandated to create, produce and promote theatre in all its dimensions, as a creative expression; to identify, develop and promote creative talents and artistic skills, careers, services, and products, as a response to national challenges, and to grow a creative, knowledge-based economy, as well as nurture national pride and identity.

2.4.7. Traditional Craftsmanship

Traditional craftsmanship is perhaps the most tangible manifestation of intangible cultural heritage (Ahmed, 2019). It is the expression of traditional skills and knowledge. Everywhere

in the world, traditional craftsmanship represents the living manifestation of the ways of life, customs and rituals of communities and groups. Arts and crafts are forms of human creativity (Inocian, Cuestas, Carin & Canoy, 2019). Thus, the craft is a significant part of the cultural and creative industries. Craftsmanship plays a role in cultural heritage preservation through creative work. The craftsman passed the skills to the young generation. Preservation of cultural heritage is essential because it upsurges positive feelings of the locals towards their background and leads to pro-social behaviour by aligning diverse conservation objectives relevant to sustainable economic development. Additionally, traditional artefacts represent a crucial part of a community's culture; both the physical shape and functional nature are the outcome of many factors such as local raw materials, traditional knowledge and practices, specific cultural behaviours and beliefs (Ona & Solis, 2017).

Moreover, traditional craftsmanship contributes to the improved livelihood of the local people. As per Culture-Oriented Economic Development Model, traditional craftsmanship has potential for culture-based economic development. Through creativity and innovation, traditional craftsmen produced craft products. The craft products are sold among the local and visiting tourists to make a living (Inocian *et. al*, 2019). Therefore, through cultural heritage tourism, traditional craftsmanship can create employment, increase local community income, and contribute to poverty alleviation.

In Namibia, traditional craftsmanship extended beyond the tangible boundaries of skills, workmanship and other tangible aspects. In the Growth Strategy for Namibia's Handicraft Industries and Associated Value Chain for 2016, the Ministry of Industrialization, Trade and SME Development, described craftsmanship as the production of the broad range of traditional and contemporary items, made predominantly by hand as an individual piece, utilizing rudimentary tools and uncomplicated or traditional skill and involving some combination of functional, aesthetic, innovative, decorative and cultural traditions, heritage and sometimes

religious significance. Indeed, traditional crafts are an integral part of national cultural heritage and have always had significant use within local traditional cultures. Although crafts previously had functions within the traditional setting, today are used to brand a nation and used as decorative pieces. In Namibia, craftsmanship is categorized as follows.

2.4.7.1. Basketry

Baskets are typically woven by women and are part of the crafts tradition of the northern Namibians such as Caprivians, Himba, Herero, Kavango and Aawambo. Most baskets are made from strips of Makalani palm leaves coiled into a shape that is determined by its purpose: flat plate shapes for winnowing baskets, large bowl-shaped baskets for carrying things, small closed baskets with lids and bottle shapes for storing liquids. The geometric patterns are woven into a basket as it is being made using strips of palm leaves dyed in dark brown, purples and yellow colours. These decorations are informed by local traditional cultures and values. In the creation of baskets, traditional methods are used. Lately, baskets are made using strips of recycled plastic bags to wind around the palm-leaf strips or grasses.

2.4.7.2. Woodcarving

In Namibia, woodcarving is commonly practised by men and most common among the Bushmen, Caprivians, Damara, Himba, Kavango and Aawambo of Northern Namibia. Wooden objects are carved using traditional tools such as adzes, axes and knives. During wood carving, incising and burning techniques are used to decorate the wood. Through wood carving, a wide range of craft products such as sculptural headrests, musical instruments such as drums and thumb pianos; masks, walking-sticks, toys, animal figurines, bows, arrows and quivers; domestic utensils including oval and round bowls and buckets as well as household furniture are produced.

2.4.7.3. Leatherwork

Leatherwork is practised by all the peoples of Namibia. The hides of cattle, sheep and games are tanned and dyed using vegetable materials, animal fat and sometimes red ochre. The goods crafted include carrying skins and bags, tobacco pouches, karosses (to be used as rugs or blankets) and traditional clothing – head-dresses, girdles/aprons and sandals as well as more contemporary fashion accessories like shoes, boots, handbags, belts and jackets. The leather workers are usually women, though men also participate if large, heavy skins are being tanned or dyed. Today, there are well-known leather works companies in Namibia such as Swakopmund Tannery, Ondangwa Tannery, Shilongo Leather Work CC and Nakara Namibia Cc to mention a few.

2.4.7.4. Beadwork

Beadwork is traditionally the domain of the Bushman and Himba peoples. The Bushmen make beads from ostrich-egg shells, porcupine quills, seeds, nuts and branches; and also use commercially produced glass beads. The Bushmen also use beadwork to decorate their leather work bags, pouches and clothing by striking traditional designs with multi-coloured beads. Similarly, the Himba people use iron beads and shells. Both the Himba and Bushmen, men tend to make the beads and the women weave and string them into artefacts. These include necklaces, bracelets, armllets, anklets and headbands. Also, the Himba people make a traditional iron-bead and leather head ornament that all women wear and belts that only mothers wear.

2.4.7.5. Pottery

Namibia's more renowned potters are women from the Caprivi, Kavango and Owambo peoples. The making of clay pots plays a significant role in the culture of Namibian communities. The pots are moulded from a lump of well-kneaded clay from a base or by building the body of the

vessel with thick coils or traditional lumps using the techniques of rubbing or pinching. Traditionally, geometric patterns of various colours decorate the vessels of different shapes and use. Contemporary potters are experimenting with decoration by textures and a variety of sculptural motifs.

To promote pottery in Namibia, the Potters' Association of Namibia (P.A.N.) was founded in 1987 to foster the arts and craft pottery and ceramic in every way. The Association encourages the development, recognition, appreciation of pottery and ceramics and holds exhibitions, publishes regular newsletters, and distributes pottery and ceramic related magazines. Furthermore, the Association provides practical workshops, technical, skills development, arranging and encouraging social interaction among the potters.

2.4.7.6. Textile and Patchwork

Nama women traditionally used patchwork techniques when making dresses and shawls. Now, these women utilize their sewing skills in the art of embroidery and appliqué, making table and bed linens, cushion covers and wall-hangings depicting Namibian animals and villages. Another textile craft that has recently developed is the hand-weaving of pure karakul wool into wall-hangings and rugs. The designs are usually geometric patterns or Namibian landscapes, though almost any design can be commissioned. Among the best places to see and buy these rugs and wall-hangings are Karakulia in Swakopmund and Dorka Teppiche in Dordabis.

2.4.7.7. Painting, scripture and prints

The work of contemporary Namibian artists, sculptors and print-makers is on display in the many galleries in the urban areas. The country's biggest permanent collection is at the National Art Gallery of Namibia. This has over 560 works of art dating from 1864 to the present day. There are many landscapes and paintings of wild animals amongst the earlier works.

2.4.7.8. Local traditional foods and foodways

Traditional foods and foodways are a vital part of human's continuous existence and vary from society to society and from country to country due to different cultures and multiple environmental influences. They are an important part of our culture, religious observance and spiritual ritual for many worldwide. Food constitutes a central element in celebrations and provides a sense of identity and belonging to the community (UNESCO, 2015). Traditional foods are foods originated from the heritage and culture of an ethnic group who use their knowledge of local ingredients of plants and animals' sources. In a broader sense, traditional food can be defined as an ethnic group's or a country's cuisine that is culturally and socially accepted by consumers outside of the respective ethnic group (Kwon, 2015).

Timothy and Ron (2013) defined foods and foodways as follows as structural beliefs and behaviours surrounding the productivity, distribution and consumption of food. Food ways are dynamic and change in food habits and production systems due to various facts such as a change in climate and culture. From a cultural heritage perspective, foods are a mix of tangible (example: ingredients, accoutrements and condiments) and intangible (example: tastes, smell, recipes, eating traditions and food habits) elements that contribute to the cultural values and characteristics of places. On the other hand, foodways are more than the foodstuff itself and include the culinary smell, sights, sounds and eating practices of a people or religion, as well as culinary routes, sites, and landscapes. Cooking methods, recipes, ingredients, dining customs, social connotations, aliment-related rituals and festivals, hunting and farming traditions, and family ties are all part of foodways. Traditional foods and foodways encompass the intangible and tangible elements of cultural heritage. Moreover, it is essential to understand and assess the cultural and heritage component that exists behind the ethnic culinary practices. Hence, it is important to think about how to determine those dishes and products that give

identity to the cuisine, the origins, forms of preparation, products and ingredients, the practices, applications, and knowledge cannot be disregarded. In that sense, a way to preserve the manifestations of intangible cultural heritage is to identify the culinary preparations that are in danger of extinction, to have its production, origin, and traditions (Rodríguez & Cáceres 2016). In addition, it is important to note that foodways and traditional food are more important parts of the food tourism system than simply food and food services; they are imbued with cultural meaning, experiences and performances, therefore, without doubt, make it one of the most salient and defining makers of cultural heritage tourism. The combination of food, culture and tourism has become an emerging tourism product called gastronomy, regarded as a vehicle for regional, local and sustainable development of a particular destination. Okech (2014) defined food tourism as the desire to experience a particular type of food or the produce of a specific region and covers a vast number of gastronomic opportunities for cultural tourists as well as involving numerous economic development schemes. Hence, food tourism has been acknowledged as a vehicle for regional development, strengthening local production through backward linkages in tourism supply-chain partnerships and is regarded as an important vehicle in delivering sustainable tourism. Moreover, local traditional food markets serve the needs of incoming cultural tourists and for them; traditional food provides a gateway into a destination's intangible heritage. These concerns, especially, those tourists who want to gain in-depth knowledge about the local cuisine and of a destination's culture and who perceive the food locality as a welcome ingredient in their overall holiday experiences (Privitera, Nedelcu & Nicula, 2018). Reza (2013) affirmed that the relationship between ethnic foods, foodways and cultural heritage tourism present significant opportunities for sustainable rural development, and linking the three can create jobs and increase sales of local products resulting in income generation and improved local communities' livelihoods.

In the context of Namibia, traditional food has profoundly influenced the local diverse cultures, and social ecology. Hence, are varieties of ethnic foods in Namibia such as African potjie, kapana, boerewors, biltong, mopane worms, maize or pearl millet porridge “pap”, Zambezi bream, omaere, oshikundu, tripe, spinach, omutete, game meat, chicken meat, a stew of meat, mutton and pork which comes under the subset of cultural heritage based tourism. Traditional foods and drinks are an extremely important part of cultural heritage tourism in Namibia.

2.4.8. Indigenous communities, Indigenous Knowledge System, ethnomedicine and Indigenous Tourism

2.4.8.1. Indigenous communities

Capel (2014) identified indigenous communities as those communities that have a historical continuity with pre-invasion and pre-colonial societies that developed on their territories; consider themselves distinct from other sectors of the societies now prevailing on those territories, or parts of them. They form a non-dominant sector of society and are determined to preserve, develop and transmit to future generations their ancestral territories, and their identity, as the basis of their continued existence as peoples, following their cultural patterns, social institutions and legal system. Indigenous people are keepers of the world's cultural heritage (Ruhanen & Whitford, 2019). Many cultural heritage sites are located within land managed by indigenous peoples, whose land-use, knowledge and cultural and spiritual values and practices may depend on, shape or constitute part of the heritage. In such places, indigenous peoples have the right to their traditional lands, territories and resources, and are partners in site conservation and protection activities that recognize traditional management systems as part of a new management approach (UNESCO, 2018). Moreover, they are the holders of unique languages, knowledge systems, and beliefs and possess invaluable knowledge of practices for the sustainable management of natural and cultural heritage resources. Practising

unique traditions, they retain social, economic and political characteristics distinct from those of the dominant societies in which they live (UNESCO, 2013).

The International Work Group for Indigenous Affairs (IWGIA)'s website reported that there are six (6) indigenous communities in Namibia which are; the San (Bushmen), the Nama, the Ovahimba, the Ovazemba, the Ovathimba, the Ovatwa and their subgroups. There are six (6) different groups of the San (Bushmen) in Namibia, the Khwe, Hai||om, Ju'Hoansi, !Xun, Naro, and the !Xoo. Each of the different San groups speaks its language and has distinct customs, traditions and histories.

Another group recognized as indigenous to Namibia is the Himba, who reside mainly in the semi-arid north-west Kunene Region. The Himba are pastoral (herding) peoples who have close ties to the Herero, also pastoralists who live in central and eastern Namibia. The Zemba and Twa communities live close to Himba in north-western Namibia. The OvaHimba have distinct and visible cultural features such as the female hairstyle, clothing and their tradition of using a mixture of ochre, butterfat and herbs to cover their skin. The OvaHimba culture is one of the main cultural tourist attractions to Kaokoland in the Kunene Region and contributes to the economic development in the region (Saarinen, 2011). The OvaHimba are traditionally pastoralist and semi-nomadic people. Pastoralism is a livelihood system that is uniquely adapted to harsh and dry environments and involves the application of indigenous knowledge for adaptation. The International Work Group for Indigenous Affairs suggested that pastoralism can help in adapting to climate change.

The Nama is also one of the recognized indigenous communities of Namibia, a Khoe-speaking group. The Nama are descendants of the larger Khoikhoi ethnolinguistic group and are aboriginal people of South Africa. They settled in South Africa for thousands of years alongside the San people long before the Bantu migrants came to South Africa. They traditionally speak the Nama language of the Khoe-Kwadi language family; the characteristic clicks are common

to the languages of all Khoisan tribes. The Nama are musically talented people, songs and poetry are handed down through the generations. Nama women are highly skilled artisans, their embroidery and appliqué work, regarded as an art form, consists of brightly coloured scenes inspired by the environment and the lifestyles of the Nama people. The Nama people are highly skilled artisans, so their handwork is highly prized. They produce embroidery, applique work, leatherwork, karosses, mats, jewellery, flutes, clay pots, and tortoiseshell items of outstanding quality and beauty. Traditionally, the Nama women dress in the long formal attire of the Victorian era, which has become an integral part of their cultural identity. Subsequently, the indigenous communities play a role in socio-economic development through community-based cultural tourism. Huncke and Koot (2012) reported that community-based cultural tourism includes bushwalk, traditional performances, village walks, and demonstration of traditional life skills such as preparation of cuisines, beadwork, woodcarving, pottery, textile, and leatherwork. These activities are the main tourist attraction to the indigenous communities.

2.4.8.2. Indigenous Knowledge and ethnomedicine

Indigenous Knowledge Systems (IKS) contribute significantly to the socio-economic development of indigenous communities (Kwanya, 2015). Mawere (2014) recognized indigenous knowledge systems as a complex set of knowledge and technologies existing and developed around specific conditions of populations and communities indigenous to a particular geographic area. Similarly, Gwenzi, Mashonjowa, Mafongoya, Rwasoka and Stigter, (2015) described indigenous knowledge systems as bodies of knowledge developed by a community of people of a particular geographical area used in health, development and reduction of the impacts of natural disasters. It is nurtured through acculturation and kinship relationships that the societal groups formed and passed down to the descendants through rituals, songs, folklore, legends and rites (Mawere, 2014; Capel, 2014; & Al-Roubaie, 2010). UNESCO (2015) added that traditional knowledge, values and practices are accumulated and

renewed across generations as part of intangible cultural heritage and have guided human societies in their interactions with the surrounding natural environment for millennia. Indigenous knowledge systems play a role in socio-economic development for local communities. It is a base of innovation and creativity. Through traditional craftsmanship, visual and performing arts and transmission of indigenous knowledge, craftsman and artists can produce crafts and artistic products of cultural values.

Moreover, indigenous knowledge can be used in the preservation and conservation of cultural and natural heritage resources and health (Monaheng, 2013; Mawere, 2014), predict weather and seasonal rainfall patterns (Gwenzi, *et. al.*, 2015) and wealth creation through indigenous tourism also referred to as cultural tourism (Al-Roubaie, 2010).

In Namibia indigenous knowledge systems play various roles in socio-economic development. It is embedded in the health system and used in healing and disease prevention. Namibia has a rich diversity of plants and a tradition of ethnomedicinal usage of plants (Chinsembu, 2015). With the application of indigenous knowledge systems, local plants are used for the treatment of different ailments in humans and animals, the practice is known as ethnomedicine.

Dushimemaria, Mumbengengwi and Bock (2015) explained that ethnomedicine comprises embedded practices found in a defined area, region, or ethnic group, which may be unique and related to the use of plants, rituals, spirits and religious beliefs as a way of life. On the same note, WHO (2005) described ethnomedicine as the total of knowledge, skills and practices based on theories, beliefs and experiences indigenous to different cultures, used in the maintenance of health, as well as in the prevention, diagnosis, improvement or treatment of physical and mental illness. Indigenous knowledge about medicinal plants is typically retained by the elderly in the community and is passed on to their children that are interested in continuing with crafts (Du Preez, Nafuka, Mumbengengwi & Bock, 2015).

Furthermore, traditional ethnomedicinal knowledge is part of the local people's cultural heritage as most information is contained in oral history and is transmitted from generation to generation. Ethnomedicine has remained the most affordable and easily accessible source of treatment in the primary healthcare system of the rural communities in Namibia (Chinsembu *et al.*, 2014). Namibia, and Oshikoto region, in particular, has a rich diversity of plants that are used for the ethnomedicinal purpose for both humans and animals. The local people, mostly the rural communities' members in the region, use herbal plants around them for self-medication. Furthermore, indigenous knowledge is used in deciding to adjust ecological, social, and economic systems in response to the observed climate change (Siyambango, Kanyimba & Mufune, 2015) as well as in the management of human-wildlife conflict (Lendelvo, Angula & Mfune, 2015). Therefore, the indigenous knowledge system is regarded to be local knowledge that forms the foundation for indigenous communities to make decisions on issues related to food security, floods and droughts, forestry and firewood, gender relations, and natural resource management. It refers to the body of knowledge developed outside academic institutions, embedded in culture and unique to a given group of people (Hunter, 2005).

2.4.8.3. Indigenous Tourism

Indigenous tourism refers to activities in which the indigenous people are directly involved either through control or by having their culture serve as the essence of the attraction (Kwanya, 2015). Indigenous people represent a significant part of the world's massive cultural and linguistic diversity and heritage, possess unique knowledge systems and are the keepers of most of the world's intangible cultural heritage (Ruhanen & Whitford, 2019). Indigenous tourism can be achieved by developing eateries that serve indigenous cuisines; hotels and accommodation facilities owned and managed by indigenous people or buildings using

indigenous architecture; indigenous games and cultural events; lifestyles of indigenous communities; indigenous art exhibitions, music, dances and stories around campfires; cultural ceremonies, festivals and special events; visits to cultural sites and shrines; cultural, environmental and spiritual beliefs and practices of indigenous people; and museums holding indigenous artefacts, habitat, heritage, history and handicrafts are the four core of indigenous tourism.

2.5. Significance of the preservation, conservation and safeguarding of cultural heritage resources.

Cultural heritage resources are fragile and require conscious utilization and management. Also, cultural heritage threats have increased drastically worldwide in the past two decades (Cruz, 2017). Hence, the protection, managing and preservation of cultural heritage resources have been receiving substantial attention from scholars and practitioners recently (Gursoy *et al.*, 2019). Cultural heritage preservation is concerned with the safeguarding of tangible and intangible cultural heritage resources of living societies which are essential for their existence (Hani *et al.*, 2012). It involves the transmission of intangible cultural heritage aspects of society, such as oral traditions, songs, and indigenous knowledge and community rituals from generation to generation.

Cultural heritage resources consist of vulnerable and irreplaceable natural and human-made resources that need to be preserved and protected for the current and future generations. As explained in the UNESCO's Basic Text of the World Heritage Convention for 2005, UNESCO launched the convention concerning the protection of the world's cultural and natural heritage in 1972. This convention was introduced due to the gradual destruction of cultural and natural cultural heritage resources caused by decay and changing social and economic conditions. Thus, the convention aims to ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage found in member

countries. Indeed, the protection and preservation of cultural heritage resources are very crucial, not only because cultural heritage gives society identity, but also because of its economic value (Hani *et al*, 2012). Importantly, cultural heritage resources conservation is not only about keeping the historic importance of societies but also for its potential towards income and job opportunities generation, city liveability and competitiveness (Cruz, 2017). Therefore, cultural heritage resources cannot just be merely set aside but should be well protected as a national treasure as they are non-renewable (Radzuan and Ahmad, 2015).

As discussed in section 2.2.1 under the theory of cultural values, communities and nations tend to preserve and safeguard cultural heritage resources when they find values in them. In Namibia, the initial efforts for cultural heritage preservation and safeguarding can be traced back to the 19th century, with the restoration of two historical Portuguese crosses that were erected in Namibia around the 15th century by the Portuguese seafarers (Vogt, 2004). In 1984, the Government of South Africa established a Historical Monuments Commission for Namibia, called South-West Africa by then called the National Heritage Council of Namibia. Established under the National Heritage Act for 2004, the Council is mandated to protect and preserve Namibian's natural and cultural heritage. The preservation measure continues, which includes the formulation and rectification of the legal framework after independence as discussed in section 2.6. Furthermore, the National Heritage Council of Namibia encouraged the public to identify and nominate heritage resources in their surroundings to be inventoried in the National Heritage Register and to be declared as national heritage assets.

2.6. Namibian and International Legal Frameworks concerned with preservation and promotion of cultural heritage resources.

Namibia has formulated and rectified the legal and policy framework on the promotion and protection of cultural heritage. These include the laws, Acts, policies and conventions that

promote sustainable management of national cultural heritage and encourage communities to nurture and conserve their heritage as part of their livelihood (Munjeri, 2009). Following are some of the known international and national legislations:

- Constitution of Namibia– Article 19 of the Constitution of Namibia asserts that every person shall be entitled to enjoy practice, profess, maintain and promote any culture, language, tradition or region, subject to terms of this Constitution and further subject to the condition that rights protected by this Article do not impinge upon on the right of others or the national interest.
- Policy on Arts and Culture of the Republic of Namibia for 2001- the vision of this policy is united the nation, celebrate the diversity of our artistic and cultural expressions and to be globally admired, Furthermore the policy envisage to treasure and protect the material and spiritual heritage and customs, developing the creative talents through lifetimes and employing skills and knowledge for economic development and common good. Finally, the policy envisages achieving sincere reconciliation through mutual respect and understanding, solidarity, stability, peace, equality, tolerance and inclusion.
- National Heritage Act 27 of 2004 - the act establishes the National Heritage Council of Namibia (NHC), which is the national administrative body responsible for the protection of Namibia’s natural and cultural heritage.
- The 4th Draft Namibia Arts, Heritage and Culture Policy for 2015- the vision of this policy is to nurture, develop and celebrate the cultures, heritage and cultural expressions of all Namibians and to harness these for human, social and economic development, thereby contributing to a better quality of life for all our citizens.
- National Policy on Tourism for Namibia for 2008 – the vision of this policy is for a mature, sustainable and responsible tourism industry contributing significantly to the economic development of Namibia and the quality of life of all her people, primarily through job

creation and economic growth. With this policy, the Government is aggressively promoting the attractions of Namibia's varied cultures and heritage as part of the Namibian tourism product. Namibia is blessed with a rich and diverse cultural and traditional heritage of artists ranging from storytellers, poets, musicians and traditional dancers amongst others. There is also the important and often forgotten Namibian traditional cuisine which has great potential to add to the Namibian tourism product. Namibia's distinctive and varied culture will undoubtedly increase the 'sense of place' that contributes to its uniqueness. Visitors will be encouraged to be involved and experience aspects of local cultures especially those related to graphic and performing arts.

Similarly, Namibia has ratified and is implementing UNESCO's conventions concerned with the protection, promotion, and safeguarding of cultural heritage. They are as follow:

- The 1970 Convention for fighting against the illicit trafficking of cultural property.
- The 1972 Convention for the Protection for the World Cultural and Natural Heritage
- The 2001 Convention on the protection of the Underwater Cultural Heritage
- The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage
- The 2005 Convention on the Protection and Promotion of Cultural Expressions.

2.7. Socio-economic values of cultural heritage tourism and its impact to the local communities' livelihoods.

Cultural heritage tourism is recognized as one of the cultural heritage sectors with the most social, cultural and economic impacts on communities (UNWTO, 2012). Previous studies have established that there are many socio-economic values of cultural heritage tourism (Ismail *et al*, 2014, Kisusi & Masele, 2019). Cultural heritage tourism has a positive economic and social impact as it helps in establishment and reinforcement identity, preservation of cultural heritage with culture as an instrument, facilitates harmony and understanding among people.

Cultural heritage tourism helps in income generation and reduction of poverty by providing employment opportunities to the people (Chong & Balasingam, 2019). It brings both economic and quality of life benefits to the community. Anderson (2015) sees cultural heritage tourism as a means for reducing poverty, as it can provide better opportunities and empower the poor at the grassroots level. The opportunities include the employment of the poor in cultural heritage tourism enterprises, poor providing goods and services to the enterprises, the direct sales of cultural goods and services to the visitors and making a profit and the tax and levy on income or profits generated from the cultural heritage tourism. All this can contribute to the improved livelihood of the poor and poverty reduction (Babu & Munjal, 2016). Also, Lenao, Mbaiwa and Chanda (2015) observe that some of the socio-economic benefits of cultural heritage tourism include the; improvement of the lives of local people, helping in the preservation and safeguarding of cultural heritage resources, creation of employment opportunities for local communities, assisting in the revival of disappearing cultural items as well as bringing infrastructural development to the rural areas. This concedes with the study conducted by Nkwanyana, Ezeuduji and Nzama (2016) that highlighted that cultural heritage tourism can expressively contribute to sustainable rural development in developing countries. Similarly, Oluwatuyi and Ileri (2015) assert that cultural tourism promotes economic benefits such as the creation of new jobs in the travel industry, at cultural attractions and in travel-related establishments; economic diversification in the service industry manufacturing and agriculture, encouragement of local ownership of small businesses, higher property values, increased retail sales and substantial tax revenues.

Sithole (2017) posits that cultural heritage tourism is one of the currently popular approaches for community development, enhancing local and national development. Cultural heritage stimulates harmony, cultural exchange, thus, improving the quality of life in an area by increasing the number of attractions, recreational opportunities, and services. Cultural heritage

tourism further facilitates community development through business mentoring and educational opportunities for local communities, skills and knowledge development in local communities, which translates to an improved livelihood amongst the community members.

Moreover, Vargas-Hernandez (2012) explained that cultural heritage resources are valuable for rural tourism development. Local communities can benefit from cultural heritage tourism by developing their cultural and natural heritage. Also, cultural heritage tourism can be an instrument for the preservation of the culture of the hosting communities. The cultural heritage tourism dealings must emphasize the activities and best practices aimed at the restoration, enhancement and conservation of cultural heritage resources for both present and continuing future use and enjoyment by cultural tourists and local people.

Additionally, cultural heritage tourism is a proven economic stimulus that creates jobs and direct socio-economic benefits to locals (Doganer and Dupont. 2014, Lwoga 2017, Manwa, Moswete & Saarinen, 2016). UNESCO (2012) shares the same sentiments and established that cultural heritage tourism can generate both income and employment by drawing upon the resources of natural heritage and culture. It generates income through tourism taxes, fees for the tickets to various museums, visiting cultural villages, and events. Cultural heritage tourism can contribute toward the creation of employment; reduce the rural-urban migration as local people get involved in community-based tourism projects.

According to Saarinen, Moswete and Monare (2014) cultural heritage tourism can bring greater development opportunities for Africa. In Namibia, the government has mandated the Ministry of Environment and Tourism to be responsible for tourism issues. The Ministry has also established the Namibia Tourism Board which is responsible for the promotion of the tourism industry locally and internationally. Some scholars conducted studies on cultural heritage tourism in Namibia focusing on the indigenous ethnic minority communities in Namibia. Saarinen (2011) studied the direct benefits of cultural tourism to the OvaHimba community in

Kaokoland. Lapeyre (2016) conducted a study on the livelihoods and tourism use of Bushman painting in the Brandberg Mountain, Tsiseb area, Erongo Region. The studies found that the community benefited from cultural heritage in terms of employment opportunity, empowerment and improved livelihood. Hüncke and Koot (2012) studied the presentation of (Hai//om) Bushmen in cultural tourism at Treesleeper Camp at Tsintsabis resettlement in the Oshikoto region. Both Saarinen (2011), Hüncke and Koot (2012) reported that cultural heritage tourism has social and economic benefits to the hosting communities. Cultural heritage tourism providers do not only cater for their customers to benefit the local people involved economically but also want to create a respect for their local culture by articulating an image of people using their traditions to deal with current life challenges (Hüncke & Koot, 2012). The study by Viljoen and Henama (2017) pointed out that cultural heritage tourism plays a crucial role in facilitation reconciliation, inclusiveness, commemoration and the formation of the national identity. Vargas-Hernandez (2012) also emphasized that cultural heritage tourism enriches local community identity and esteem. It provides an opportunity for better understanding and communication between people from diverse cultural backgrounds. Co-participation in decision making, sense of ownership and benefits of all stakeholders involved in the cultural heritage tourism is the prime of the encounter, experiences and enjoyment of cultural heritage resources and opportunities available to the tourist and leisure seeks. Nwankwo (2015) also alluded that the development of cultural resources from different communities will not only assure the promotion of culture but will correspondingly bring the knowledge and understanding of a people's cultural values to others for appreciation and tolerance. It will bridge the long misinterpretation of indigenous cultures of a people for public appreciation and appreciation of relationships between cultures of various indigenous communities. Monare, Moswete, Perkins and Saarinen (2016) affirm that cultural heritage tourism promotes the awareness of the cultural history of individual ethnic communities.

2.8. Socio-economic significance of cultural and creative industries and its impact to the local communities' livelihoods.

Cultural and creativity are recognized as an engine of economic growth and social inclusion, whilst cultural and creative industries are increasingly used for urban regeneration, economic vitality and as an instrument for social inclusion, innovation and dialogue (Kong, 2014, UNCTAD, 2013, Della Lucia & Segre, 2017, UNESCO, 2012, Boccella & Salerno, 2016). Cultural and creative industries (CCIs) fuel the innovation and economic development of regions and countries (Porfirio, Carrilho & Monico, 2016). According to UNESCO (2012), cultural heritage through creative industries can serve as strategic tools for revenue generation, particularly in developing countries given their rich cultural heritage and substantial labour force. Therefore, the significant roles played by cultural heritage and creativity in regional economic development have recently gained momentous recognition around the world (Cerisola, 2019). Cultural and creative industries have origin in individual creativity, skills and talent and have a great potential for income and job creation.

Similarly, Sam (2019) described the cultural and creative industry as a dynamic and multi-dimensional sector that can provide multiple opportunities for human development. It promotes inclusive economic growth; enhances the employment rate, reinforces social integration and improves economic dynamism (Lafzi Ghazi & Goede, 2019). In the report by UNCTAD as cited Correa-Quezada, Alvarez-Garcia, Cruz-del Rio-Rama and Maldonado-Erazo (2018) postulated that creative industries generated revenue of about US\$ 624 billion worldwide and generated about 300 000 employment opportunities in Argentina and Morocco in 2011. Similarly, in Ecuador, creative industries generated about US\$ 2.7 million and created about 46162 jobs in 2009. Furthermore, Boccella and Salerno (2016), Offiah (2017) shared the same sentiments as they conveyed that cultural creative industries generated an income of US\$ 2.3 trillion in 2013 worldwide and are responsible for about 30 million jobs around the world.

Likewise, the report on Employment in South Africa's Cultural and Creative Industry (2017) by the Department of Arts and Culture, Republic of South Africa, indicates that the cultural creative industries sector employed about 6.72% of South Africa's population in 2015. Furthermore, Lafzi Ghazi and Goede (2013) advocates that cultural and creative industries are not only a momentous driver of economic growth, employment creation, social cohesion, innovation, and economic development of countries but also support innovation in other industries by providing creative input and human capital which are the significant element to generate innovation overflow to other sectors.

Correspondingly, Costantini (2018) established that the cultural and creative industry plays role in the inclusive social development of communities. He admits that cultural and creative industries improve people's lives by providing participatory creative activities that help to restore people's well-being and increase their self-esteem, confidence and empowerment as well as reducing anxiety and depression, and aiding social cohesion, education and personal development. Ashworth (2013) confirmed that cultural heritage through creative and cultural industries enrich people's quality of life and contributes to well-being, sense of history and belonging, identity and social cohesion.

Equally, Summatavet and Raudsaar (2013) concede that cultural and creative industries are relevant and beneficial in rural areas due to their high rate of self-employment through craft and art centres. Arts and craft centres serve as an economic development stimulus through arts and cultural activities promotion and development. Promotion and nurturing of local arts and crafts can yield various benefits for the local society. Thus, it presented the society with benefits such as social inclusiveness and rootedness, resilience, innovation, creativity and entrepreneurship in the use of local resources, skills and knowledge (Cruz, 2017). Adding to that, Moore (2014) and Cruz (2017) add that cultural and creative industries play roles in urban rejuvenation. Urban rejuvenation includes the physical renewal of areas that provide solutions

to urban problems by improving cultural heritage economic activities. It helps the cities to gain a competitive advantage as a destination for cultural heritage tourism.

2.9. Summary of the chapter

The chapter presented the appropriate literature that guided this study. Furthermore, the chapter discussed the Cultural Values theory and the Culture-Oriented Economic Development Model, the theoretical frameworks that underpin this study. The chapter further points out the significance of cultural heritage preservation and development. Lastly, it outlined the socio-economic benefits of the cultural heritage regarding the cultural heritage tourism and cultural and creative industries.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1. Introduction

The purpose of this study was to explore the role of cultural heritage towards socio-economic development in Namibia. Hence, the previous chapter reviewed the relevant literature on cultural heritage and socio-economic development. This chapter explains the research methodology employed in the study to achieve the research purpose. The chapter discusses the research paradigm, approach and design used and from which the study drew its philosophical perspectives. Equally, the chapter presents the study population, sample and sampling procedures, research instruments, data collection procedures as well as credibility and trustworthiness of the study. Lastly, the chapter discussed the data presentation and analysis, ethical consideration and the summary of the chapter.

3.2. Research paradigm

This study was located within the interpretive paradigm. Khan (2014) describes a research paradigm as a structure or set of suppositions and ideas that provide a pathway to see what the world looks like when its scientific aspects are related to its assumptions. Furthermore, Leavy (2017) pointed out that the interpretive paradigm examines how an individual engages in constructing and reconstructing meanings through daily interactions and is guided by a set of beliefs and feelings about the world and how it should be studied and understood (Denzin and Lincoln, 2013). This is supported by Chilisa and Preece (2005) who pointed out that the interpretive paradigm is based on the norms that research should produce individualized conceptions of social phenomena and personal assertion rather than generalization and verification. Therefore, it is against this backdrop that the researcher adopted an interpretive

paradigm to obtain an in-depth understanding of the role of cultural heritage towards socio-economic development in Namibia.

3.3. Research Approach

The study employed a qualitative research approach to study the phenomena of cultural heritage and socio-economic development in Namibia. Cohen, Manion and Marrison (2018) described the qualitative research approach as an umbrella term covering the array of interpretive techniques which seek to describe, decode, translate and understand the meaning of certain or more naturally occurring phenomena in the social world. Moreover, Denzin and Lincoln (2013) defined qualitative research as an empirical, scientific approach to examine phenomena in a natural setting and interpret the phenomena in light of the meanings that people have about the phenomena. It is a process of capturing the lived-in experiences of individuals, groups, and society (ibid).

Chilisa and Preece (2005) described the qualitative approach as the type of inquiry by which the researcher explores people's experiences, in their natural settings, using multiple techniques such as interviews, observations, and report findings mainly in words rather than a statistic. Azungah (2018) described the qualitative approach as less structured, open-ended and flexible enabling participants to express their perception about the phenomena in their natural setting. The qualitative research approach has five features which include studying the meaning of people's lives in their real-world; representing the views and perspectives of the people in the study; explicitly attending to and accounting for the real world contextual conditions; contributing insights from existing or new concepts that may help to explain social behaviour and thinking; acknowledging the potential relevance of multi-sources of evidence rather than relying on a single source alone (Yin, 2016: 9).

Similarly, Ravitch and Carl (2016) outlined the components of a qualitative research approach and their description as follows.

Table: 3.1.Components of the qualitative research approach

Component	Component description
Fieldwork and naturalistic engagement	Qualitative research involves <i>fieldwork and naturalistic engagement</i> , which means that the researcher is physically present with the people in a community to engage, observe and record experiences and behaviour within the natural setting.
Descriptive and analytic	Qualitative research is both <i>descriptive and analytic</i> in that the researchers are interested in understanding, describing and ultimately analysing, in detailed and deeply contextualized ways, the complex processes, meanings and understandings that people have and make within their experiences, contexts and milieu.
Seek complexity and contextualization	Qualitative research seeks complexity and contextualization in terms of how reality exists and unfolds in ways that are temporal, contextual and highly individualized even as participants may share certain experiences and perspectives.
Researcher as instrument	In qualitative research, the researcher is considered as the <i>primary instrument</i> of the research throughout the research process, meaning that the subjectivity, social location, identity, positionality and meaning-making of the researcher shape the research in terms of its process and methods and therefore shape the data and findings. Thus the identity of the researcher is viewed as a central and vital part of the inquiry itself.

Process and relationships	Qualitative researchers pay careful attention to <i>processes and relationships</i> , meaning that there is an intentional focus on how the research process-including the procedures, methods and interpersonal dynamics- itself generates meaning and important frames for understanding data.
Fidelity to participants	Qualitative research shows <i>fidelity to participants</i> and their experiences rather than strict adherence to methods and research design and in that sense can be taken as an emergent approach to research design and implementation.
Meaning and making	Qualitative researchers are interested in <i>meaning and meaning-making</i> , which entails a deep investment in understanding how people make sense of their lives and experiences, as well as how the meanings people make in their lives are socially and individually constructed within and directly about social and institutional structures.
Inductive	The process of qualitative research is largely <i>inductive</i> in that the researcher builds concepts, hypotheses and theories from the data that are contextualised and that emerged from engagement with the research participants.

Resource: Adapted from Ravitch and Carl, 2016, p. 143)

According to Table 3:1, the qualitative approach seeks to understand the behaviours, values and beliefs of the research participants, to provide meaningful contextualization and clarity to the research questions within the social settings. In a similar line of thought, the above deduces that a qualitative approach is primarily exploratory and concerns understanding the phenomenon of interest from the participants' perspectives. Thus, the choice of the qualitative

approach is therefore considered appropriate for this study to allow the researcher to holistically the phenomena of cultural heritage and socio-economic development from the cultural heritage practitioner's perspectives.

3.4. Research Design

This qualitative study opted for an interpretive phenomenological design that provides opportunities for heritage practitioners to describe and discuss their meanings and perspectives on the phenomena of cultural heritage and socio-economic development. Alase (2017) described the interpretative phenomenological design as participants' oriented inquiry that allows the participants to express themselves and their lived experiences the way they see fit without any distortion. Moreover, Toffour (2017) asserted that interpretative phenomenological design is an approach to qualitative research concerned with exploring and understanding the lived experience of a specified phenomenon. It involves the detailed examination of participants' experiences of a particular phenomenon, how they have made sense of these experiences, and the meanings they attach to them (Merriam & Tisdell, 2016). Therefore, the interpretive phenomenology design was opted for as it corresponds well with the purpose of this study. The interpretive phenomenology approach allowed participants to give thick descriptive information on their personal experiences of the impact of cultural heritage on socio-economic development in the Oshikoto region. These experiences are the everyday habits, livelihood activities, practices and meanings of concern to people as they relate to and interact with their world (Horton, 2013). Interpretative phenomenological design is about understanding people's life-world, which can be referred to as culture. In keeping with these ideas, Astalin (2013) defined phenomenology as a way of describing something that exists as an integral part of the world we are living in. Equally, Merriam and Tisdell (2016) defined phenomenology design as a study of people's conscious experience of their life-world

that is their everyday life experience. Simply, phenomenology is the description of an individual's meanings of their lived experiences of a concept or phenomena (Creswell & Creswell, 2013). A phenomenon can be an event, situation, experience or concept.

3.5. Population

Leavy (2017) described the study population as the group of an element from which the researcher draws the sample. Similarly, Sounders *et.al.* (2016) defined the study population as a full set of cases or elements from which a sample is taken. The targeted population of this study was fifty eight (58) cultural heritage practitioners employed in various institutions that are dealing with cultural heritage related projects in the six constituencies of the Oshikoto region. These cultural heritage practitioners represented a wide range of occupations related to cultural heritage preservation, promotion and development such as Culture Officers, Art Extension Officers, Museums and Cultural Village's Curators, Heritage Site Officers, Community Conservancy Officers, Culture Group Leaders and Craftsmen. Alase (2017) emphasized that it is important to conduct the interpretative phenomenological study with homogenous participants as they have similar work experiences. Therefore, the researcher selected cultural heritage practitioners to be the participants of this study to get a better understanding and detailed descriptions of the role of cultural heritage towards socio-economic development in the Oshikoto region based on their lived experiences.

3.6. Sample and Sampling Procedures

Leavy (2017) defined sampling as a process by which the researcher selects several individual cases from a large population. Equally, Sounders, Lewis and Thornhill (2016) asserted that a sample is a subset of people from the population who will be participating in the current study. For this qualitative research, a purposive sampling includes the key-informant technique was

used to recruit participants for the study. The purposeful sampling technique is widely used in qualitative research for the identification and selection of information-rich cases for the study (Patton, 2015:402). Ravitch and Carl (2016) elaborated that with purposeful sampling, individuals are purposefully chosen to participate in the research for specific reasons, including that they have the required experience, knowledge and reside in a specific location. The purposeful sampling allows you to deliberately select individuals and or research settings that will help you to get the information needed to answer your research questions. On the other hand, Patton (2015) defined key informants or information-rich cases as people who are knowledgeable about a topic and a willingness to share their knowledge. The key informants yield insights and in-depth understanding rather than empirical generalization.

For this qualitative study, a sample of 20 participants was purposely selected. The sample includes one Culture Officer, two Arts Extension Officers, three Curators, six Craftsperson, two Heritage Site Officers, one Conservancy Officer and five Culture Group Leaders. Creswell (2011) and Ritchie, Lewis and El are (2003) suggested that the qualitative research samples should be small in size to enable the researcher to provide an in-depth picture of the phenomena under investigation, therefore the researcher decided to go for 20 participants out of the total population of 58. Furthermore, Alase (2017) contended that the interpretive phenomenological analysis studies are conducted on a relatively small sample size so that the phenomena under investigation can be examined in detail to produce thick descriptive data.

The researcher purposely selected one Culture Officer, two Arts Extension Officers and five culture group leaders to hear their insight on how cultural heritage has contributed to socio-economic development in the Oshikoto Region. The researcher also anticipated that the above-mentioned officials are key informants and have a better understanding, experiences and knowledge of what is cultural heritage and what should be done to protect and preserve the cultural heritage resources in the region. They were purposely handpicked on the basis that

they deal with cultural heritage matters constantly; hence they can provide rich-textured information related to cultural heritage.

Moreover, Merriam and Tisdell (2016) affirmed that purposeful sampling is based on its assumption that the researcher wants to discover, understand and gain insight, therefore must select the sample from which the most can be learned. Thus, the researcher selected two Heritage Site Officers, a Conservancy Officer and three Curators to share their experiences and understanding of cultural heritage tourism, the socio-economic benefits of cultural heritage tourism, the impact of cultural heritage tourism on the local community livelihood and to suggest what possible strategies for the development and promotion of cultural heritage tourism in the region. They were selected for these subtopics because they are directly dealing with cultural tourists as they are visiting their heritage sites, museums and cultural villages in the region. Equally, the researcher was interested to understand the socio-economic benefits of cultural and creative industries (CCIs). Therefore, the researcher purposefully selected six craftspeople to gain their views and experience on how CCIs can be a source of employment and revenue generation. The researcher believed that the artists and craftsmen were capable of sharing their first-hand experience because they are involved and making a living from the CCIs. Therefore, the purposeful sampling with a key informant technique was suitable for this study as it enabled the researcher to get rich information from these cultural heritage practitioners in the Oshikoto Region.

3.7. Data gathering methods and instruments

Schensul (2012) defined data collection methods as techniques that researchers use to gather data within the framework of the study. Adding to this, Creswell (2017) defined research instruments as tools for collecting data. Bowen (2009) defined research instruments as measurement tools designed to obtain data on a topic of interest from research subjects. For

this study, data were collected using in-depth interviews with the interview guide, document analysis with document analysis checklist, and focus group discussion with a moderator guide. Using triangulated research methods in this qualitative-interpretive study enabled the researcher to conduct an in-depth investigation while using a variety of data collection methods (Sounders, *et al*, 2016). Furthermore, in the qualitative study, the research methods are generally used in the face-to-face situation in which the researcher is relating to the respondents setting as the study has to be conducted in the participant's natural setting (Schensul, 2012). Importantly, it is momentous to select instruments that will better serve the purpose of the study (Alase, 2017). Therefore, the researcher selected and used these research instruments based on their utmost competence to best tackle the research purpose and help answer the research questions.

3.7.1. In-depth Interviews

The primary data collection instrument for this study was in-depth interviews. An in-depth interview refers to a face to face encounter between the researcher and informant directed toward understanding informants' perspectives on their lived experiences or situation as expressed in their own words (Taylor, Bodgan & Devault, and 2018:102). The in-depth interviews were guided by the interview guides. The interview guide includes open-ended questions formulated as per the research purpose to collect rich descriptive data from the participants (see Appendix 8 & 9). Moreover, the guide includes the topics and additional questions suggested by the participants. Gray (2014: 385) pointed out additional questions may be asked including some which were not anticipated at the start of the interview as new issues arise. Yin (2016) described an interview guide as a small subset of keywords written on a compact piece of paper, tailored to the topics considered to be directly relevant to a given interview. Alase (2017) added that the interview guide allows the researcher to take notes

during the interview and help the researcher to organize thoughts on items such as headings, information about starting the interview, concluding ideas, information on ending the interview. The open-ended questions used were based on the purpose of the study and aimed to answer the main research questions. The open-ended questions yielded in-depth responses about the individual's experiences, perceptions, opinions, feelings, and knowledge about the phenomena under investigation. Where participants gave short or unclear answers, the open-ended questions were supplemented with probes that sought more explanations and clarity. Creswell (2017) described it as probed questions or comments that follow up on something already asked. Moreover, Cohen *et al.* (2018) emphasised the importance of probes and established that probes enable the interviewer to ask respondents to extend, elaborate, add to, exemplify, provide detail for, clarify or qualify their response, thereby addressing richness, depth of response, comprehensiveness and honesty that are some of the hallmarks of successful interviewing and they enable the researcher to understand more the thought processes of the interviewee (p.514). Sounders, *et al.* (2016) affirmations that in-depth interviews provide the researchers with the opportunity to probe answers, where you want your interviews to explain or build on and their responses

The in-depth interviews were conducted with 12 cultural heritage practitioners that consist of three (3) Curators, six (6) craftsperson, one (1) Conservancy Officer and two (2) Heritage Site Managers in their natural setting. Neuman (2014) emphasised that qualitative research should take place in the participant's natural setting and requires directly talking with the people being studied. The researcher went to the individual participant's workplaces during working hours to conduct an in-depth interview. The in-depth interviews were conducted both in English and a local language and the one conducted in the local language was translated into English by the researcher. These interviews were participant-oriented, allowing participants to share and narrate their lived experience and meaning of cultural heritage and its role in the socio-

economic development in their region. With open-ended questions and a flexible research setting, the participants were allowed to open up and tell their own stories, in their own words. The in-depth interviews were flexible in structure and allowed new topics, questions and interests to emerge during the in-depth interviews the participants were allowed. Participants were asked to reflect on the meaning of the experience of cultural heritage. The in-depth interviews continued during data analysis and stopped only when the data analysed began showing the repetition of responses.

Also, because the member checks strategy was used in this study for trustworthiness, the researcher continued interviewing and taking the transcribed data back to participants to allow them to confirm its accuracy, by permitting them to comment on and correct it to validate it. Thus, the in-depth interview, as the main data source, stopped only when all data were analysed and all the research questions were answered satisfactorily. Therefore, this research study suggested that an in-depth interview was an appropriate method to explore in-depth the role of cultural heritage towards socio-economic development in the region.

3.7.2. Document Analysis

To supplement one-on-one in-depth interviews as a data source, the researcher analysed collections of extant documents using a document analysis checklist (see Appendix 11). Bowen (2009) defined document analysis as a systematic process for reviewing and assessing documents both printed and electronic materials to get information on the phenomenon under investigation. At the same time, Creswell (2017) adds that documents consist of records that a qualitative researcher obtains about the site, institutions or participants in the study. This includes reports, minutes from the meetings, official memorandum, journal and publication. This study opted to analyse a wide range of written documents to collect and produce rich qualitative information. Documents such as the Namibia Vision 2030, Namibia's 5th National

Development Plan (NDP5) 2017/18-2021/2022 and Harambee Prosperity Plan (2016/17-2019-2020) were analysed to determine the incorporation of cultural heritage into the national development plans and to assess the prioritization and recognition of cultural heritage as a driver of sustainable socio-economic development in Namibia. Furthermore, the MOEAC's Ministerial Strategic Plan 2017/18-2021/22, 4th Draft Namibia Arts, Culture and Heritage Policy for 2015, the Policy on Arts and Culture for the Republic of Namibia for 2001, the National Heritage Act, 27 of 2004 were analysed to assess the promotion and preservation measures for the cultural heritage resources in the country and reports employment opportunities created from the cultural heritage sectors. Moreover, the MET's Ministerial Strategic Plan for 2017/18-2021/22 and National Policy on Tourism were analysed to determine strategies put in place for the promotion and development of cultural tourism sectors in the country. Equally, financial reports, visitor's records, annual plans for the heritage sites, cultural villages, conservancies, craft centres and museums in the region were also reviewed to determine the revenue generated and employment opportunities created in the cultural sectors in the region. In a nutshell, the document analysis gave a clear picture of how many cultural heritage tourists visited the region, the status of the cultural heritage sector in the region as well as in the country, an account on revenue generated from cultural heritage tourism and the number of jobs created by cultural heritage tourism sectors. Thus, document analysis was an imperative supplement and support for this study.

3.7.3. Focus group discussion

To substantiate different perspectives and to explore various understanding and experiences of how cultural heritage has contributed to the socio-economic development in the Oshikoto region, a focus group discussion was conducted under the guidance of the moderator guide form (see Appendix 10) which includes pre-developed questions. A focus group is a form of

group interview in which reliance is placed on the interaction within the group, which discusses a topic given by the researcher (Cohen *et al.*, 2018:532). Flick (2012) added that a focus group discussion involves gathering people from similar backgrounds or experiences together to discuss a specific topic of interest. Also, in a focus group discussion, participants are free to talk with other group members; unlike other research methods, it encourages discussions with other participants (Patton, 2015). Hence, one of the most unique characteristics of focus group research is the interactive discussion through which data are generated, which leads to a different type of data not accessible through individual interviews (Merriam & Tisdell, 2016). That is because during the group discussion participants share their views, hear the views of others, and perhaps refine their views in light of what they have heard. Based on the above, this study conducted a focus group discussion to explore the role of cultural heritage towards socio-economic development through group discussion.

3.8. Gaining access to research sites and data collection procedures

Entering the research sites is one of the most crucial aspects of qualitative research (Hays & Singh, 2012). A research site is a natural location or social space where a researcher conducts field research (Neuman, 2014: 441). The research sites can be a context, location, an individual or a case in which research occurs, a socially defined territory with flexible and shifting boundaries. Hays and Singh (2012) described a research site as a context in which your study takes place. Research sites may have different levels and entry to each is an issue (Nueman, 2014). Entering and gaining access to the research sites required obtaining permission from relevant offices, individuals and institutions known as gatekeepers. These are people or groups who are in a position to grant or deny access to a research setting. Gatekeepers may be formal or informal watchdogs that protect the setting, people or institutions sought as the target of research (Yin, 2016:123).

For this study, the data collection began after obtaining the Ethical Clearance Certificate and Research Permission Letter from the University of Namibia's Research Ethics Committee (Appendix 1 and 2). The researcher sought permission from the Oshikoto Regional Council to conduct the research, access the research sites and participants. The permission was granted (see Appendix 3). Afterwards, the researcher made copies from the Ethical Clearance Certificate and permission letters and took them to six constituencies where the research participants were recruited to enlighten the Regional Councilors and sought permission from them. The Regional Councilors are the gatekeepers at the constituency level. The six constituencies were selected due to the availability of cultural heritage resources and institutions that deals with cultural heritage in the region. After securing authorization from the Regional Councillors, the researcher sends nomination letters (Appendix 6) and informed consent forms (see Appendix 4, 5 & 7) to sampled participants. Creswell (2013) advised seeking written approval permission and obtained the approved informed consent from all participants before the research study commenced. Subsequently, the researcher prepared interview schedules with the participants indicating the participant's preferable date and time for interviews as well as the focus group discussion.

Moreover, for rapport building and further briefing, the researcher visited some of the participants at their workplaces. Feldman, Bell and Berger (2003) defined rapport as a harmonious relationship between the researcher and the research participants. Rapport building enables the participants to trust the researcher and it's through trust that they respond honestly and freely during the interviews. The researcher believed that the development of trust allows for the free flow of information and contributes to the success of the data collection process.

Equally importantly, during the visits to the participant's workplaces, the researcher identified key persons whose permission and assistance may be required to access the institution's documents that might be needed for document analysis. Yin (2016) explained that researchers

may require assistance to successfully access the research sites and participants, often from others who know more about the setting than they do. The researcher explained the purpose of the study and indicated what was expected from them. Importantly, the researcher assured them that their participation is anonymous and confidential.

On the dates of interviews, the researcher repeated the importance of the signing of the participant's informed consent forms. The researcher also informed the participants that some of them will be interviewed more than one time and if they feel uncomfortable, they can withdraw from the process at any time. The informed consent form explained the following research ethical issues:

- The purpose of the study
- The significance of the study
- Duration of the in-depth interview/ focus group discussion
- That participation is voluntary and no monetary benefits
- That they have the right to withdraw from the study at any time
- That confidentiality will be maintained and no participants will be identified as the respondent

After the informed consent forms were signed, the researcher in-depth interviewed twelve (12) participants individually and conducted one focus group discussion with eight (8) participants. The researcher took notes during the interviews and they were audio recorded. The audio recorded data were transcribed and analyzed together with data generated from document analysis and notes.

3.9. Trustworthiness

Trustworthiness in qualitative research refers to the systematic rigor of the research design, the credibility of the researcher, the believability of the findings and applicability of the research

methods (Rose & Johnson, 2020). To ensure trustworthiness, the researcher adopted criteria as outline by Lincoln and Guba (1994) which are: credibility, transferability, dependability and conformability and are discussed on detail below:

3.9.1. Credibility

Credibility refers to confidence in the truth of the study and the findings (Connelly, 2016). To achieve credibility, this study used multiple data gathering methods as known as triangulation. Triangulation refers to the use of multiple methods or data sources in qualitative research to develop a comprehensive understanding of phenomena (Leavy, 2017:107). Triangulation as a common strategy for ensuring trustworthiness that involves using multiple forms of evidence at various parts of qualitative inquiry to support and better describe finding (Hays & Singh, 2012). The researcher used in-depth interviews with informants, focus group discussion and document analysis. The in-depth interviews and a focus group discussion were transcribed verbatim and the transcripts were compared with audio-recording to enhance the accuracy of the data. Similarly, researchers opted for the interpretative phenomenology analysis design which was suitable with the purpose of study. Equally, the researcher compared and cross-checked data gathered by in-depth interviewing a wide range of cultural heritage practitioners such as curators, culture officers, and heritage site officers, craftsmen, culture conveners, and culture group leaders, teachers dealing with culture and arts at school and conservancy officers. Here, individual viewpoints and experiences can be verified against others and ultimately a rich picture of the attitudes, needs or behaviour of those under scrutiny may be constructed based on the contributions of a range of people (Shenton, 2004).

Lastly, the credibility of the study was further enhanced through the pilot study. Ravitch and Carl (2016) described piloting as a central aspect of designing and refining research studies and instruments. The pilot study is crucial as it helps to ascertain how well a research instrument will work in the actual by identifying potential problems and areas that may require

adjustment (Gani, Rathakrishnan & Krishnasamy, 2020). The researcher presented the in-depth interview guide, focus group discussion moderator guide and document analysis checklist to the supervisors to refine them. After the data collection instruments were revised by the supervisors, the researcher pilot tested two of the research instruments namely the in-depth interview guide and document analysis sheet. The research instruments were piloted with five (5) cultural practitioners from one of the constituencies of the Oshikoto region which is not part of the study sample but part of the study population to avoid tampering with the targeted study population. The in-depth interview was audio-recorded and took an hour long. Furthermore, the document analysis checklist was tested whereby the two institutions dealing with cultural heritage documents were analysed.

The results of the pilot study indicated that there was a need to make adjustments to the interview questions. Some of the research questions were rephrased to improve the quality of the instrument. Adding to that, the pilot study's participants indicated that they understood the questions and were able to give detailed information based on their experiences, perceptions and knowledge of cultural heritage. Changes were made in terms of the language as the findings of the piloted study recommended for the interview to be administered in the local language with those participants who cannot express themselves well in English. The Oshiwambo instruments were developed and interviews were conducted in both English and Oshiwambo.

3.9.2. Transferability

Transferability was enabled by using purposive and collecting thick descriptive data. In the study *Qualitative Research: Bridging the Conceptual, Theoretical and Methodology*, Ravitch and Carl (2016) described thick description as an important aspect in increasing the complexity of your research by thoroughly and clearly describing the study's contextual factors,

participants, and experiences to produce complex interpretations and findings, which in turn allows audiences to make more contextualized meaning of your findings. Similarly, Hays and Singh (2012) described thick description as abundant detail about the research process, the context, and the participants. It is a detailed account of your research process and outcome, usually evidence in your qualitative report. The emphasis is on description and interpretation of aspects of the research context and the research process that go beyond simply reporting details of the study. Qualitative researchers aim for insight and deeper understanding to illustrate a phenomenon fully, rather than for generalizability to a larger sample. Qualitative research is named for its reference to “quality”—to the detailed accounts and description of data. Thus, qualitative researchers are interested in the *who, what, when, where, why, and how* of a phenomenon. The end goal of thick description is to provide enough interpretive depth and detail that the reader can generalize findings to a narrowed context or can replicate the study in another setting. Furthermore, given its importance as discussed above, the researcher collected a rich and detailed description of data using in-depth interviews with open-ended questions and focus group discussion. By writing such thick descriptions of the socio-economic significance of cultural heritage tourism and cultural and creative industries, the study provided a framework for understanding the role of cultural heritage sector towards socio-economic development in Namibia.

3.9.3. Dependability

Dependability refers to the stability of the data over time and over the conditions of the study (Elo *et al.* (2014). Dependability involves participants evaluating the findings and the interpretation and recommendations of the study to make sure that they are all supported by the data received from the informants of the study (Anney, 2014). To establish dependability,

the researcher used member checking strategy. Member checking involves taking or sending research data back to participants to allow them to confirm its accuracy, by permitting them to comment, correct or validate it (Sounders *et al.*, 2016). It includes the sharing of a summary of research findings with the research participants. Hays and Singh (2012) described member checking as an ongoing consultation with participants to test the “goodness of fit” of developing findings. It requires involving participants in the research process and striving to accurately portray their intended meanings when outlining overall themes. Following a way of member checking as per the suggestions:

- Clarify participant responses via probes during data collection.
- Request that participants review interview transcripts
- Field notes to confirm authentic representation.
- Conduct follow-up data collections to expand participant voices in the findings.
- Facilitate a focus group interview to review the overall findings for a study.
- Distribute the qualitative report to participants for their input.

Furthermore, Creswell (2017) established that member checks mean that the data and interpretations are continuously tested as they are derived from members of different groups from which data are collected. Therefore, establish the trustworthiness of this study’s findings; the researcher shared the preliminary findings with ten research participants that were in-depth interviewed. Besides, during the interviews, the researcher clarifies the participant’s responses via probes.

3.9.4. Conformability

Conformability refers to the degree to which the results of an inquiry could be confirmed or corroborated by other researchers (Anney, 2014). The conformability of the study was enhanced through reflexivity. Ravitch and Carl (2016) referred to reflexivity as the systematic assessment of the researcher's own identity and subjectivities. It is a multimodal research

attribute that relies on the researcher's subjectivity and self-awareness. The self-reflection creates an open and honest narrative that will resonate well with the readers. Thus, during this research, the researcher kept field notes and reflective notes and critically reflected on all aspects that were encountered during the research process.

3.10. Data Analysis

Abdulkareem, Douglas and Sani (2018) defined qualitative data analysis as a systematic process of searching, arranging and organizing the interview transcripts, observation notes or other non-textual materials that the investigator gathers to increase the understanding of the phenomenon. It includes organizing, describing, understanding, accounting for, and explaining data, making sense of data in terms of the participant's definitions of the situation, noting patterns, themes, categories and regularities, all of which are the task of the qualitative (Cohen *et al.*, 2019:643). Leavy (2017) indicated that data analysis involves summarizing the mass of data collected and presenting the findings in a way that communicates the most important features.

This qualitative study employed a thematic data analysis approach. Thematic analysis is the process of identifying patterns or themes within qualitative data. According to Hays and Singh (2012) asserts that the fundamental principle of thematic data analysis is to search themes and patterns that occur across a data set such as interviews, observations, document analysis or website being analyzed. Adding to this, Maguire and Delahunt (2017) highlighted that the central objective of thematic analysis is to identify themes, i.e. patterns in the data that are important or interesting, and use these themes to address the research or say something about an issue.

The researcher analyzed the data concurrently with the data collection. The data analysis process began with the transcription of the audio for recorded interviews (in-depth interviews

and focus group discussion) as well as the document analysis notes. The interviews were transcribed immediately after they were conducted to avoid build-up audio recordings and associated transcription works. Transcription is the process of converting audiotape recordings of field notes into text data (Creswell, 2017:239).

After the transcribing, the researcher identified codes, summing up what is said in the text from the transcripts. While coding, the researcher paid attention to recurring themes and patterns in the data. The researcher continues coding data to categories data with similar meanings. Coding involves the classification of elements in text data into categories that are related to the topic and useful in the analysis (Schensul, 2012:98). Equally, Miles, *et al.* (2014) defined codes as labels that assign symbolic meaning to the descriptive or inferential information compiled during the study. Codes are a label or tag that “chunks” various amounts of data based on the defined case or unit of analysis. It may be referred to by many other terms, including domain, factor, theme, subtheme, and item, to name a few (Hays& Singh, 2012). After coding, the researcher searched for patterns and relationships from the codes and created themes corresponding to the research questions. Themes or patterns are higher-order codes or codes that have been chunked together to more fully describe a phenomenon (Hays & Singh, 2012). Miles and Huberman (2014) asserted that themes and patterns are “meta-codes” or codes of codes and appeared as themes, causes, or explanations; relationships among people; more theoretical constructs; and so forth. The themes are used as an attribute, descriptor, element and concept. In agreement, Saunders *et al.* (2016) defined a theme as a broad category incorporating several codes that appear to be related to one another and which indicate ideas that are important to the research questions. Each theme may have subthemes as subdivisions to obtain a comprehensive view of data and uncover patterns in the participant’s account (Vaismoradi, *et al.*, 2016). Creswell (2017) described this step as implementing connecting strategies to identify relationships among codes. It is an implicit topic that organised a group

of repeating ideas and enabled researchers to answer the study questions (Vaismoradi, *et al.*, 2016). Therefore, the created themes were allocated different colours using highlighters for easy identification. Because this research study has five (5) research questions, the researcher used five (5) different colours representing each research question. Themes of the same colours were cut out and pasted on the poster as per the research question. Finally, the researcher used the dataset as they are organised in the posters to write the research findings of this study.

3.11. Exiting the research sites

Feldman, *et al.* (2003) suggested that there are two reasons why researchers exited from the research sites mainly, collection of sufficient data and life events intervened, creating circumstances that made data collection inconvenient. For this study, the researcher exited the research sites when the data collection process reached the saturation state. Creswell (2017) described saturation as the criterion of discontinuing data collection or analysis. Therefore, the researcher exited the research sites when begins to get and hear the same comments during in-depth interviews, an indication that sufficient data were collected and research questions were satisfactorily answered. However, the researcher kept the option for returning to the research sites at a later stage open as the need might arise. Therefore, the researcher keeps in contact with some of the research participants.

3.12. Ethical Consideration

Ethical considerations aim to respect privacy and protect the rights of individuals participating in the research. Research ethics are more crucial in qualitative research as the qualitative research approach regularly intrudes in the participants' lives (Khan, 2014). Johnson and Christensen (2017) defined research ethics as sets of principles developed and assists researchers in conducting ethical studies. Moreover, Cohen, *et al.* (2018) pointed out that

ethical research consideration is concerned with what a researcher ought and ought to do in their research behaviour. Neumann (2014) explained that ethics begin and end with the research.

3.12.1. Informed and Voluntary consent

The cornerstone of ethical research is informed consent (Denzin & Lincoln, 2013). Informed consent is an ethical procedure where a participant is informed about all aspects of the study (Cohen, *et al.* 2018). The principle of informed and voluntary consent is to provide sufficient information to potential participants before the consent. Information on main elements of research such as purpose, procedures, period, risks, benefits, and a clause stipulating that voluntary participation and rights to withdraw should be included. For this study, the participants were fully informed of what will be asked of them, how the data will be used. The participants then provided signed consent agreeing to take part in the study.

3.12.2. Participant Rights and no compensation

Concerning the ethical issue of participant rights and compensation, the researcher informed the research participants that taking part in the present study is strictly voluntary without any compensation and they have the freedom to withdraw from the research study at any time if they felt necessary without any consequence. Furthermore, the participants were informed that they had right to ask questions and further clarity at any point during the study.

12.3. Confidentiality of information shared and anonymity of research participants

As described by Johnson and Christensen (2017) confidentiality and anonymity are concerned with offering respect and protection to research participants through the assurance of confidentiality of information shared and anonymity by not revealing the identity of the

individuals and institutions involved. Thus, before conducting research, the researcher has assured and promised research participants that their participation was strictly confidential and their identity was kept anonymous. Furthermore, to maintain anonymity, the researcher has assigned pseudonyms to the research participants as well as to the institutions from which the document was obtained for analysis.

3.13. Summary of the chapter

This chapter focused on the research methodology employing qualitative research processes to bring out and examine data that explained the role of cultural heritage towards socio-economic development in Namibia. Interpretative phenomenology analysis design together with in-depth interviews and focus group discussion which were supplemented by document analysis found fit for this study as it allows the participants to express themselves. Furthermore, the chapter discussed the population, sample and sampling techniques used in the recruitment of participants of the study. The chapter also described the procedures of data generation, data analysis strategy and ethical considerations adhered to in this study.

CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS

4.1. Introduction

As mentioned in previous chapters, the present study aimed to explore the role of cultural heritage towards socio-economic development in the Oshikoto Region of Namibia. Hence, this chapter presents the collected data for this study. The qualitative data presented in this chapter was obtained from in-depth interviews, document analyses, and the focus group discussion. The researcher interviewed the targeted sample of 20 participants from six out of eleven constituencies of the Oshikoto region. Additionally, the researcher analysed various documents

such as vision 2030, National Development Plans (NDPs), Harambee Prosperity Plan (HPP), Ministerial Strategic Plans, policies on cultural heritage. Furthermore, the researcher analysed various reports and visitor's records for heritage sites, museums, crafts centres, cultural villages and community conservancy. The research questions of this study that generated the data are:

- 1) What is the local understanding of cultural heritage in the Oshikoto?
- 2) How does cultural heritage through cultural heritage tourism contribute to the socio-economic development in the Oshikoto Region?
- 3) How does cultural heritage through cultural creative industries contribute to the socio-economic development in the Oshikoto Region?
- 4) What challenges are faced with the development, promotion and preservation of cultural heritage resources in the Oshikoto Region?
- 5) What strategies to recommend for the development, promotion and preservation of cultural heritage resources in the Oshikoto Region?

Above all, the chapter discussed the roles of cultural heritage in the Oshikoto Region of Namibia, basing its discussion on the findings as well as the two theoretical frameworks, the Cultural Value Theory and Culture-Oriented Economic Development.

4.2. Background information of the participants

This section presented the background information of the research participants. The information considered is the age of the participants, gender, their respective occupations and the duration the participants have been active in the cultural heritage sectors. The demographics were considered to determine the gender of participants who are likely to be involved more in the cultural heritage sector because the researcher believed that gender diversity must be

promoted in a cultural heritage sector using a non-discriminatory approach. Moreover, the duration of being active in the cultural heritage sector was also considered to determine how experienced the participants are.

4.2.1. Demographic Profile and coding of the research participants.

This section presented the profile of all research participants. As previously mentioned, the information considered herein includes age, gender, occupation and years of which the participants have been active in the cultural heritage sectors. To comply with the ethical consideration of anonymity and confidentiality, the researcher used pseudonyms code to represent all research participants as suggested in (Johnson & Christensen, 2017). Codes were constructed based on the participant’s position and role in the cultural heritage sectors.

In the table below, the researcher explained the codes and profiles of all research participants. The participants' age, gender, occupation and number of years of experience in the cultural heritage sector were randomly chosen to generate as much general information as possible, thus representing the qualitative data collection method used in the study.

Table 4:1. Demographic profile of the research participants

	Name of the participants	Age group	Gender	Occupation	Years of experience in the cultural heritage sector
1.	AC1	41-50	M	Visual Artist	16
2.	AC2	41-50	F	Basket maker	13
3.	AC3	61-70	F	Basket maker	23
4.	AC4	51-60	F	Basket and Bead maker	12
5.	AC5	51-60	M	Performing Artist	23
6.	AC6	41-50	F	Culture Performer, Teacher & Culture Group Leader	17
7.	C1	41-50	F	Curator	24

8.	C2	31-40	F	Curator	7
9.	C3	41-40	F	Curator	13
10	HSO1	20-30	M	Heritage Site Officer	1
11	HSO2	41-50	F	Heritage Site Officer	12
12	CN1	31-40	M	Community Conservancy Officer	8
13	AEO1	41-50	M	Art Extension Officer	17
14	AEO2	31-40	F	Art Extension Officer	10
15	CO1	51-60	F	Culture Officer	14
16	CGL1	51-60	F	Culture Group Leader	19
17	CGL2	31-40	M	Culture Group Leader	5
18	CGL3	41-50	F	Culture Group Leader	22
19	CGL4	57-60	F	Culture Group Leader	19
20	CGL5	57-60	F	Culture Group Leader	16

As presented in Table 4:1, six out of twenty participants are craftsperson, including a visual artist, two performing artists, and three baskets makers. Furthermore, three out of twenty participants are curators; two are heritage site officers and community conservancy officers. Besides, this study sampled two art extension officers, a culture officer and five culture group leaders.

4.2.2. Cultural Heritage and Gender

A total number of twenty (20) participants participated in this study. Out of twenty (20) participants, fourteen (14) were female whilst six (6) were male. Thus, concerning cultural heritage and gender, the demographic profile indicates that there are more female cultural heritage practitioners in the Oshikoto Region than males. The researcher believed that the issue of the masculinity, femininity, geographical environment, regional cultural interpretation and division of labours might play a role in this distribution. Occupations like culture group leadership and basketwork are taken to be more feminine compared to traditional craftwork

such as woodwork, leatherwork, painting, scripture and prints. Furthermore, it is worth noting that the geographical environment of the region influences the economic activities in the region. As it was indicated in chapter 2, section 2.1.4.7, where traditional craftsmanship was discussed as one of the Namibian cultural heritage, the local craftspeople depend on the locally available natural resource for raw materials necessary for the craftsmanship production. Henceforth, the findings conform to the study on the comparative analysis of gender participation in the cultural heritage sectors. Theuma and Cardia (2015) found that majority of people employed in the cultural heritage tourism sector worldwide are women.

However, these results are partly contrary to that of Chiweshe and Mutopa (2019) who found that women are underrepresented across cultural heritage sectors in the Southern Africa region, mainly in the cultural and creative industries due to historical and cultural factors. Similarly, the results of the current study do not support the previous study by Pujar (2016) who reported on gender inequalities in the cultural sector and found that women are underrepresented in several cultural heritage sectors and only a few females compared to their male counterparts reach the top decision-making positions with uneven salary distributions, nonetheless. Gender inequality in cultural heritage should be discouraged. UNESCO (2014) is promoting gender equality as an instrument in broadening the definition of cultural heritage and enriching its scope and meaning for the benefit of society at large. It is fostering a new interpretation of history, where women's and men's contributions are equally recognized and valued.

4.2.3. Age distribution and duration of being active in the cultural heritage sector

This study sampled twenty (20) participants in total. The results indicate that one (1) participant was between the ages 20-30, four (4) between the ages 31- 40, eight (8) between the age of 41-50, five (5) between the ages 51-60 and two (2) between the age of 61 -70.

Based on these results, the researcher found out that people between the age of 41- 60 appeared to be more active in cultural heritage sectors. Surprisingly, the researchers also found that two

participants above the Namibian retirement age of 60 are still active in the cultural heritage sector. Similarly, the results indicated further that one (1) participant has been in cultural heritage industries for a longer period of 24 years while two (2) participants for 23 years respectively. Twelve participants (12) have been active between 11- 20 years; four (4) participants between 2-10 years and one (1) participant have been active in cultural heritage industries for less than a year. Twelve participants indicated that they have been active between 11 and 20 years in the cultural heritage sector. The results indicated that cultural heritage is a young social-economic sector and only three people have been active for more than twenty years, and that might be attributed to the time Namibia attained its independence. According to Hofmeyr (2015) in South West Africa (now Namibia), before independence, most state-supported cultural heritage practices, especially arts, were predominantly western theory-based.

4.3. Data presentation and analysis

The previous section presented the demographic profile and coding of the research participants. In the present section, the researcher presented the themes and sub-themes as emerged from the collected data.

Table 4.2: Themes and subthemes

	Themes	Sub-themes
4.3.1	Local understanding of the concept of cultural heritage	4.3.1.1 . Cultural heritage as inherited legacy 4.3.1.2 . Tangible and intangible
4.3.2	Socio-economic significance of cultural heritage tourism and its impacts on local community livelihood	4.3.2.1. Employment creation 4.3.2.2. Income generation 4.3.2.3. Learning different cultures 4.3.2.4. Preserve local culture and history.
4.3.3	Socio-economic significance of cultural and creative industries	4.3.3.1. Preserving local culture and identity 4.3.3.2. Ability to unite people

	and the impact on local community livelihood.	<p>4.3.3.3. Employment opportunity</p> <p>4.3.3.4. Income generation</p> <p>4.3.3.5. Counselling and therapy</p> <p>4.3.3.6. Learning and teaching languages</p>
4.3.4	Challenges faced by the cultural heritage practitioners with development, promotion and preservation of cultural heritage resources in the Oshikoto Region	<p>4.3.4.1. Poor funding of the cultural heritage sector</p> <p>4.3.4.2. Lack of basic infrastructures</p> <p>4.3.4.3. Lack of interest and participation by the local in cultural heritage matters</p> <p>4.3.4.4. Poor marketing and lack of marketplace for cultural heritage products</p> <p>4.3.4.5. Poor documentation of cultural heritage in the region</p>
4.3.5	Strategies to develop, promote and preserve the cultural heritage resources in Oshikoto Region	<p>4.3.5.1. Documentation and research</p> <p>4.3.5.2. Stakeholders collaboration and establishment of cultural heritage committee in the region</p> <p>4.3.5.3. Hosting of Cultural Festivals and Events</p> <p>4.3.5.4. Establishment of Culture Villages</p> <p>4.3.5.5. Establishment of Cultural Routes in the region</p> <p>4.3.5.6. Usage of ICT as a cultural heritage marketing tool</p> <p>4.3.5.7. Allocation of sufficient funds to cultural heritage activities and projects</p> <p>4.3.5.8. Conduct cultural awareness</p> <p>4.3.5.9. Inclusion of cultural heritage contents in schools and tertiary institution's curriculum</p> <p>4.4.5.10. Training of cultural heritage practitioners in the region</p>

As indicated in Figure 11 above, five main themes emerged from the collected data of this study. Hence, in the next section, the researcher would explain through data presentation, the

role of cultural heritage towards socio-economic development in the Oshikoto Region of Namibia.

4.3.1. Local understanding of the concept of cultural heritage

Given that the focus of this study was on the role of cultural heritage towards socio-economic development, the researcher was interested to know how the participants understood the concept of cultural heritage. The participants were asked knowledge-based questions to establish their level of understanding of the concept of cultural heritage and to determine whether they were aware of the cultural heritage resources available in their local area. Based on the data obtained from in-depth interviews and a focus group discussion, the results suggested that participants understand the concept of cultural heritage. Participants gave different definitions of “cultural heritage” and gave various examples of cultural heritage resources that are known and available in the region. It should be noted that the concept and scope of cultural heritage are never static as it evolves across time and space. Therefore, based on the research participants’ definitions two sub-themes emerged and they have inherited the legacy and tangible and intangible aspects. The sub-themes are illustrated in the following discussions.

4.3.1.1. Cultural heritage as an inherited legacy

Cultural heritage is a broad concept that is commonly understood as a legacy from past generations, cherished in the present for its recognized aesthetic, spiritual and social values within society. When asked to share their understanding of cultural heritage, five participants established that they understood the concept of cultural heritage as an inherited legacy from the past.

Participant CO1 defined cultural heritage as *“the legacy of both tangible and intangible cultural resources that a group of people have inherited from their ancestors and keep them*

because they regarded them as valuable to their community. This legacy keeps on transmitted to the offspring. The example of such a legacy is the mother languages, national history, cultural practices, ceremonies and many more”.

Adding to this, Participants CGL4 described cultural heritage as *“a legacy that includes the traditional music and dances, foods, attires, festivals, ceremonies, folklores and activities”.*

Similarly, during the focus group discussion, Participants AEO1 described cultural heritage as *“traditions, norms, values, behaviour, festivals, ceremonies and events that we inherited from their elders. Cultural heritage also includes things that we use every day in our traditional homesteads such as clay pots, knobkerrie, baskets, granary, bows and arrows, traditional drinking cups, costumes and ornaments we wear festivals we celebrate and traditional food we eat”.*

Participant CGL3 defined cultural heritage as *“ways of life that have been there and those we have inherited from our forefather who is long died and they are the one we are following to preserve our cultures such as traditional farming and food practices, traditional architectural structures of our homestead, traditional dances and songs, traditional ceremonies and festivals”.*

Participant AEO2 defined cultural heritage as *“a legacy that includes the traditional music and dances, foods, attires, festivals, ceremonies, folklores and activities that have traditional values”.*

4.3.1.2. Tangible and intangible aspects of cultural heritage

Cultural heritage as a concept includes both tangible and intangible materials such as monuments, artefacts, living expressions and traditions which have been inherited from the ancestors, preserved overtime and transmitted from generations to generations.

When asked what cultural heritage is during the focus group discussion, Participant CGL2 stated as follows: *“I think cultural heritage refers to tangible and intangible aspects of our lives*

which are passed from one generation to the other. The tangible aspects are such as our traditional homesteads including the traditional huts, historical places such as graves of kings, places where the ancestral spirits lived, tools such as bow, arrow, knives and spear, traditional household utensils such as clay pots, baskets, traditional dresses and ornaments that we use every day. Furthermore, intangible skills include skills, beliefs, language, rituals, taboos, myths, cultural festivals, songs and dances”.

Participant CO1 defined cultural heritage as a tangible and intangible cultural resource. The participant described cultural heritage as *“the legacy of both tangible and intangible cultural resources that a group of people have inherited from their ancestors and keep them because they regarded them as valuable to their community. This legacy is kept on being transmitted to the offspring. The legacy included the mother languages, national history, cultural practices, ceremonies and many more”.*

Similarly, Participant CGL4 added that cultural heritage is *“what we inherited from our elders and it can be things we see and touch and those that are intangible”.*

These results are therefore supported by the findings obtained during the document analysis, as the researcher also found that the 4th Draft Namibian Arts, Culture and Heritage Policy of 2015 defined cultural heritage *as all manifestations of tangible and intangible cultural expression that have been preserved and form the basis of future cultural expression, of a nation’s or community identity, or shared experience of humankind.*

Furthermore, Participant CGL2 give an example of tangible cultural heritage aspects such as *sculptures, heroes and traditional leader’s graves, monuments as well as tools such as bow and arrows, bows and baskets.* The listed aspects are in agreement with Cruz (2017) who stated that tangible cultural heritage refers to the cultural property with historical, archival, anthropological, archaeological, artistically and architectural values.

Adding to this, Participant CGL2 listed examples of *intangible cultural heritage such as skills (weapon and hunting tools making skills, traditional agricultural practices and skills, traditional food preparation skills, traditional homestead construction and vernacular architectural skills), beliefs (beliefs in ancestors and Kalunga ka Nangombe), language, rituals (birth rituals, death rituals, the rite of passage rituals, new harvest rituals), and performing arts (chatting, ululating, chants, totemic prayers, dancing and singing skills)*. This is also in line with the previous studies by Radzuan and Ahmad (2015) who established that intangible cultural heritage refers to practices, representation, expression, knowledge and skills recognised within a particular set of cultural or social values that communities recognised as part of heritage. The above definitions suggested that participants understood the concept of cultural heritage. Furthermore, the findings indicated that cultural heritage is not a biological thing but is a learned behaviour and physical resources that are regarded as valuable to a given society and are socially passed and handed down from one generation to another generation. Moreover, participants defined the concept of cultural heritage using the example of material and immaterial aspects. These aspects mentioned are traditional objects, places and rituals, languages; songs and dances that have been handed down from generation to generation and hold the community or national cultural value. Hence, findings suggested that participants understood that cultural heritage is divided into two categories, which are tangible and intangible cultural heritage. The tangible cultural heritage includes material culture and artefacts that form part of a given society's culture. Materials culture and artefacts play a role in the community's livelihood because they were used for production purposes. The productions activities include hunting, fishing, pottery production, iron marking, salt harvesting, gathering, agricultural and pastoralism, rainmaking and ritual practices. Williams (1991) explained that when the Bantu speaking reached what is today known as Owamboland, they possessed iron-making traditional life skills and they used iron tools to clear land for

cultivation, long spears for hunting and knives for cutting meat. Therefore, the examples are given above of cultural heritage objects determine the participant's previous economical activities. Moreover, the tangible or material aspects of cultural heritage are mostly a product of traditional craftsmanship which is an economic activity on its own. Therefore, from the above definitions, one could tell that the participants of this research are from agro-pastoralist communities. It is articulated from the mentioning of materials cultures such as granary, clay pot costumes and ornaments, baskets, knobkerrie, bows and arrows. Furthermore, one could tell that hunting, crop production, and traditional craftsmanship such as pottery, basket making was one of the Oshikoto region's economic activities and has become part of the local cultural heritage. Additionally, the findings showed that cultural heritage is shared in a community or society and it is not an individual thing.

Another important aspect of cultural heritage is non-material culture, also known as intangible cultural heritage. According to UNESCO (2014) intangible cultural heritage manifests itself in forms of oral traditions and expression including the language which is a medium of transmission, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe as well as through traditional craftsmanship. Each community constantly creates its own intangible cultural heritage in response to the interaction with the environment, nature and history. The interaction of people with the environment constitutes a long tradition of securing a living and means of survival. The findings also suggested that the Oshikoto region's communities also pay respect to their intangible cultural heritage. These are everyday practices that include traditional children rearing practices, healing the sick with ethnomedicine, rules, values and norms that regulate their society, ways of making a living using knowledge and skills that involve traditional crafts. It further extended traditional food preparation skills, folk songs and dances, proverbs, riddles, legend, fables and stories. Adding to that, the birth, death and funeral rituals, traditional games, hunting practices,

beliefs, and seasonal ceremonies, knowledge about flora and fauna, tools making skills are also part of their intangible cultural heritage.

From the findings, it noted that the local definitions of cultural heritage are linked to the UNESCO definition; hence the Westerns have influenced the locals. This means that there is a common understanding and interpretation of cultural heritage among the cultural heritage practitioners of the Oshikoto Region. The findings of this study are in agreement with Niglio (2014) who established that there is no universal definition of cultural heritage but each society defined it based on their social-cultural and economic settings. Moreover, it is noted that the results corresponded with the cultural value model. The findings suggested that participants defined cultural heritage based on the values they had associated with cultural heritage resources in their society such as social, economic, spiritual, artistic and historic and architectural just to mention a few. Based on the above, different responses from the participants and the document analysed formed up two sub-themes that can be used to define cultural heritage as presented in this section. The two sub-themes were “inherited legacy” and “tangible and intangible” cultural heritage.

4.3.2. Socio-economic significance of cultural heritage tourism and its impact on local communities' livelihood.

Cultural heritage tourism refers to travelling to experience the places, artefacts and activities that authentically represent the stories and people of the past and present, including cultural historic and natural resources (Ismail *et al.*, 2014). To explore how cultural heritage through cultural heritage tourism contributes to the social and economic development in the Oshikoto region, the researcher in-depth interviewed six (6) participants working in the cultural heritage tourism sector as curators, heritage sites officers and conservancy officers.

Therefore, under the main theme, socio-economic benefits of cultural tourism in the Oshikoto region, four sub-themes emerged from the collected data and are discussed in detail.

4.3.2.1. Employment creation

One of the economic roles of cultural heritage in the Oshikoto Region is employment creation. Cultural heritage tourism creates employment opportunities for the locals in different economical areas such as accommodation, catering and eateries, transportation, museums, cultural villages and cultural heritage sites. It contributes to the growth of the local economy, improves local communities' livelihoods by creating new job opportunities and as a means of income-generating activities, strengthens local identity, preserves local culture and history and promotes unity in diversity. In the Oshikoto region, the sector has created employment opportunities and locals are employed as curators, tour guides, drivers, cooks, heritage site officers and conservancy officers at museums, heritage sites, cultural villages, and conservancy and transport companies. When asked what the socio-economic benefits of cultural heritage tourism, participants had this to say to support the claim:

Participant C1 explained: *“Cultural tourism creates job opportunities for people in the region. People are recruited as cashiers, tour guides, cooks, curators and institutional workers”*.

Participant C3 shared the same sentiment and indicated that cultural heritage tourism creates jobs. She states *“that because of cultural tourism, people are recruited to work at heritage sites to help with the site and tour management. There are four (4) staff members in our cultural village and our salary comes from the fees paid by the tourists when they visited our place”*.

Also, during an in-depth interview, Participant HSO1 pointed out that *“cultural tourism employs the people directly as well as indirectly through craftwork selling, exhibitions and at places like museums where visits need to be attended by officials”*.

Participant HSO2 explained that *“cultural heritage contributes to the economic development of our country. When the tourists come to Namibia they pay a lot of money. The money is then used to recruit people to work at heritage sites, hotels and lodges. The money is also used to maintain the old buildings or build new infrastructure at the heritage sites”*.

Besides, during the document analysis, the annual reports for both museums, craft shops, heritage sites, community-based conservancy and culture village indicate that about 17 local people are employed at local museums, heritage sites, community-based conservancies, culture villages, crafts shops and curio shops on a part-time and full-time basis in the region. The Government of Namibia in the 4th Draft Namibia Arts, Culture and Heritage Policy for 2015 encourages the establishment of unique businesses such as crafts shops, curio shops, culture groups and art galleries organized towards cultural tourists to create employment opportunities in the country. All these allow the locals to share both their indigenous knowledge and talents with cultural tourists, while also earning some money for their efforts. Similarly, the goals of the recent MOEAC and MEFT (2020)'s National Strategy on Sustainable Heritage Tourism Development and Employment Creation Opportunities at Community Level, is to accelerate heritage tourism role for creating decent job at community level. Hence, Namibia with a high unemployment rate, starting small with these jobs is a bonus for anyone who is to be employed in the cultural heritage tourism industry.

The findings reflect that cultural heritage tourism contributes to job creation in a given community. Furthermore, the findings cemented the cultural values theory that established that cultural heritage assets such as heritage sites, museums and cultural villages have various values including economic value and can be a source of local and national income. In the same vein, the findings correlate with a culture-oriented economic development model that established that cultural heritage through creative and innovative activities can be a source of economic development. Furthermore, the findings are supported by those of Plzakova (2015)

and Sithole (2017) who found that cultural heritage tourism has many positive impacts including the creation of new jobs for the locals resulting in improved livelihood. Also, the study produced findings which corroborate with the findings of Macheka (2016) who stated that cultural tourism through heritage sites and more provides viable employment opportunities for the local, a positive move towards national economic sustainable development. Adding to this, the findings further confirmed the studies by the UNESCO report of 2012 which indicated that cultural heritage tourism sectors are the major creators of the worldwide employment opportunity. The findings further confirmed with some scholars (Hüncke and Koot, 2012, Saarinen, 2011 and Lapeyre, 2016) who conducted studies on the cultural heritage tourism in Namibia focusing on the indigenous ethnic minority communities in Namibia. The studies found that the hosting communities benefited from cultural heritage in terms of employment opportunity, empowerment and improved livelihood.

4.3.2.3. Income generation and contribution to the national GDP

Cultural heritage tourism generates income, improves the local economy and enriches the quality of life of the locals. Furthermore, the production of artefacts through crafting and handiwork can be a tool for cultural tourism attraction, leading to income generation and enhancing economic development in that given community.

Drawn from document analysis, financial and expenditure reports for both museums, craft shops, heritage sites, community-based conservancy and culture village indicated that they had generated income from entrance fees, accommodation service and selling of arts and crafts products. Following are some of the narratives from Participants (C1, HSO2, C2 and CN1):

During in-depth interviews, Participants C1 pointed out that “*When people use their culture as a tourist attraction, they earn an income through cultural activities that they demonstrate to*

visitors or through selling craftworks. In this way, families generate money that they can use to settle household bills, buy food and pay for medical services”.

Also, the view was echoed by Participant HS02 who explained that *“tourists pay money for meals, accommodation, entrance fees, transport fares and so forth when they travel. In other words, tourists leave some money in the region and surely in the country. This is how the region benefits”.*

Participant C2 pointed out that *“when the tourists come to the region to see cultural heritage centres such as museums, they bring in money that contributes to the regional economy”.*

Participants CN1 also shared the same view and communicated that *“when tourists visit the places like conservancies, national parks, historical places and museums in our region, they spend money on accommodation, traditional foods, entry fees, buying of crafts, watching the cultural performance, fuel and other transport. This generates income for the local businesses and their employees. So, the incomes generated are used to create more employment opportunities for the locals and to pay tax to the Government”.*

The findings of this study confirmed that cultural heritage through cultural heritage tourism plays a role in the socio-economic development of the region. The findings suggest that cultural heritage tourism as a sector plays a role by generating income that might contribute to the growth of the regional economy. The findings further imply that cultural heritage has a positive impact on the local community's livelihood. The sector creates a platform for local people at the community level such as craftsperson's and artists to generate income by selling the crafts products in curio and craft shops to the visiting tourists. The cultural heritage sector allows local people to generate income through live culture exhibitions at cultural villages, museums and conservancies. The hosting communities used money generated for everyday basic needs such as paying household bills, buying food and paying for medical services. Thus, the findings

of this study confirmed that cultural heritage tourism has a positive impact on local people's livelihood.

Also, as is indicated in section 4.3.2.1, the findings of this study provide support to the cultural values model that established that cultural heritage assets have economic values. The model suggests that cultural heritage contributes directly to economic development as cultural heritage assets such as heritage sites have economic value. One of the drivers of local economic development is a positive image of a place or a region, by identifying and adding value to one's cultural assets.

Glawion and Henschel (2007) pointed out that in Namibia, cultural heritage tourism can generate monetary income that can be used in road and infrastructure development, upgrading of education, installation of electricity and sanitary facilities, construction of clinics, shops and agricultural development. The findings agree with Macheke's (2019) who found that in Southern Africa, countries benefited from cultural tourism revenue, which goes to treasuries and in turn increased the national GDPs. Also, the findings broadly supported the work of Sithole (2016) who established that the cultural heritage sector provides income-earning opportunities for local communities across a range of sectors such as accommodation, transportation, entertainment. More so, cultural tourism generates new business opportunities, supports local business and contributes to foreign exchange earnings. Additionally, tourism supports infrastructural development for local communities and improves the quality of life for local communities. Anderson (2015) also has maintained that cultural heritage tourism is a tool of reducing poverty because it provides better opportunities and security to the poor at the local level, empowering them and boosting economic growth at all levels.

4.3.2.4 Learning of different cultures

Cultural heritage tourism involves the act of cultural tourists visiting a place to experience, discover and learn about a specific culture. It provides opportunities for travellers to learn about the way other hosts live, their society, customs and traditions. When asked about the socio-economic significance of cultural heritage tourism in the region, six participants pointed out learning of different cultures. With cultural heritage tourism, both the travellers and the host community get an opportunity to learn one another's culture. This is supported by the study Moswete *et al.* (2015) that established that the cultural interaction between hosts and guests can result in cultural understanding, learning one's culture and fostering peace and global understanding among people from different cultural backgrounds. For instance, the following participants explained:

Participant C1, a curator for 24 years, indicated that cultural tourism benefits both the cultural tourists and hosting communities socially as it is a platform to learn other people's cultures. The Participant explained: *“cultural tourism is travelling from one place to another to learn other people's cultures. Through cultural tourism, one can even learn a foreign language or other social practices. When tourists visit museums, the first thing they ask is how to greet in a vernacular language. We teach them and they teach us how to greet in their language too”*.

Similarly, Participant HSO2 narrated the following *“our cultural village is a place where you one can come and find all Namibian cultures in one roof. We exhibit all the Namibian tribes' culture. The locals and exhibitors have an advantage of learning about one's culture in the cultural village”*. This result supported Saarinen et al (2014) who described a cultural village as a specific attraction symbolizing the way of living of local people, hence the tourists and visitors can learn about the culture of the people and their past and present ways of living.

Participant C2 stated that *“I had undertaken numerous cultural exchanges nationally, and I had learnt a lot about other people's culture. Culture festivals are another way of learning about other people's culture. When I attend cultural festivals or ceremonies during the regional or cultural exchange, I learn a few aspects of other people's cultures”*.

Participant HSO1 also explained that as follows: *“I recently took a trip to Opuwo in the Kunene region. The reason for my trip was to observe and learn about the culture of the Himba community. I believe that my trip to Opuwo is one form of cultural tourism because it is not only when foreigners travel to another country but also when the locals themselves travel throughout their country. People in our country can also learn about other tribe's cultures.”*

Participant C3 narrated as follows *“when foreigners visit heritage sites, they would always ask questions concerning our way of doing things and way of life. “They asked about the food that we eat the language that the locals speak, our marriage systems, beliefs system and many more. One can always tell that most tourists are always eager to learn the local culture. In the same way, we also often ask tourists about their ways of life”*.

Participant CN1 also mentioned that *“as a community-based conservation officer, I have acquired new knowledge about other people's culture through cultural heritage tourism. When tourists come to our conservancy, they ask lots of questions about our culture. You can see those taking notes and even imitating us. We ask them questions about their culture too. At the end of the day, one learns two or three things about another's culture”*.

These findings suggested that cultural tourists' experience is the focal point of the cultural heritage tourism sector. Also, the findings suggest that cultural tourists travel to experience different cultures from theirs and acquire more knowledge about the hosting communities' social practices, traditional food, habits and spoken local language. Interestingly, cultural tourists also share information about their culture. The findings show that during the travel, there is a spill-over as hosting communities also happen to experience the tourist's culture

through observation, communication and by inquiring about their way of life. This cultural contact led to both the hosting communities and the cultural tourists learning each other's culture. The cultural exchange during the visits influences the experience of the tourists and that of the hosting communities. The findings confirmed the study by Plzakova (2016) who elaborated that cultural heritage tourism has a positive impact in the social sector, strengthening local identity and social cohesion and has an educational function. The study by Maneenetr and Tran (2014) pointed out that cultural heritage tourism provides opportunities for visitors to learn about another area's history and culture. Likewise, Sithole (2017) established cultural heritage tourism enhances the local standard of living and through cultural exchanges, it promotes cultural awareness, sympathy and admiration of other cultures. Based on the above, the researcher considers the findings to be in proving the cultural values model that established that cultural heritage has an educational and social value. Educational value can be described as the contribution that cultural heritage can make to the understanding of human practices while the social value that embraces the qualities for which a cultural place, artefacts or practices has become the focus of spiritual, political, national or other cultural sentiments (Rio Tinto, 2011).

4.3.2.5 Preservation of local culture and history

Cultural heritage tourism plays an important role in the preservation of local culture and histories. It provides opportunities for visitors to experience and learn about the culture and history of the area they are visiting. This is done whether by visiting attractions, historical or culturally relevant places or by taking part in cultural activities. This was suggested by four participants when asked to discuss the socio-economic status of cultural heritage tourism in the Oshikoto Region. On this issue, the following citations support this claim:

Participant C1 mentioned that: *“Because museums, cultural villages and heritage sites are always expecting the cultural tourists, the locals make sure that they exhibit their cultural artefacts in the museums, heritage sites and cultural villages. Also, if they do not have enough information about the exhibited objects, they go and research to get the information. Therefore, because of cultural heritage tourism culture and history is preserved”*.

Participant HSO2 commented that *“cultural heritage through cultural tourism encouraged local people to keep their cultural heritage alive because it has become the main cultural tourism attraction and bring in income generation”*.

Participant C3 pointed out as follows: *“cultural tourism generates money that is used for cultural heritage preservation. We use money that tourists pay at our museum to buy more objects for exhibition, to go and collect information about objects exhibited in our museum, to pay for the culture groups when performing for the artists and to pay for storytellers that we used during the events such as heritage week celebration. All these activities are meant to preserve our culture and history”*.

In the same way, Participant C2 pointed out that: *“as a curator, I am responsible for the collection and keeping a record of objects that depict our culture and history. Furthermore, I am responsible for conducting research on our cultural heritage and history. All these are stored in the museum for preservation purposes”*.

Furthermore, in her speech during the public announcement on Shark Island as a national heritage site on 12th March 2020 at Lüderitz, Honourable Councillor Brigitte Fredericks, Her Deputy Worship Mayor of Lüderitz commented that: *“Cultural heritage resources such as heritage sites are part of a process towards preserving national identity and memory for current and future generations”*.

The findings suggested that cultural heritage tourism plays a role in preserving local culture and history. Cultural heritage tourism products such as culture villages, museums and heritage

sites provide a means for keeping local tradition alive through exhibitions, storytelling, performances and research. Cultural heritage tourism activities generate funds for cultural heritage preservation. Maneenet and Tran (2014) add that cultural heritage tourism puts on the effort to promote the local identity, regional languages and minority cultures and focuses on the preservation of local culture. Hence, findings confirm Vargas-Hernandez (2012) who asserts that cultural heritage tourism is an instrument for the preservation of the culture of the hosting communities. The findings are consistent with that of Oluwatuyi and Ileri (2015) who established that cultural heritage tourism protects historic, cultural and natural resources in communities and encourages the locals to be better informed about their history and traditions which can be shared with cultural tourists. Cultural and historical sites such as monuments, gravesites and sacred places are being staged and commoditized as past experiences for religious, leisure and recreational activities. The ‘living history’ has become an important educational tool, and also an important part of contemporary leisure life for participants and spectators as well as educators and historians. Therefore, the study supports the findings by Carders, *et al.* (2018) who suggested that cultural heritage plays a vital role in the preservation of the memory, history and identity of many local communities’ overtimes; hence cultural heritage should be preserved and transmitted authentically for the future memory and identity of the next generation.

4.3.3 Socio-economic significance of cultural creative industries and its impact on local community livelihood.

This section aimed to address research questions under this main theme, the following sub-themes emerged: preserving culture and local identity, uniting people from different cultural backgrounds, employment opportunity, income generation, counselling and therapy and a tool for learning. The sub-themes are discussed in detail below.

4.3.3.1. Preserving local culture and identity

Local culture can be preserved in different ways including through cultural and creative activities such as cultural festivals, traditional ceremonies, performing arts, storytelling, craftsmanship, literature and visual arts. It is crucial to preserve the local culture because it keeps the community's identity. Celebration of cultural festivals and ceremonies provides locals with a communal sense of identity by creating a shared history. Furthermore, the celebration and expression of culture allow marginal cultural groups to preserve their culture, both as a collective group and as one part of an individual's identity, and to ensure its continuation from one generation to another. Culture needs to be shared to be preserved thus, local culture and identity are preserved through teaching children handicrafts, traditional songs and dances, telling stories and oral histories, art education including visual arts. To be kept alive, cultural heritage must remain relevant to culture and be regularly practised and learned within communities and between generations. Four of the participants in the Oshikoto Region applauded cultural and creative industries as it is one of the tools that can be used to preserve local culture through performing arts such as dancing and singing, crafts and literature. Following are citations from the participants supporting the statements:

During an in-depth interview with Participant AC2, a basket maker for thirteen years stated the following: *“I have taught my two daughters how to make baskets. Baskets are important in Aawambo homesteads. Baskets are used to carry things such as mahangu flour, beans, seeds, fruits and so on. They are also used to serve in food such as porridge. By teaching my daughters how to make the baskets, I have preserved culture because when they have their own houses, they may use them and this is a continuation of our traditions. This helps us to maintain their identity as Aawambo”*.

Participant AC4 shared the same sentiment and indicated that:

“Through basketry, one can preserve our traditions skills of making baskets. The knowledge and skills of making and decorating baskets are not written and if you stop making them one will forget. The knowledge is transferred from one person to another through a demonstration and spoken word. Demonstrating and telling the next person how to make a basket can be regarded as a means of transmitting our local culture”. Participant AC4 concurred with Yang *et al.* (2018) who posit that handicraft is a means of preserving and promoting cultural and artistic traditions as various techniques and skills of traditional crafts are transmitted from generation to generation as in many countries, the significant unique cultural heritage is retained in their handicrafts.

Adding to this, Participant AC1 stated that *“arts and crafts produced artefacts that are exhibited in museums. These artefacts depict the local culture and history. Thus, exhibiting them in a museum to be viewed by young generations is not only one way of preserving culture but another way of teaching them history”*.

Participant AC5 who has been in the cultural and creative industries for 17 years as culture performer and a culture group leader, stated that *“one can preserve culture through traditional songs and dances. As a dancer and a group leader, I have been teaching young people's culture through dance and singing. The lyrics of traditional songs also contained a message mostly in the form of proverbs. Also, through the proverbs, both adults and young ones are taught the richness of their mother tongue. This message aims to educate young people about our culture. Also, culture group members teach each other how to perform traditional dances and songs. The senior culture group members always teach the junior culture group members. Through the traditional songs and dances, culture is preserved and passed on from generation to generation”*

The results are in support with the 4th Draft Namibia Arts, Culture and Heritage Policy for 2015 highlighted that *“the artistic and heritage practices are about affirming identities,*

celebrating values and world views of local communities, helping them to make sense of their world, offering local alternatives to the values, beliefs and world views embedded in the creative products consumed daily because of globalised markets (p. 20)''.

The findings confirm that cultural artistic and heritage activities such as handicrafts and performing arts can be used as a tool for preserving and promoting local culture and identity as various techniques and skills of traditional crafts and dancing are transmitted from generation to generation. Furthermore, the findings is supporting the cultural values and culture-oriented economic development models as highlighted that cultural and creative industries have social values of preserving local cultures and identity. In the same line with the current research findings, a study by Hani, *et al.* (2012) stated that a cultural and creative industry is an engine of cultural identity that plays a crucial role in fostering cultural diversity. Additionally, the findings confirm what was also said by Ashworth (2013) that cultural heritage through creative and cultural industries enriches people's quality of life and contributes to the well-being, sense of history, belonging, identity and social cohesion. Ghazi and Geode (2018) elaborated that during cultural festivals and ceremonies, traditional dances, songs and costumes display a social and cultural identity which therefore reinforce the connections and shared values within a given community. Similarly, Black (2016) asserted that cultural festivals and traditional events contribute to the local community's social sustainability through enhancing indigenous knowledge and understanding, contributing to community localness and pride, the continuity of local culture and enabling a network of connectivity.

4.3.3.2. Ability to unite people

Cultural and creative industries have social values of tying and uniting people together. Social events and activities such as cultural festivals, art fairs, craftsmanship and theatres bring people together promoting unity in diversity, harmony and social cohesion. Cultural and creative

sectors promote social integration and establish a connection among individuals promoting a sense of belongingness. Four Participants in the current study indicated that cultural and creative industries can unite people through culture festivals, theatres, crafts and art projects.

Participant AC1 comments that *“cultural festivals and arts events bring people from different areas and promote peace and unity. When we used to have culture fair in the region, we all came together from the 11 constituencies in the region to celebrate”*.

Participant AC5 pointed out that *“arts events bring unity and it is a platform of establishing friendship”*.

Similarly, Participant AC2 indicated that *“I have and made friends with people that we are in the craft project. We have established strong bonds and have become families. We helped each other during bad and good times”*.

Participant AC6 mentioned that *“as cultural dancer for 17 years I have travelled to other regions for national cultural festivals, the event indirectly ties the regions together as all the 14 regions of Namibia come together for national cultural festivals and it is always easy to tell that people are united even though they are from different cultural backgrounds. Namibia has diverse cultures and culture is the glue that unites us together”*.

The findings above suggested that several cultural creative activities such as crafts, performing arts and art fairs and cultural festivals have a cultural value of social including the symbolic, spiritual and historic value of bringing people together from different backgrounds and display the local cultural significance through cultural performance, visual arts work and artefacts. The findings continue to stress that cultural creative activities help in uniting the people, promoting unity and peace in the society and the country at large. The findings are in agreement with Babu and Munjal (2015) who attested that cultural and creative industries such as cultural festivals bring people from diverse cultures together. Hence, it facilitates communal harmony and enables everyone to feel a sense of oneness. In this sense, the diverse cultures help bind

people to their communities, foster and reinforce group identity, and are central to the transmission of tradition. On the other hand, cultural festivals and events not only foster togetherness in cultural diversity but also foster coordination and cohesiveness among the organisers. Thus, the findings are accorded with the study by Sithole (2017) that showed that cultural heritage tourism connects people from different cultures creating cultural exchange through traditional arts and crafts, the performance of traditional dances, preserving the historical and natural sites, hence, local communities can uplift their spirits and values through festivals and events. Adding to that, these findings are in line with those obtained by Zhang, Fong, Li and Ly (2019) who established that locals attending those events not only show their supportive attitudes towards the events but also experience greater implications for identity formation in the community

4.3.3.3. Employment Creation

Cultural and creative industries include activities that have their origin in individual creativity, skill and talent. One of its socio-economic significance is the ability to create job opportunities for locals including allowing the locals to establish small businesses such as craft shops where they can be employed at the society level. It promotes self-employment, youth employment and provides employment opportunities for both men and women through handicrafts and craftsmanship activities such as basket making, beadworks, drawing and painting, pottery, sewing and fashion designing, folk dancing and singing, literature and poetry writing, saleswomen at crafts and curio shops. On this sub-theme, participants have this to say:

Participant AC1 stated: *“that employment opportunities can be created through creative activities such as baskets making, pottery, woodwork, traditional songs and dancing performance, drawing and painting”*.

Furthermore, Participant AC2 who has been making baskets for 13 years indicated crafts created employment for her. *“I have been a member of our craft project for 13 years and I felt like I am employed there”*.

In the same way, Participant AC5 stated the following:

“I am a performing artist and employed in the Ministry because of my talent. Also, there are lots of Namibians who are dancers, musicians, wood carvers, choreographers, and painters and are self-employed. They depend on this sector for income. Again several youths are doing well in the music industry and have created employment opportunities for themselves and others. Our region has also produced well-known artists such as The Dog, Tunakie, Omzoo and Ekanda to mention a few. Again, the theatre has created job opportunities for the locals as we have local dramas and films that are now playing on radio and TV produced by our local artists. Also, few Namibians are self-employed in sectors such as fashion design, leatherwork, patchwork, literature, film and arts”.

The study by the Ministry of Industrialization, Trade and SME Development’s Growth Strategy for Namibia’s Handicraft Industry and Associated Value Chain of 2019 indicates *that about 445 Namibians are part and full time employed in craft enterprises through Namibia in 2015*. In the National Development Plan 5 (NDP5) and Ministry of Education, Arts and Culture’s Strategic Plan of (2017/18-2021/22), the Government aimed to increase the number of the working population that is to be employed in the cultural and creative industries by 2020. Based on the above findings of this study are confirming that cultural and creative industries play a role in the economic development of the region. Furthermore, the findings confirmed the cultural values model that established that cultural and creative industries products have economic values since they contribute to the regional economy by generating new jobs and more income. Similarly, the findings confirmed the Culture-Oriented Economic Development Model that positioned culture at the centre of economic development by promoting the creative

economy. The findings indicated that culture contributes to the regional economy by generating new jobs by inspiring a more creative, innovative, entrepreneurial and artistic society. The above-mentioned findings are consistent with that of Summatavet and Raudsaar (2015) who found that the cultural and creative industry is relevant and beneficial in rural areas due to their high rate of self-employment through craft and art centres. Arts and craft centres serve as an economic development stimulus through arts and cultural activities promotion and development. Promotion and nurturing of local arts and crafts can yield various benefits for the local society. Moreover, the findings correlate with Gaur and Chapnerkar (2015) who posits that cultural and creative industries sectors such as cultural festivals and events establish a tremendous opportunity for small-scale business and generate employment for the local people such as the artists, decorators, transporters and many more. Thus, it presents the society with benefits such as social inclusiveness and rootedness, resilience, innovation, creativity and entrepreneurship in the use of local resources, skills and knowledge (Cruz, 2017).

4.3.3.4. Income generation and improved local community livelihood

Cultural and creative industries have economic value as they play a role in economic development. The sector is significant to economic growth and development because of its role in income generation, job creation and entrepreneurial opportunities resulting in improved local community livelihood. At the local level, the cultural and creative sectors generate income by selling arts and craft products such as woodworks, basketry, painting and drawing and music, through fashion design by selling traditional dresses, beadworks, traditional dances and songs, selling literature and books and by selling theatre products such as drama and comedy. The locals used the money they generated from the sector to pay for education, health services, buy food, and pay for water and electricity bills and other household needs. The following participants noted that:

Participant AC1 elaborates as follows: *“As a visual artist, I make a living from selling my artwork such as portraits and other drawings”*.

Participant AC6 explained: *“Our culture group receives invitations to perform at state and private events such as the independence celebration, opening of local lodges and hotels, visiting prominent people in the region and many more. At such events, our group is paid a performance fee that we later share or save for the group needs”*.

Similarly, drawing from the document analysis, the local crafts project’s financial and expenditure report of 2019 indicated that the project had generated an income of a fairly reasonable amount. Similarly, a financial report for a local craft shop, where local women bring their baskets to be sold to the tourists indicated that a comparatively large amount was generated and shared among the craft shop members. These findings were cemented by Participants AC2, AC3 and AC4 who indicated that the project has generated enough income and used that money for household expenditure such as paying for the water bill, transport fare to and from health facilities, buying foods, cosmetics and clothing. On this issue, the following citations support this claim:

Participant AC2 narrates as follows: *“I have been a member at this craft project for 16 years and I felt like I am employed there. I go to the project in the afternoon after I am finished with the household chores and cultivating during the rainy season. I am happy with the income that I am getting from selling the baskets. Today, I left a tractor ploughing four hectares in my field and I am paying it with the money I made from basket making. I used the money to buy seeds too. To me, this is a job opportunity like others. Again, this sector generates income easily without loss. We used local natural resources and we did not buy them. All we get is a full profit”*.

Participant AC3 explained: *“that for the past two years, I have been using the money I generated from selling my handcrafts to pay for my daughter's hostel fees at the Namibia University of Science and Technology”*.

Similarly, Participant AC4 detailed that *“I used the money I got from selling my baskets, bead's necklaces, earrings and bracelets to buy food, uniforms and stationeries for my children. I will be taking my two daughters to a local Secondary School and I have enough money left for their needs including paying for their hostel fees. This money is an income I generated from selling my baskets”*.

This study produced findings that corroborate the findings of a previous study by Lenao *et al.* (2015) and Saarinen (2016) that confirmed that crafts such as basket making are currently a source of income generation in Southern Africa. Furthermore, traditional basket production is one of the integral aspects of Southern African cultures. In addition, they coincide with the study by Yang, *et al.* (2018) which acknowledged that the cultural and creative industry through the handicraft sector and many more plays a crucial role in income generation and are being recognised globally as a means for poverty reduction.

4.3.3.5. Cultural and creative industries as a tool of counselling and therapy

Cultural and creative industries can be used as tools of counselling and therapy. This can be done through cultural and creative activities such as visual arts (sketching, drawing, carving, painting, sculpting, beading, sewing, basket making), music (chanting, singing, playing a musical instrument), writing and storytelling (writing poetry, songs, and stories), dancing, movement and drama (dancing, drama and theatre) and any other creative processes that foster deep personal growth and local community development. These activities improved the overall wellbeing of the person by contributing to the improved self-awareness and self-esteem, self-expression, enjoyment, and reduced stress and tension.

Furthermore, one can use the cultural and creative product's aesthetic quality to stimulate a positive attitude among people dealing with social issues. Moreover, cultural and creative industries activities such as festivals, craft projects and art fairs bring people together, strengthening relationships and stimulating a sense of belongingness among individuals, social integration and social unit. Such activities allow people to come together and help each other with social problems they are facing. Concerning this issue this is what the participants in the study said:

During an in-depth interview, Participant (AC6) explained: *“In our cultural groups, you will find people who are dealing with social issues from homes such as mistreatment, poverty and many more. Therefore, as a group leader, I talk to such them. Furthermore, when culture group members interact with others during dances and songs, the problem or issues disappear. Also, we motivate the group members to be caring and to look after one another. We encourage them to talk to each other if issues are raised and if not to talk to their teacher at school if there are learners”*.

Participant AC2, a craftswoman shared the same sentiments by saying the following that: *“in our project for basketry, there are members who are facing different problems. Therefore, we have agreed to share our problems, and discuss them among ourselves while we are busy making baskets. We also console each other through songs and dances”*.

Participant AC5, a performing artist, indicated that he usually goes and performs at the OVC Centre in his town. *“When I go there, the children will be singing and dancing, hence at the end of the day, they will have forgotten the difficult life they are living”*.

Moreover, Participant AC1, a visual artist for 16 years, indicated that during the visual art classes that he conducts with school learners, some of the learners expressed their feelings through art activities. *“You will find a learner drawing a picture of a child being beaten with a*

stick. This is an indication that this learner is expressing physical abuse, something she/he might be facing. Therefore, I talk to such learners and also refer them to the school counsellor for further investigation. People use drawing to express their feelings”.

The findings of this study reflect those of Constantini (2018) which established that the cultural and creative industry play crucial roles in the inclusive social development of communities. Cultural and creative industries improve people's lives by providing participatory creative activities that help to restore their well-being and increase their self-esteem, confidence and empowerment. Creative activities can also reduce anxiety and depression and aid social cohesion, education and personal development. Chibbora and Camacho (2011) explained that sketching, drawing, and painting can be used as a tool for counsellors as it allows learners to visually express and release their emotions as well as enhance overall health and well-being. People who have difficulty talking about embarrassing or traumatic life events such as family violence and abuse can express themselves through an artistic medium. Arts allows for the visual representation of thoughts, which may be difficult to express. Equally, the findings share the same viewpoint with the study on the role of arts and craft in Namibian primary schools by Peräkylä (2013) that confirmed that arts and craft lessons can be therapeutic and can release learners from academic pressure. Moreover, the findings further support the ideas by Constantini (2018) that established that arts and cultural activities do improve local people's lives by providing participatory creative activities that help to restore people's well-being and increase their self-esteem, confidence and empowerment, as well as reducing anxiety and depression, and aiding social cohesion, education and personal development.

4.3.3.6. Cultural and creative industries as a tool for teaching and learning

Cultural and creative industries have an educative value as they can be used as a tool for teaching and learning mainly through visual and performing arts. The cultural and creative

industry refers to activities that have their origins in individual creativity, skill and talent and have the potential for wealth and job creation through the generation and exploitation of intellectual property. It includes the skills and knowledge transfer in the arts and crafts sectors which allow artistic, craft and indigenous knowledge skills transmission and preservation. According to Latilla, Frattini and Petruzzelli (2019), the knowledge transferred includes but is not limited to the techniques, know-how, manual skills, history, traditions, skills and abilities that belong to the organisation's heritage and traditions and the skills and abilities learnt on the field. Arts and crafts products carry the history and tell the culture; therefore it is crucial in teaching Namibian history and culture. Similarly, elders are the custodian of the local culture and history, hence helping to educate learners through storytelling and oral history. Artists help in smoothing teaching and learning as they assist in developing teaching aids. Following citations support this claim:

Participant AC1 elaborated: *“Our craft shop used to be visited by school learners inquiring about craft and handicraft products that are showcased in the craft shop. When we asked them what they were going to use the information for, they would say they are doing school assignments”*.

Similarly, Participant AC3 explained: *“the other day, my granddaughter came home with homework to write an essay about the culture. I assisted her by telling her stories about our culture, what we used to wear, eat and how things used to be done in the past”*.

Participant AC5 reported that music can be used as a tool for teaching languages. *“I have a school project where I teach singing to the learners. During my lesson, I realized that learners have challenges with the pronunciation of English words. Therefore, I am now using music to teach them vocabulary and how to pronounce words using singing notes. Singings also help in remembering words and lessons learnt”*.

Coupled with this, Participant AC6 who is a teacher, culture group leader and culture performer indicate that: *“as a group leader and a teacher, I use both performing and visual arts in teaching. I ask learners to draw a picture and describe it in the context of the topic I am teaching. Also, sometimes I give them classwork and ask them to role play, dramatize or draw when they are giving feedback in class. We also sometimes use video as a visual teaching and learning aids”*.

Correspondingly, Participant AC1, a visual artist, explained: *“I had been approached by teachers in the region to assist with the development of visual teaching aids such as images because learners learn better when they see a visual image or writing as opposed to reading it in a text”*.

The 4th Draft Namibia Arts, Culture and Heritage Policy for 2015 acknowledged *arts as a medium of language enhancement, thus, encouraging artists and musicians to produce spoken word performances, literature and music in Namibian languages*.

Therefore, the present findings can be used to address Kūsnierēks (2016) claims that established that listening to songs is an exceptional way of learning about the culture of a specific country, as well as the language that is used in that cultural community. The findings also reported that the use of arts and craft in teaching and learning motivates learners to study the target language and also improved their linguistic competence. Also, this study produced results that corroborate the findings of the previous work by Petrikova and Vanova (2015) that suggested that cultural and creative industries through towns, cities and regions are areas where sharing of knowledge and experiences take place relatively free enabling effective skills transfer. These skills and knowledge are transferred through training, observations, listening, sharing experiences, sharing knowledge, working together and building relationships.

Furthermore, the findings support and uphold the findings by Džanic (2016) who indicated that songs are partly fun activities that serve as useful tools for learning the language. On the same

note, the findings are in agreement with Shayakhmetova, *et al.* (2017) who pointed out that songs are a substantial tool for teaching foreign languages as the usage of songs in language acquisition helps to learn vocabulary and grammar, improve spelling and listening skills. Thus, the findings agreed with the studies by Underberg-Goode (2014) which found that cultural heritage may provide opportunities for language recovery and allow for the reclaiming of cultural identity.

4.3.4 Challenges faced by the cultural heritage practitioners with development, promotion and preservation of the cultural heritage resources in the Oshikoto Region.

Under the theme of challenges faced with the preservation, promotion and development of cultural heritage in the Oshikoto Region, four sub-themes emerged from the data collected. The sub-themes are discussed in detail below.

4.3.4.1. Poor funding of the cultural heritage sector

Preservation and preservation of cultural heritage in Namibia present many challenges including poor funding of the sector. Namibia is facing a challenge of short supply of public and private funding for the cultural heritage sector, and this is hindering the cultural heritage preservation, promotion and development measures in the regions including the Oshikoto Region. Furthermore, the sector is placed at the Ministry of Education, Art and Culture, whereby teaching and learning (education) is regarded as the ministerial priority in contrast with arts and culture. This is reflected in public spending on these sectors. When asked about the challenges they are facing with the preservation, promotion and development of the cultural heritage sector in the region, participants expressed that the sector is facing a challenge of poor funding by the Government and private institutions. In this regard, this is what they had to say:

Participant AEO1 narrated: *“The Divisions of National Heritage and Culture Programme were not allocated budget for the previous financial two years (2017/2018 and 2018/2019 by Head Office. We couldn’t do much in the region because there is no operational budget and lots of the activities that we planned were cancelled. I don't know why arts and culture are not considered unimportant in Namibia if it has much potential when it has a great potential for economic development”*.

This was echoed by Participant C1 adding that: *“Since 2017, Arts and Culture Programmes were allocated insufficient budget and important projects such as Culture Festivals, Research on Cultural Heritage, School Culture Club for Development and Culture Exchange have been on for 3 years now”*.

Similarly, Participant, AC1 that: *“The sector is facing a challenge of poor funding. I am a visual artist and supposed to exhibit my artworks per quarter, but now I can’t because the region does not have financial resources to organise the exhibition events”*.

Participant AEO2 expressed the following: *“We are facing a challenge of lack of funding. Funding in terms of for us to carry out our activities, funds to advertise culture and arts in the region, funds to support the community to come up with activities that promote arts and culture, funds to develop and build infrastructures such as workshop, culture and craft centres where craft people can go and exhibit their products”*.

Private owned museums are also facing a challenge of lack of funding as they are not regarded as a priority area. According to Participants C2 stated that: *“This museum is managed by the town council and when allocating funds to the departments and institutions within, the museum receives a small budget that is not even enough to carry out planned activities”*. This observation supported by Participant C3 who also stated the following *“this museum is managed by the town council and it always underfunded”*.

In the Namibia Creative Industry Guide report for 2019/2020, Sam (2019) highlighted the challenges faced by cultural and creative industries as one of the cultural heritage sectors in Namibia. The cultural and creative sector in Namibia faces challenges of scarcity of funding and lack of skilled workers which is hindering its development. These findings are supported by records obtained during the document analysis. The researcher found that a minimal operational budget was allocated to the Sub-division of National Heritage and Culture Programmes and Sub-division of Arts Education and Training and in the Directorate of Education, Arts and Culture in the region. This resulted in the cancellation of planned activities aimed for promotion, preservation and development of arts and culture in the region. It should also be noted that the above-mentioned sub-divisions are mandated by the Government to develop and promote arts and culture for sustainable development.

Furthermore, the findings confirmed that of the previous study by Timothy and Nyaupane (2009) that illustrates that the evident challenge associated with cultural heritage preservation, promotion and management in the developing world is an endemic lack of funds. Coupled with this, the findings concur with the findings by Huibin *et al.* (2012) who stated that public funding for the protection and promotion of cultural heritage is in short supply in the developed world and is even scarcer in developing countries. Most governments are taken to be the primary custodian of the nation's heritage, but with the growing pressure to fulfil other public demands and insufficient resources, many governments faced significant challenges in their efforts to conserve and manage their cultural heritage assets (Jelincic *et al.*, 2017).

4.3.4.2. Lack of facilities and infrastructures

To preserve, promote and develop cultural heritage, one needs facilities and infrastructure. The Oshikoto region is facing a challenge of lack of supporting facilities and infrastructures such as recording studios, workshops, theatre and arts performing centres, craft centres, culture

centres, cultural villages and museums where they can host cultural heritage promotion activities such as arts festivals, talent shows, culture festivals and where they can preserve and showcase the cultural heritage materials existed in the region. The participants of this study expressed that the region is facing a challenge of lack of facilities and infrastructure. The following citation from the participants supports this claim:

Participant AEO2 expressed the following: *“We are facing a challenge of lack of funding. Funding in terms of for us to carry out our activities, funds to advertise culture and arts in the region, funds to support the community to come up with activities that promote arts and culture, funds to develop and build infrastructures such as workshop, culture and craft centres where craft people can go and exhibit their products”*.

Participant CGL1 argued that: *“There are no centres such as culture villages where we can lively exhibit the people’s culture in the region”*.

Similarly, Participant AC5 expressed: *“there is no single studio or performing centre in the region. I don't have a venue to teach learners music and I don't have music instruments to use. The government should bail us out”*.

These results reflect those of Yang, *et al.* (2018) who found that one of the obstacles for cultural heritage practitioners such as artisans and craftsmen who are mostly found in the rural areas is the lack of availability of basic infrastructures such as power supply, trading markets and many more. The results also support the study by Viljoen and Henama (2017) that asserts that in most rural areas in Africa, the cultural heritage sector is characterized by under-development or a total lack of infrastructure.

4.3.4.3. Lack of interest and participation by the locals in cultural heritage matters

Cultural heritage preservation, promotion and development depend on the interest of the local people because they are the custodians of local culture. The Region is facing a challenge of

lack of interest and participation by the locals when it comes to cultural heritage preservation, promotion and development. The locals are supposed to play a role of transmitting cultural heritage, identification of cultural heritage resources in the region and organization of regional cultural and art events where cultural heritage can be promoted.

Drawn from document analysis, visitors' records for museums, cultural villages, community-based conservancies and heritage sites reported that there are fewer nationals who visited such places compared to the foreigners. The following responses confirmed the findings:

Participant CO1 pointed out that: *“the region is facing a challenge of locals showing less interest in cultural heritage matters as they do with other issues. Last year our office organised annual awareness meetings and culture festivals in all constituencies in the region and both awareness meetings and culture festivals were poorly attended, with zero attendance in two constituencies even though these events were communicated to the public on time through radio, the Regional Councillor's office and through letters sent to individual's stakeholders”*.

This was echoed by Participant AEO2, the Arts extension officer who added: *“that they have also observed less interest by the locals on the arts activities in the region and only a few school learners are fully interested”*.

Participant HSOE supports by stating that: *“I observed poor participation by individual community member, schools and institutions in activities such as Namibia Heritage Week, culture festivals and heritage related social gatherings that are meant for cultural heritage development and promotion in the region”*.

Matching this, Participant AC4 admitted that: *“today's young generation has no interest in cultural heritage related matters and considered most cultural heritage activities as time-wasting and old fashioned”*.

These findings indicated that even though locals might understand the concept of cultural heritage, the sector is facing a challenge of lack of interest from the locals. Participants

indicated that lack of interest is rooted in many factors such as poor marketing, education, Christianity, westernization and acculturation. This also accords with the previous study by AbdelNaby (2017) which showed that there is a lack of local people's active participation in both cultural heritage promotion and preservation due to no interest. Furthermore, these findings are in line with those of Yang, *et al.* (2018) who observed that there is a growing trend of unwillingness for the young generation to enrol in cultural heritage fields of study or choose cultural heritage professions; instead, they prefer to work in other sectors with high salary.

4.3.4.4. Poor marketing and lack of marketplace for cultural heritage products

Cultural heritage resources such as craft and handicraft products play a role in attracting cultural tourists to the region, therefore, need to be marketed. Marketing is a tool for making products known to customers. The Oshikoto region faces a challenge of poor marketing and lack of marketplaces for cultural heritage products. On this issue, this is what the participants had to say:

Participant AC2 stated that: *“craftspeople in the region are facing a challenge of the absence of markets where we can go and sell our craft products such as basketry and beadwork”*.

Sharing the same view, Participant C1 also added that: *“in the region, there are no places where artists and craftsmen can go and sell their products, therefore, we had established small craft and curio shops at their museum but cannot cater for all of them in the region”*.

On the same point, Participant CO1 pointed out that: *“there is no marketing system for cultural heritage products in the region”*.

These findings are consistent with that of Rotich (2012) who found that globally there is a lack of a marketplace for cultural heritage products, the effective marketing and promotion of these products is a challenge as widespread marketing skills are absent. Cultural heritage marketing is a joint effort to make the cultural heritage consumers aware of cultural heritage resources available and help to build its popularity and appeal. Therefore, different mediums such as

media, posters at airports and video and short films in the national airline should be used to market the national heritage resources and to attract cultural heritage tourists (Ipara, 2000).

4.3.4.5. Poor documentation of cultural heritage in the region

Poor documentation and limited research on cultural heritage resources are hindering the preservation, promotion and development of the cultural heritage it attributes to lack of information needed in the process. The local people with relevant stakeholders need to assist with the identification of such resources and assess their cultural values and significance. Hence, four participants revealed that one of the challenges faced by the region with regards to the preservation, promotion and development of cultural heritage is poor documentation of all aspects of cultural heritage in the region.

For instance, Participant CGL2 clarified that: *“there is no written document about cultural heritage resources found in the region”*.

Besides, the view was echoed by another Participant CGL5 who explained that: *“cultural heritage practices, indigenous knowledge systems and events such as rituals, new harvest ceremonies, child naming ceremonies and many more are disappearing and gradually getting extinct in the region due to lack of documentation and not taught at school”*.

This is in support with Participant AC6 who emphasised that: *“because of lack of documentation of cultural heritage resources such as cultural artistic and craftsmanship skills, which are intangible cultural heritage, elders are ageing and forgetting traditional artistic skills and techniques resulting in no skills left to transfer to the young generations”*.

Moreover, Participant C01 highlighted that: *“indigenous knowledge systems related to traditional healing and agricultural techniques are disappearing because they are not documented, thus, there is nothing left to retain and to build on”*.

These findings are in support of the study by AbdelNaby (2017) who pointed out poor documentation of cultural heritage resources as one of the major problems facing the cultural heritage sector. Cultural heritage resources such as built heritage are not registered while intangible cultural heritage such as rituals, songs and dances, traditional knowledge systems are also not documented or recorded and only preserved in the memory of the old generation. The findings are further in agreement with Gwenzi, *et al.* (2015) who warns that because of lack of systematic documentation and coordinated research to investigate fragile intangible cultural heritage, indigenous knowledge systems are under a threat of disappearance. In much the same way, these results are in line with those of Underberg- Goode (2014) who called for institutions responsible for cultural heritage to conduct research and document all the cultural heritage resources that are facing extinction.

3.3.5. Strategies to develop promote and preserve cultural heritage resources in the Oshikoto region.

As outlined in all chapters, the purpose of this study was to explore the role of cultural heritage towards socio-economic development in the Oshikoto Region of Namibia. It is therefore against this backdrop that the researcher found it crucial to explore what could be done to preserve, develop and promote cultural heritage in the Oshikoto Region. According to Prompayuk and Chairattananon (2016), preservation and development of cultural heritage resources are crucial because of the following reasons: preservation of cultural heritage maintains physical evidence history and transfers value knowledge and skills of the ancestors; cultural heritage preservation can support the interaction among the environment; people and community activities; the preservation will retain local artefacts and local artisan among the stream of local development and the preservation and development is a benefit to the community in ways, by saving a cost for new building and by attracting cultural tourist who

can be a source of local economic generation. Therefore, the local community should be encouraged to be at the centre of cultural heritage preservation. Besides, local communities must be empowered to be able to recognise the cultural values and potentials for the cultural heritage resources available in their surroundings and come up with the preservation, development and promotion measures to be implemented locally. Cultural heritage is socially constructed. Thus, the preservation, promotion and development of cultural heritage education programs should be based on what particular people at specific points in time think is worth preserving in a specific context. Considering that, cultural heritage management and the establishment of preservation policies demand the participation of various actors, institutional and social, working in a regime of collective and multidisciplinary construction. Hence, to preserve, develop and promote cultural heritage in the Oshikoto region participants recommended the following strategies:

4.3.5.1. Documentation and research

Documentation is a continuous process that qualifies the monitoring, maintenance and understanding needed for conservation by the supply of appropriate and timely information. Documentation is both the product and action of meeting the information needs of heritage preservation and promotion. Documentation of cultural heritage includes the capturing of information regarding monuments, buildings, and sites, including their physical characteristics, history, and problems as well as the process of organizing, interpreting, and managing that information. It enables the preservation of cultural heritage resources both physical and cultural objects, places with historical and intangible cultural heritage. Importantly, documentation of cultural heritage resources enables us to understand and preserve the culture, history, and so the memory of the cultural environment, the context, that produced and used that object. Furthermore, the information acquired can be presented to the general public to promote

understanding and appreciation for the early culture to which the artefacts belong. It makes available a range of tangible and intangible resources, such as metric, narrative, thematic and societal records of cultural heritage. The cultural, historic, and natural resources of a community are valuable and often irreplaceable. The historic and cultural assets are important for tourism, and it is essential to protect them for the long term. The documentation and preservation of traditions are important in telling the local story. Following is the citation for the participants that recommended for continuously documentation and research:

Participant C1 made the following call: *“government officials spearheading arts and culture programmes should conduct intensive research and documentation of cultural heritage resources in the region and produce booklets and posters that would include a brief introduction, photos and descriptions of every item. These materials can be used in schools and museums.*

Participant CO1 explained that: *“cultural heritage is fragile, and cultural products such as festivals and events, indigenous knowledge systems and social practices must be researched upon and documented properly so that they could be preserved for future generations”.*

Participant AEO2 suggested the following: *“The officials working in the arts and culture sector need to document everything about cultural heritage in the region and come up with a database”.*

The 4th Draft Namibia Arts, Culture and Heritage Policy for 2015 advocates for the custodian Ministry to undertake research on cultural heritage and keep records per UNESCO's Framework and heritage policy (p.33). Furthermore, the same Policy calls for ongoing research to record the customs, rituals, beliefs, ethics and values of Namibia's diverse communities.

The findings are consistent with the data obtained in AbdelNaby (2017) who called for the documentation of cultural heritage resources such as built heritage and intangible cultural heritage. Similarly, these findings are in line with those of Underberg-Goode (2014) who called

for institutions responsible for cultural heritage to conduct research and document all the cultural heritage resources that are facing extinction.

4.3.5.2. Stakeholders collaboration and establishment of culture committee in the region

To promote, develop and preserve cultural heritage in the Oshikoto Region of Namibia, participants call for the stakeholder's collaboration and the establishment of culture committees at both constituencies and regional levels. According to Lusetyawati (2018, collaboration is better than working alone and building partnership is essential for the development of the local cultural heritage sector. Cultural heritage stakeholders play a role in preservation, management, development and promotions at levels in a community. Furthermore, the stakeholders can play a role in cultural heritage resources identification in their surroundings and teaching the young ones about the local cultural practices. Hence, participants called for collaboration between cultural heritage stakeholders and suggested the establishment of a regional culture committee to coordinate cultural heritage activities in the region. The following responses confirmed the findings:

Participant C01 indicated that: *“there is a need for the establishment of a regional culture committee consisting of stakeholders from all the constituencies in the region to manage cultural heritage resources, coordinate and integrate cultural activities and events in the region. The regional culture committee should be formed by the representative from the already existing constituencies’ culture committee”*.

The suggestion was supported by Participant CGL4 who indicated that: *“they have established constituency culture committees to spearhead the cultural activities and mobilise resources in the constituency and the committees are doing better, thus it will be good if the committee is extended to the regional level”*.

Similarly, the suggestion was supported by Participant CN1 who calls for Ministerial collaboration and calls for the Ministries that are dealing with cultural heritage to work together. *The Ministry of Education, Arts and Culture together with the Ministry of Environment and Tourism should work together to educate people on how to promote cultural heritage and mainly to promote tourism in their area through various platforms”.*

The findings are consistent with those of Chong and Balasingam (2019) who stated that there must be a local community and stakeholder’s involvement to ensure successful cultural heritage preservation and management. Furthermore, these findings are in accordance with the studies done by Snowball and Courtney (2010) who suggested that collaboration between relevant stakeholders such as local government, private enterprises, the cultural heritage industry and the surrounding community should be in place for possible effective cultural heritage preservation, promotion and development. Consequently, Viljoen and Henama (2017) supported inclusivity and maintained that with the cultural heritage sector, inter-sectoral collaboration and partnership are of utmost importance in promotion and development. Furthermore, these findings supported Moswete, *et al.* (2016) who called for urgent stakeholder collaboration to reduce the loss of human dignity and cultural heritage destruction.

4.3.5.3. Hosting of cultural events

Culture festivals and events are mainly organized to promote local cultural products, support cultural heritage tourism activities and raise awareness. Cultural festivals are regarded as a part of intangible cultural heritage with cultural values and should be passed on to future generations in their original forms by conserving their traditional characteristics. Cultural heritage festivals contribute to the socio-economic development of a given society, creating employment for the organisers, generating income for the exhibitors and performers while promoting unity in diversity enhancing social cohesion and harmony. Government, Traditional

Authorities, and stakeholders in cultural heritage industries should be encouraged to host culture festivals and events such as cattle shows, heritage week, and art fairs in the region. In this regard, this is what the participants had to say:

During the focus group discussion Participant C1, a curator at a local museum made the following call: *“The community, museums, traditional authority and the ministry should come up with the events and invite children to attend so that the future generations are taught our culture at those events”*.

Again, during the same focus group discussion, Participant AEO2 added: *“Cultural festivals must be conducted for the young generation to get exposed and learn. Also, local artists and craftsmen must be allowed to exhibit their products during such cultural, arts festivals and expos. Also, the Government should allocate money to fund these activities and the community should also come together to mobilise resources”*.

Adding to this, Participant HSO2 suggested that: *“All stakeholders should host communal cultural activities. Furthermore, there is a need for the establishment of cultural villages in the region where people can conduct cultural festivals and exhibitions. These activities should be used as a platform for promoting and preserving culture. The live exhibition, cultural performance, exhibition of cultural artefacts to educate the young about their culture must be the key activities at such events”*.

On that note, Participant CGL2 encouraged the *local community to partake in the organisation of cultural events to impact and restore the community's sense of ownership”*.

Participant AC6 explained: *“At school, we host the culture festival (sic). During the festival, we invite local elders to come and teach our learners traditional life skills, tell those stories about Namibian history, demonstrate the traditional chores and explain to them traditional artefacts we have at our school corner museum. Culture festivals can be a means to preserve culture”*.

Identically, the 4th Draft Namibia Arts, Culture and Heritage Policy for 2015 calls for “*the government of Namibia to encourage all schools to host annual festivals in at least one of the following areas namely: music, dance or theatre, exhibition in visual arts and to encourage participation in these by the learners. On the other hand, it calls for the establishment of cultural villages for educational and touristic purposes, by constructing traditional homes where people can learn and be entertained about a specific group and the main aspects of their culture (p.41)*”.

These findings matched those of the previous study by Shimray (2019) who pointed out that cultural festivals have the potential to fascinate, exhibit cultural traditions and educate the general public about the rich culture and also at the same time raise the economic impact on the community. On the same issue, Saarinen, *et al.* (2014) pointed out that cultural events can be used as tools to promote and facilitate cultural heritage tourism in the region. All traditional events comprising the local community participation and the public are potentially suitable for staging a festival and attracting tourists and preserving the authenticity of local culture. Furthermore, the findings are in agreement with Underberg-Goode (2014) who established that cultural heritage resources such as crafts, cultural events and festivals, foodways and arts can be used in cultural heritage industry promotion and development.

4.3.5.4. Establishment of the cultural village in the region

Cultural villages are established to be the means of cultural information centres in the community that stage living culture exhibitions, accommodation, artefacts exhibition, curio shops and other related cultural services. Furthermore, cultural villages promote community-based cultural tourism, resulting in job creation and income generation at the local level.

Participant AC1 stated as follows: “*Cultural heritage in the region will develop when more cultural villages, culture and arts centres are created in the region because these will be a*

marketplace where local community members including artists can market and sell their products. They can also conduct the culture and art fairs at such centres”.

Participant HSO2 explained that a cultural village is a suitable place where culture can be preserved; therefore, there is a need to establish more in the region. The participant narrated as follows: *“our cultural village is an open-air museum where we exhibit the history, lifestyle, culture and talent of the Namibian tribal communities. We also have constructed traditional homesteads of Namibia's ethnic groups and it holds cultural festivals and events there. There is a curio shop where we display the local craft products. In a nutshell, our cultural village is a place where you can come and find all Namibian cultures under one roof. All the Namibian cultures are being preserved there. Therefore, we need to build such a centre in all regions of the country”.*

Participant HSO1 calls for the establishment of more cultural villages in the region. *“Cultural heritage can be preserved and promoted through the establishment of more cultural villages in the region. A cultural village can be a venue where regional culture festivals are being hosted and this would be a suitable place because young one will learn more on the exhibited cultural products there”.*

The findings above support and uphold the study by Boonzaaier and Wel (2018) stated that cultural villages are usually reconstructed traditional homesteads with the specific purpose to attract, entertain and preserve local culture. Cultural villages have also been characterized as an essentiality in the sense that they present the indigenous cultures as static and unchanged

4.3.5.5. Establishment of cultural heritage routes in the region

The Oshikoto region has numerous cultural heritage resources which have a potential for cultural heritage tourism attraction. These are the traditional homesteads and their vernacular

architecture, artefacts such as traditional tools, weapons, utensils, costumes and ornaments, folklore (folk songs, folk dances, myths, legends and stories) historical and cultural places (such as the salt pan, sacred sites, gravesites of the Kings and other loyal members), Onandjokwe Medical museum, Nakambale museum, Namutoni Museum, Helvi Kondombolo Cultural Village, Bushmen Culture Village, King Nehale Conservancy, Omandongo Missionaries National Heritage Sites, Otjikoto Lake National Heritage Site, Tsumeb Museum Amatuni lyOmanenge Battlefield National Heritage Site, ethnomedicine, Indigenous Knowledge system including the knowledge of the universe, crafts and curio shops, traditional food and foodways. To develop and promote cultural heritage tourism, as well as to preserve cultural heritage resources in the region, the Ministry of Education, Arts and Culture, Ministry of Environment and Tourism, National Heritage Council of Namibia, and all relevant Stakeholders are required to come up with collaborative approaches including cultural tourism routes and local cultural activities to attract more cultural tourists to the region. When asked what could be done to preserve, promote and develop cultural heritage and specifically cultural heritage tourism in the Oshikoto Region of Namibia, four of the participants recommended the establishment of cultural heritage routes in the region. In this regard, this is what the participants had to say:

Participant HSO2, a Heritage Site Officer, explained: *“Oshikoto Region has a lot of cultural heritage resources that can be connected to establish the heritage route. Such connections might establish a strong network among people in the heritage sector”*.

Sharing the same view, Participant CO1 explained as follow: *“The region has to promote all cultural heritage assets together; therefore, we need to establish cultural heritage trails in the region. The region can come together and come up with a strategic approach such as a cultural trail, where all these assets are connected so that we can have successful cultural tourism in the region. This would even make marketing easy”*. The citation above complements the earlier

findings by Shimray (2019) who explained that a cultural heritage trail is another way to engage the public in highlighting cultural heritage in a customer-friendly and interactive way. With cultural heritage trails, different routes are linked with significant cultural heritage assets of a particular heritage area. The cultural heritage trail can increase awareness of the local heritage and encourage an interest in conservation; endorse the area's history to visitors; openly recognize important conservation activity and offer a ready-made entertaining or educational trip.

Furthermore, Participant CN1, a Conservancy Officer at local conservancy centre explained:

“Our conservancy is close to a National Park that attracts many tourists. On the other side, it is close to the traditional homestead, mahungu fields. Furthermore, the conservancy is close to the main road that connects Tsumeb, Omuthiya, Ondangwa, Oshakati, Eenhana and Outapi and all the towns I mentioned have tourism attraction facilities. So I am suggesting for us to come together and plan on how we are going to refer the tourists to one another. We need to develop a map or route map that we can use”.

Participant C1, a curator at a local museum answered: *“We have lots of heritage sites and cultural practices such as festivals, songs and dances which represent our communities. We also have museums and a cultural village. For the promotion of all of these cultural heritage elements in the region, we need to come up with a map of a cultural trail that we can use to guide the tourists”.*

Snowball and Courtney (2010) described cultural routes as a strategy that links up less well known, often rural, tourist attractions to market them more effectively under a unified theme and improve the management and conservation of cultural heritage assets. Hence, the findings are in agreement with the study by Maneenet and Tran (2014) which posited that cultural heritage routes are established to protect and document smaller heritage sites, often of mainly local significance, dispersing visitor spending towards less developed areas, attracting more

visitors by increasing the appeal of the sites through collective marketing, increasing length of stay and overall spending and increasing the sustainability of tourism products.

Moreover, the findings are in support of the study by Underberg-Goode (2014) who found that the establishment of cultural heritage routes catalysts the promotion and development of cultural heritage because routes can attract more cultural tourists to a particular area and encourage collaboration and partnership formation between relevant stakeholders in the region. The cultural heritage routes and clustering of attractions have the potential to attract more cultural heritage tourism to that specific region and clustering of such attractions through cultural heritage routes development helps encourage collaboration and partnership formation among the local area. Furthermore, this is also acknowledged by Du Cros and McKercher (2015) who argues that cultural routes are marketable types of assets for tourism and are interactive, dynamic, and evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage. Similarly, the findings are in support of Snowball and Courtney (2010) study that suggested that a potential solution for cultural heritage preservation is adopting cultural heritage routes and marketing them as a package. Thus, the establishment of cultural heritage routes as a means to both protect cultural heritage resources and attraction for cultural heritage tourists may be a well-established local economic development strategy.

4.3.5.6. Usage of ICT as a cultural heritage marketing tool

Usage of Information Communication Technologies (ICTs) as a cultural heritage marketing tool might play a role in cultural heritage preservation, development and promotion as it allows cultural heritage products consumers to access them anywhere at any time. For this study, the term ICTs refers to an umbrella that includes a variety of digital communication tools, devices and technologies as well as the various services and applications associated with them

(Hausmann & Weuster, 2018). According to Valcic and Domsic (2011) cultural heritage has been dependent on ICTs for promotion, distribution and delivery of cultural heritage products and services. It has also been used as a tool for communication between suppliers and consumers. During the in-depth interviews, seven participants pointed out that there is a need for intensive marketing of cultural heritage resources in Namibia and abroad. The participants recommended for ICTs to be used as a means for cultural heritage marketing by using digital content such as short video clips and audios, the digital image of artefacts and cultural heritage sites to be shared on social media such as Facebook, WhatsApp and institutional websites. The following citations from the participants support this claim:

Participant C1 stated: *“the museum in the region needs to start using social media to market the objects that we are exhibiting in our museum and to attract more tourists. Our exhibition is very special because it can only be found in our museum but the problem is that the museum is not well known”*.

“The customers that we would want to visit us are not only from Oshikoto or Namibia. We also need to attract international tourists. Therefore, our museums, cultural villages and heritage sites need to create websites with all the information. To make it attractive they also need to add pictures. They say the picture speaks louder than the word (Participant HSO2)”.

Similarly, Participant AEO1 suggested for the cultural heritage places in the region to have websites and Facebook pages where they can apply pictures of their products. *“Museums, heritage places, arts and crafts shops need to develop websites and create Facebook and WhatsApp pages. Then they can share information on what services they offer or what products they sell. It is always good for such information to be accompanied by either a short video or picture”*.

Participant AC2 explained: *“Our basketwork products are only known by our friends and people from our villages. I think we need to come up with a WhatsApp group or a Facebook*

page where we can market our products. The problem is we are a bit old and need a young person to assist us”.

Participant CO1 calls for the Region to come up with a marketing approach. *“All the cultural heritage stakeholders in the region need to come together and come up with a marketing approach that includes the integration of ICT because it is not an individual responsibility. Nowadays everything is digitized and we need to do the same”.*

Furthermore, Participant CGL3 call for the collaboration for the Ministry of Information, Ministry of Education, Arts and Culture and the Ministry of Works to work together in cultural heritage marketing. *“The Ministry of Education, Arts and Culture, Ministry of Information, Communication and Technology and that of Works and Transport should work together and assist with marketing of cultural heritage products through social media and airlines so that our Namibian cultural heritage can be known to the world and attract more customers”.*

On the same note, Participant CN1 suggested that: *“Ministry of Education, Arts and Culture and Ministry of Environment and Tourism should make use of social media such as Facebook, billboards, Instagram and WhatsApp groups to share to the local people and international tourists of what cultural and natural heritage resources do we have in Namibia and to attract the tourist”.*

Equally, The National Policy on Tourism for Namibia for 2008 calls for *“the aggressive promotion of the attractions of Namibia’s varied cultures and heritage as part of the Namibian tourism product.* It emphasized that Namibia is blessed with a rich and diverse cultural and traditional heritage of artists ranging from storytellers, poets, musicians and traditional dancers amongst others. There is also the important and forgotten Namibian traditional cuisine which has great potential to add to the Namibian tourism product. Namibia's distinctive and varied culture will undoubtedly increase the 'sense of place' that contributes to its uniqueness. Visitors will be encouraged to be involved and experience aspects of local cultures especially those

related to graphic and performing arts. The MET will work closely with the National Monuments Council and the NTB to put cultural and historical issues in tourism planning and marketing (p.28)".

This study produced findings that corroborate the findings of the previous work by Ipara (2000) who pointed out that intensive promotion and marketing strategies for cultural heritage industries must be implemented with the view of diversification and enhancement of cultural value and attraction found in the area. Hence, according to Snowball and Courtney (2010), effective and successful promotional practices are the mechanisms that ensure or create a stable cultural heritage tourist demand while meeting and not overburdening the current cultural heritage resource supply. Furthermore, the findings confirm the study by Lapeyre (2016) who suggested that effective marketing of cultural heritage resources such as culture villages and interactive websites may increase the number of cultural heritage visitations to the region.

4.3.5.7. Allocation of sufficient funds to culture-related activities and projects

Preservation, development and promotion of cultural heritage sectors required sufficient financial resources. In this study, section 4.3.4.1., shed light on poor funding of the cultural heritage sector in the Region as one of the constraints facing the sector. Cultural heritage funding remains one of the main burning issues not only because of the high costs of its renovation but also due to investments required for its protection and maintenance (Jelincic *et al*, 2017). When asked what should be done to preserve, develop and promote the cultural heritage sector in Namibia, and that of the Oshikoto Region, seven participants appealed for allocation of sufficient funds to cultural heritage-related activities and projects in the region and national level. For instance, the following participants explained:

Participant CO1 suggested that: *“Government needs to allocate enough budget to Arts and Culture Divisions in the region so that we can revive the suspended projects such as Culture*

and Arts Festivals, School Culture for Development and culture exchange that are cancelled because of the financial constraints”.

Participant AC5 pointed out as follows: *“the government is not supporting the cultural heritage sector. There are no funds that artists can apply to develop their arts or craft business. This is killing the sector; I want the government to start allocating finances to this sector”.*

Participant AEO1 explained: *“to preserve, promote and develop culture and arts in Namibia, we need a budget. We need a budget to support or pay local artists when performing at the state organised arts and culture events. We need a budget to pay for the marketing of events crafts products etc.”*

Participants AC1 pointed: *“Out that there is a need for the government to prioritise the funding of cultural heritage activities, mainly the cultural heritage tourism and cultural and creative industries because they are possible tools for job creation and revenue generation.*

Similarly, Participant CGL2 made the following call: *“Ministries of Industrialisation, Trade and SME Development and that of Education, Arts and Culture should provide financial support in the form of grants, bursaries, study loans and start-up loans for those who want to start craft shops, curio shops or any businesses selling cultural heritage products.*

Hence, Participant AC6 calls for the Public and Private Partnership in cultural heritage sector funding: *“Cultural heritage sector funding is not sole responsibility for the Government. Therefore, I am requesting for the Government, Non-Governmental Organisations (NGOs) and the private sector to allocate funds and sponsor cultural heritage activities in the region such as cultural festivals.*

The findings provide further support to the study conducted by Huibin, *et al.* (2012) that suggested that to relieve this financial strain, monetary support for the cultural heritage sector, state funding must be intensified. Furthermore, various sources should be sought from cultural entrepreneurs, the public, spin-offs and supplementary sources, cultural festivals, private

sector, supporting affiliates and the like. Furthermore, the findings are in support with the study by Jelincic *et al* (2017) that established that because of the scarcity of funds in most governments. Public-Private Partnership can be seen as a new alternative way of cultural heritage financing since it provides a new alternative way of source of capital for culture coming from the private sector and it provides certainty that the cultural heritage asset will retain its intrinsic values due to the involvement of the public sector.

4.3.5.8. Conducting of cultural heritage awareness campaigns

Informing the people about the value of cultural heritage and the promotion of cultural heritage can be done in different ways such as conducting awareness campaigns. The awareness campaign can be an imperative tool of cultural heritage preservation, development, and promotion for cultural heritage. When asked what should be done to promote cultural heritage in the Oshikoto Region, participants suggested hosting public awareness campaigns.

Drawing from the focus group discussion, Participant AEO2 stated that: *“awareness campaigns should be conducted in the region to enlighten the locals about the social and economic benefits of cultural heritage resources in the region”*.

In the same focus group discussion, Participant CO1 suggested as follow:

“To promote and encourage the preservation of cultural heritage in the Oshikoto Region, we need to conduct more awareness meetings at schools and the councillor's offices. Also, as culture officers in the region, we need to conduct workshops with teachers, go to the radio and even print lots of information pamphlets. This is to complement the Heritage Week that we conduct as a public awareness event in September annually. The only constraint that is hindering us to do so is the lack of funds but people need to be informed about the importance of culture”.

Participant CGL3 added that: *“awareness should also be raised in the region to promote the importance of cultural heritage resources preservation and protection in the region. You will find someone buying a field that is considered sacred and that person does not care about its cultural significance”*.

Similarly, Participant CGL1 emphasized that: *“traditional authorities and traditional leaders must be included in the awareness campaign since there are the custodian of culture and it’s their responsibility to educate their people about the importance of culture”*.

Participant AC6, a teacher and culture performer suggested that: *“each school should have a culture club where learners can share various topics on the cultural heritage of our country. The school culture club should also be encouraged to conduct awareness events such as cultural festivals, culture fun days and Mr or Miss Culture. This will be a good opportunity to raise awareness of a large group of learners”*.

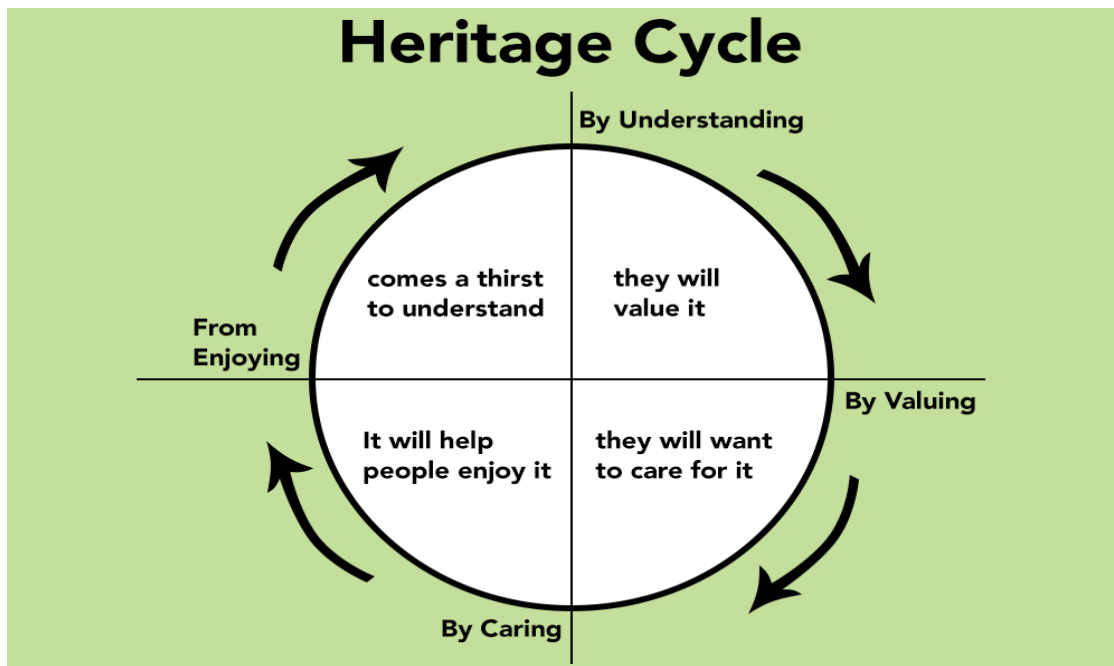
Participant HSO2 made the following request:

“The government should raise awareness and educate local people about the importance of cultural heritage resources and how it will benefit them or their country economically. People are not interested in cultural heritage matters because they might not understand its benefits”.

The findings seem to be consistent with other research such as one by Ipara (2000) which suggested that it is vital to enhance cultural heritage preservation awareness among the locals through public heritage education, workshops, seminars, public rallies, and training to arouse public consciousness about the importance of cultural heritage resources preservation, hence this might revive the local people interest and commitment of cultural heritage preservation.

Furthermore, the findings are further in agreement with Rouhi (2017) who emphasized the importance of cultural heritage awareness as it results in valuing cultural heritage. Rouhi (2017) employed a *heritage cycle* as proposed by Simon Thurley to explain the importance of cultural heritage awareness. The heritage cycle follows:

Figure 4.1: Heritage Cycle



Source: Adopted from Simon Thurley, 2005)

As indicated in Figure 4:1, the Heritage cycle suggested that people need to be informed about cultural heritage to understand it, by understanding they will value it, by valuing it, they will want to care for it, by caring, it will help them to enjoy it and by enjoying it, there will be a thirst to understanding more. Equally, the findings are in line with those of Kisusi and Masele (2019) who established that cultural heritage awareness campaign should be conducted for the local public because it enhances knowledge on cultural heritage resources and their value, accessibility to such assets, cooperation among stakeholders and improve the ethics of cultural heritage preservation and management.

4.3.5.9. Inclusion of cultural heritage in schools and tertiary institutions curriculum

To promote cultural heritage in Namibia, participants recommended the inclusion of cultural heritage contents in schools and tertiary institutions curriculums to foster a holistic awareness of cultural heritage significance through the educational curriculum at both basic and tertiary

education levels. Education can be a key approach for transferring society's knowledge, morals, ethics, values, principles and beliefs. Therefore, cultural heritage contents should be incorporated in school education at an early stage so that learners feel concerned about the promotion and preservation of cultural heritage. In support of that, participants have this to say: Participant CO1 requested: *“for the strengthening of heritage education by all heritage sectors both in educational institutions as well as the community”*.

Participant AEO1 recommended: *“Universities in Namibia should establish cultural heritage related fields of studies”*. Participant AC6 suggested: *“Arts and culture contents should be part of the school curriculum so that learners can be taught the importance of culture from an early age”*. Adding to this, the 4th Draft Namibia Arts, Culture and Heritage Policy of 2015 further encourage the Ministry to ensure that at least one institution in Namibia providing tertiary education should provide arts, culture and heritage education and training at both undergraduate and postgraduate levels to cultural heritage practitioners such as performing artists, visual artists, arts officers, culture officers, heritage administrators, researchers, cultural and creative entrepreneurs, curators and many more.

The findings are in support of the study by Penna (2018) who established that cultural heritage education is a tool that can be used to promote the transformation of a predatory society into a sustainable society. The goal of cultural heritage education is to change people's minds and convince them that guaranteeing cultural landscape sustainability is essential to contribute to the maintenance of environmental, social, and economic dimensions. It is the lifelong process of empowering people with the knowledge of natural, cultural, historical, and indigenous resources for preservation and enjoyment. The findings reflect those of Hani *et al.* (2012) who also found out that training and education of art to the children at schools foster a sense of belonging and love for their own culture. The inclusion of cultural heritage content in the school curriculum is very helpful in culture preservation because it fosters the next generation who

are knowledgeable about local culture. Furthermore, the findings are also in accord with the earlier calls of Moswete *et al.* (2016) to educate all cultural heritage stakeholders, including learners, students and local people about cultural heritage resources for sustainable utilization and development since education is regarded as the solution to the challenges and constraints facing the development of the cultural heritage sector.

4.4.5.10. Training of cultural heritage practitioners in the region

To arrest the shortage of qualified cultural heritage practitioners in the region, the government needs to intensify the training of professionals responsible for cultural heritage preservation, development and promotion in the region to impart basic knowledge required. Training is a means of capacity building, preserving, promoting and transmitting cultural heritage knowledge from generation to generation. Three participants demonstrated that there is a need for cultural heritage practitioners to be trained in heritage management and preservation. Furthermore, they established that they required training on cultural heritage marketing and promotion. This is what the participants in the study had to say:

Participant CO1 made a call for *“the government to enhance capacity building by providing training on cultural heritage management, cultural heritage resources and its values, cultural heritage development and promotion”*.

Similarly, Participant C2 made the following requests: *“tertiary institutions in Namibia introduce heritage-related fields of studies at both undergraduate and postgraduate levels so that culture practitioners can enrol and further their studies”*.

Participant CGL3 suggested: *“the government should conduct training and workshops to instil the importance of cultural heritage to the local people. This is in support of the call by the 5th Draft Namibia Arts, Culture and Heritage Policy (2015) the Government of Namibia is emphasizing the provision to study financial support to the cultural heritage practitioners in*

terms of bursaries and the funding of courses, mentorships and training programs to address the cultural heritage sector development. It further encouraging for the Ministry to ensure that at least one institution in Namibia providing tertiary education provides arts, culture and heritage education and training at both undergraduate and graduate levels to cultural heritage practitioners such as performing artists, visual artists, arts officers, culture officers, heritage administrators, researchers, cultural and creative entrepreneurs, curators and many more (p.48).

In the 4th Draft Namibian Policy for Arts, Heritage and Culture for 2015, a key goal was defined as to improve the building capacity for the local cultural practitioners through training. The findings reflect those of Para (2000) who also found that training of local cultural heritage practitioners and stakeholders enables them to acquire specialist skills and knowledge acquired in cultural heritage resources management, preservation, development and promotion. Again, the findings are consistent with those of Moswete *et al.* (2016) who calls for the training of Southern Africa's cultural heritage stakeholders, local people and cultural heritage tourists on the sustainable utilisation and development of cultural heritage resources. Moreover, the results per Underberg-Goode (2014) who emphasized the importance of local cultural heritage practitioners as key to this training are the practice of capacity building.

4.5. Summary of the chapter

The purpose of the current study was to explore the role of cultural heritage toward socio-economic development in Namibia. Thus, in this chapter, the researcher presented data and discussed the findings on the role of cultural heritage towards socio-economic development in the Oshikoto Region of Namibia. It emerged from the numerous sets of data collected and analysed that there is a common understanding of the concept of cultural heritage among the local cultural heritage practitioners in the region. Furthermore, the researcher presented

participants' perceptions of the socio-economic values of cultural heritage tourism and the impacts it plays on local community livelihood as well as the socio-economic value of cultural and creative industries and its impacts on cultural livelihood.

The researcher presented, analysed and discussed participants' perceptions using two models namely the theory of cultural value and culture-oriented economic development. The findings indicated that cultural heritage plays a major role in the social and economic development of the Oshikoto Region mainly through income generation and employment creation, which resulted in the improved livelihood of local communities. Adding to this, the researcher presented numerous challenges faced with the preservation, promotion and development of cultural heritage in the region and possible mitigation measures as outlined by the research participants. Alongside this, the chapter established the link between cultural heritage preservation, development, promotion, and socio-economic development.

CHAPTER 5: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1. Introduction

The study explored the role of cultural heritage towards socio-economic development in the Oshikoto Region of Namibia. Therefore, this chapter will revisit the research questions, synthesise the findings, conclusions and recommendations made by the study and highlight the contributions to knowledge. Finally, the chapter discussed the suggestions for future research regarding cultural heritage and socio-economic development in Namibia.

5.2. Review of the purpose and guiding research questions of the study

The purpose of this study was to explore the role of cultural heritage towards socio-economic development in the Oshikoto Region of Namibia. To achieve this purpose, the study was set six research questions:

- 1) What is the local understanding of cultural heritage in Oshikoto?
- 2) How does cultural heritage through cultural heritage tourism contribute to the socio-economic development in Oshikoto Region?
- 3) How does cultural heritage through cultural creative industries contribute to the socio-economic development in the Oshikoto Region?

- 4) What challenges are faced with the preservation, promotion and development of cultural heritage resources in the Oshikoto Region?
- 5) What strategies to recommend for the development, promotion and preservation of the cultural heritage resources in the Oshikoto Region?

From the above-mentioned data collection questions, five themes were formulated where the main findings were generated.

5.3. Summary of the main findings from the study

This section revisited the data gathering questions above, summarized the key findings as generated from the literature review and empirical research which was conducted using in-depth interviews, a focus group discussion and documents analysis.

5.3.1. Cultural Heritage and Gender

This section presented background information of the respondents in terms of cultural heritage and gender. According to the study conducted by Chiweshe and Mutopa (2019) women are underrepresented across the cultural heritage sector in the Southern Africa region and gender inequality in the sector is found all over the world. This is contrary to the findings of this study. The findings suggested that there are more female cultural heritage practitioners in the Oshikoto Region compared to males. Cultural heritage and gender equality is out of the scope of this study but evoked an interest in the researcher thus; this is an important issue for future research.

5.3.2. Age distribution and duration of being active in the cultural heritage sector

The findings suggested that people as young as 20 years old as well as people above the Namibian retirement age of 60 are active in the cultural heritage sector in the Oshikoto Region of Namibia. Similarly, the findings revealed that cultural heritage is a young socio-economic

sector and only three people have been active for more than twenty years, something that might be attributed to the time Namibia attained its independence.

5.3.3. The understanding of the concept of cultural heritage.

The literature review showed that cultural heritage is a broad concept and its scope is never static as it evolves across time and space. Equally, the literature review demonstrated that there is no universal definition of cultural heritage as it is varied widely. The locals defined cultural heritage according to their individual experiences and observations and acknowledged that cultural heritage is an inherited legacy with tangible and intangible aspects. This was confirmed by the findings of this study as diverse definitions of cultural heritage were given. It is observed that the diverse definitions of cultural heritage given are shaped by the indigenous cultural practices, cultural ecology and economic system as well as means of local livelihood. While sharing their understanding of cultural heritage, the respondents listed examples of various tangible and intangible cultural heritage assets available in their local communities and part of their economic resources.

5.3.3. The socio-economic significance of cultural heritage tourism and its impacts on local community livelihood in the Oshikoto Region.

Based on this theme, the findings of this study revealed that cultural heritage tourism plays a significant role in socio-economic development and has a positive impact on the local communities' livelihood in the Oshikoto region. In addition, the findings showed that cultural heritage improved the livelihood of rural people by generating income from the selling of cultural products, as well as by creating job opportunities at the grass-root level through cultural heritage tourism activities. Cultural heritage assets such as museums, cultural villages, heritage sites, traditional craftsmanship, performing and visual arts, and cultural events attract cultural tourists from outside the region who are motivated by their historical, artistic, scientific,

architectural, social and spiritual values. Consequently, cultural tourists stay in the region and spend money. Hence, the findings confirm that cultural heritage tourism contributes directly and indirectly to regional socio-economic development.

The findings established that the incomes generated are used to pay for the household's needs, medical services as well as to pay for tertiary education. Therefore, a conclusion can be drawn that cultural heritage tourism contributes to the improved livelihood of local communities in the Oshikoto region. Correspondingly, the findings indicated that cultural heritage tourism creates opportunities for learning new languages and cultures. Cultural tourists tend to be motivated by learning something new and hope to enrich their lives through travel experiences. More importantly, cultural heritage tourism offers opportunities for cultural exchange between the community and the tourists, enhancing the local communities' members to learn something new too. The study also shows that cultural heritage tourism plays a role in preserving local culture, identity and history as it encourages the hosting communities to appreciate and protect their local culture and history through cultural performances and exhibition of local material culture. This is because cultural performances, creative skills and talents are rooted in the local cultural roots and have been passed from one generation to another.

Hence, it is evident from the study that cultural heritage plays a fundamental role in preserving the memory and identity of people. Similarly, the study established that cultural heritage tourism ensures the preservation of vernacular architectural styles and authenticity that form part of local people's identity. Thus, the study agreed with the Cultural Value Theory that stated that cultural heritage assets have various cultural values. Similarly, the study affirmed that culture can be a catalyst for sustainable economic development as it is stimulated by the Culture-Oriented Economic Development Model. Therefore, the above findings acknowledged that cultural heritage tourism has both social and economic significance in the Oshikoto region of Namibia.

5.3.4. The socio-economic significance of cultural creative industries and their impact on local community livelihood in the Oshikoto Region.

The literature reviewed reveals that cultural heritage through cultural and creative industries sectors play a crucial role in social and economic development worldwide. The literature confirmed that the sectors contributed to the creation of job opportunities, income generation and foreign exchange earnings. Similarly, the findings of this study confirmed that the cultural and creative sector promotes self-employment through arts and crafts activities by employing personal skills, talents and creativities. The findings further established that cultural and creative sectors such as cultural festivals, art fairs and events established a tremendous opportunity for small scale businesses and generated employment for local people. Through its creative and innovation sectors such as craft industries, performing and visual arts, the findings confirmed that cultural and creative industries generate revenues and income at the community level.

Moreover, the respondents revealed that cultural and creative industries create opportunities for people in the region to create employment opportunities for themselves and others, generate income, engage in life-long learning, be creative, and gain entrepreneurship skills. The findings established that through cultural productivity and innovation, the local communities enable them to create employment and generate income by attracting local and foreign tourists to the region. Furthermore, innovations create new markets, growth in productivity spill-over and new efficiency. These positively impact the local communities' livelihood as it becomes a source of income through the selling of cultural creative products, entrance fees and wages. Coupled with this, the findings of this study showed that cultural and creative industries play a role in preserving local culture and identity as well as in uniting people from different cultural backgrounds.

The findings confirmed that through the creation of cultural products and contents, cultural and creative industries can be a medium for preserving local culture and identity. This is because cultural and creative industries enhance the creation and production of creative content and tangible materials culture with a cultural significance that is passed on from one generation to another. Material culture is the manifestation of culture through material products and includes buildings, ships, tools and other objects that constitute the material evidence of societies. It also considers natural materials that are unmodified such as stone and human-created materials such as pottery and glass, as well as human remains such as skeletal material. The findings also show that cultural and creative industries play a social role in teaching and learning languages and it can be used as a tool for counselling and therapy. Therefore, apart from economic significance, the cultural and creative industry has a positive social impact on the local communities of the Oshikoto region.

5.3.5. The challenges faced with the preservation, promotion and development of cultural heritage resources in the Oshikoto Region.

In-depth discussions with cultural practitioners revealed that the cultural heritage sector in the Oshikoto region is facing challenges regarding development, promotion and preservation of cultural heritage resources. Among them, the sector is facing poor funding by the Government. Other challenges that emerged from the findings of the study include lack of infrastructures, lack of interest from the locals in cultural heritage matters, poor marketing and lack of a marketplace for cultural heritage products. Similarly, poor documentation and research have been also pointed out as a challenge facing the sector.

5.3.6. Strategies to develop, promote, preserve cultural heritage resources in the Oshikoto Region.

Promoting, developing and preserving cultural heritage resources in the region required lots of effort and collaboration between the government, public and private sectors in the region. The cultural heritage practitioners in the region suggested several strategies to address the challenges facing the sector. Strategies suggested include intensive documentation for cultural heritage resources in the region for record-keeping and information generation. The findings of this study found out there is a lack of interest in cultural heritage by the local community members. Hence the study advocates for local stakeholders' participation, collaboration and suggested the establishment of a Regional Culture Committee. Conducting awareness meetings, hosting cultural events, the establishment of cultural villages and cultural routes are further suggested. The awareness meetings would be a platform to sensitize the locals on the importance of cultural heritage in the region. Related to the hosting of cultural events, the establishment of cultural villages and cultural routes, they can be the means for cultural heritage tourism attraction and cultural information centres.

Similarly, the findings found established that there is a need for the usage of ICTs as a tool for cultural marketing and to develop a cultural heritage marketing strategy for the cultural heritage resources in the region to be known regional, national and international. The successful marketing of the cultural heritage resources might have the potential of attracting many cultural tourists to the region. Furthermore, the findings of this study highlighted the challenge of poor funding of the cultural heritage sector in the region. Equally, the finding highlighted the lack of cultural heritage contents and courses in the Namibian education curriculums as well as cultural heritage-related courses such as cultural heritage studies, cultural heritage conservation and management, anthropology and archaeology at the institution of high learning. It has also been diagnosed that Namibian educational curricula at primary, secondary and tertiary levels

lack cultural heritage content and institutions for high learning do not offer cultural heritage related courses.

5.4. Conclusions linked to research question 1 to 5

After in-depth discussion through in-depth one on one interviews, focus group discussion and analysis of various documents such as reports, plans, policies and Acts, this study made the following conclusions:

A conclusion can be drawn that the locals understand what cultural heritage is as diverse definitions of cultural heritage were given which are shaped by their experiences, local practices and cultural ecology. Generally, cultural heritage was defined as an inherited legacy of both tangible and intangible cultural resources from their ancestors and are kept alive as are regarded as valuable in the community. While sharing their understanding of cultural heritage, the respondents listed examples of various tangible and intangible cultural heritage assets available in their local communities and part of their economic resources. Furthermore, a conclusion can be drawn from findings that cultural heritage through cultural heritage tourism and cultural and creative industries, could play a major role in the socio-economic development of the Oshikoto Region, improving the livelihoods of the inhabitants, especially those in the rural areas of the region. Cultural heritage sectors create employment opportunities and generate income for locals at community grassroots levels through the selling of arts and craftsmanship products to the cultural tourists, payment of entrance fees and accommodation fees, paying performance fees to the cultural groups, buying of traditional foods. Equally, it creates jobs for the local people as curators, heritage site officers, tour guides, culture performers and cashiers. Because of this great economic significance, conclusions can also be drawn that cultural heritage can be a tool for poverty alleviation and improving community livelihood in the region. The local people can use the income generated to meet their basic

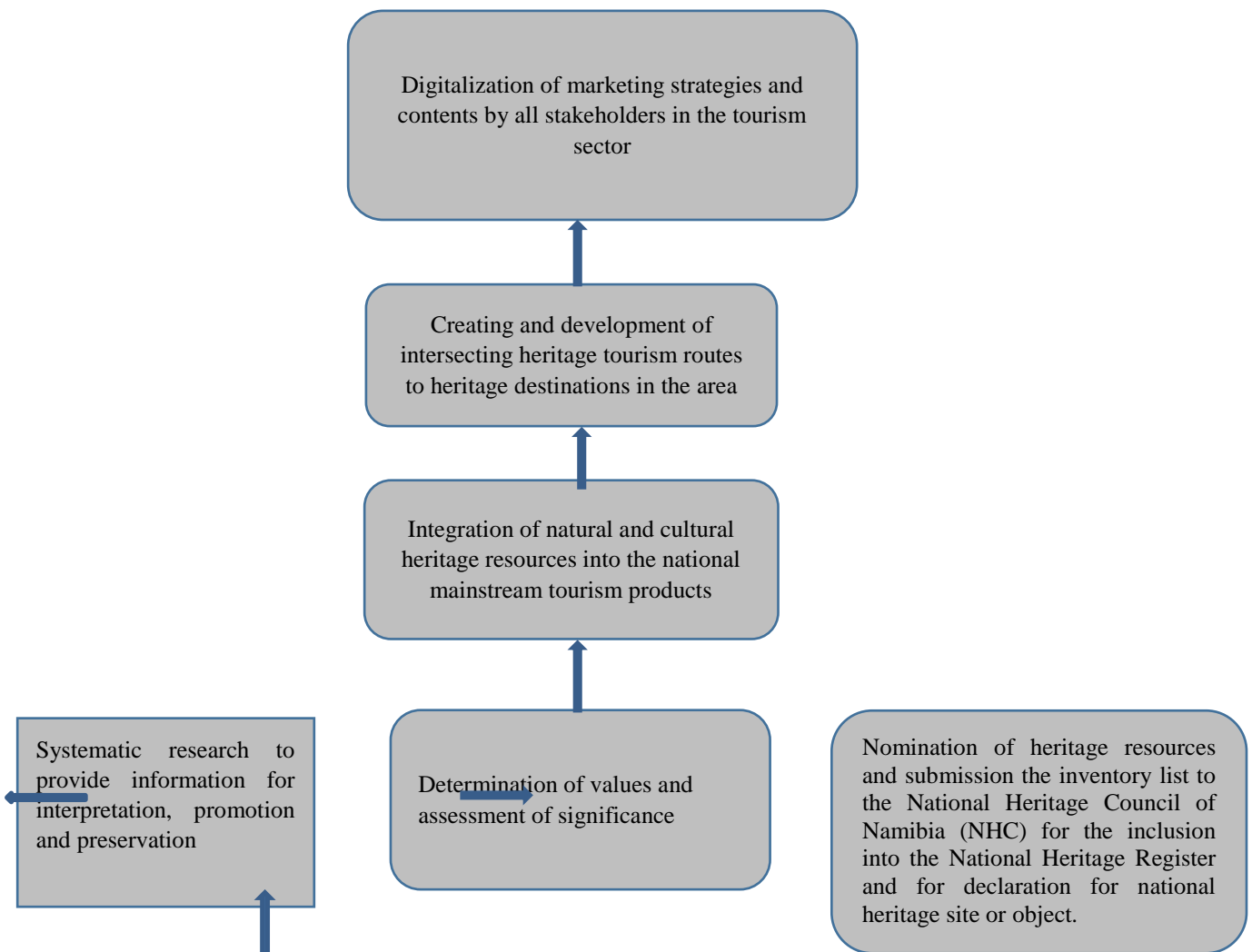
needs such as food, access to health facilities, pay for education for their children, to pay for ploughing and buying seeds for food production and paying water bills. It is also worth noting that all people from all social classes participate in this economy and the sector tends to favour youth and women compared to other economic sectors such as mining. Cultural heritage tourism and cultural and creative industries not only contribute to economic development but also the social growth of the region. Through museums and living culture villages, local culture, history and identity of local people are being preserved and safeguarded. Local cultural and creative industries practitioners produce artefacts that are exhibited in museums, crafts shops and culture villages representing ethnic cultural heritage. Intangible cultural heritage elements such as oral traditions, performing arts, social practise, rituals, indigenous knowledge system and traditional craftsmanship skills are also being safeguarded at living culture village and through cultural events and festivals where they are practised and passed on from elders to young ones through oral instruction, observation and imitating. Furthermore, cultural heritage products such as folk songs, folk dance, visual arts and poets can be used in counselling and therapy, as well as a medium of teaching and learning languages as well as learning different cultures. It is worth noting that despite these potentials for cultural heritage tourism towards socio-economic development, the sector is faced with several challenges. Poor funding, lack of infrastructures, poor marketing, poor documentation and lack of interest from some of the locals have been identified as the challenges hindering the successful preservation, promotion and development of cultural heritage sectors in the Oshikoto Region.

5.5. Contribution to the New Knowledge: Heritage Tourism Development and Marketing Model

his study has presented an analysis of the role of cultural heritage towards socio-economic development in Namibia in the case of the Oshikoto Region. Informed by the findings and

literature review related to the challenges facing the heritage tourism sector in Namibia, the study has formulated Heritage Tourism Development and Marketing Model. This model aimed to develop, commercialize and valorize the heritage resources as tourism products and make heritage tourism an integral part of the country’s development agenda. The Heritage Tourism Development and Marketing Model is a bottom-up approach that ensures community participation in the identification, preservation, and development of heritage resources at the grass-root level. It further encourages collaboration among the heritage stakeholders. The model is presented in seven processes as detailed in Figure 5:1 below:

Figure 5.1: Heritage Tourism Development and Marketing Model



Identification and inventorying of
both cultural and natural heritage
resources in local areas

Sources: The Researcher

Namibia is one of the countries with diverse natural and cultural heritage resources. The Heritage Tourism Development and Marketing Model promotes the identification, inventorying, and mapping of cultural and natural resources existing in the areas. In addition, the Heritage Tourism Development and Marketing Model call for the mobilization of community members and heritage actors to identify and profile the heritage resources, including less-known and most-known heritage resources in areas, and to determine attributes that make identified resources valuable to society. Heritage resources are distinguished from other components of the social environment by the meanings, values, and functionality that societies have accorded to them. Moreover, this Heritage Development and Marketing Model aimed to empower local heritage tourism practitioners, ensure ownership and promote the sustainable use of heritage resources for community development and community livelihoods improvement.

Heritage Tourism Development and Marketing Model further encouraged systematic research and documentation for the identified resources to provide information for interpretation, marketing, and preservation purposes. According to Fitri and Yahaya, the documentation of heritage resources enhances the acquisition of knowledge to advance a better understanding of heritage values, history, and utility and revive community interest in its preservation through the dissemination of gathered information. Therefore, heritage actors and all key players in the area must work together in a participatory manner to collect and provide the information. Participatory research will build trust among each other's and cultivate a sense of ownership

of the valuable heritage resources in their locality. Information gathered can be used to write a narrative description such as heritage amenities, cultural values, historical and cultural connotations, physical location and distance between them, activities, and services available. Heritage practitioners and all key players should also use gathered information to identify and establish intersecting routes to tourism destinations in the surroundings. Concurrently, the Heritage Development and Marketing Model emphasized market research to determine the risks of the heritage route and the preventive measures to avoid business failure while enhancing business sustainability. The information collected can also be presented to the general public to promote further awareness and appreciation of heritage resources.

Similarly, the model encourages the cultural heritage actors to determine values and assess the significance of the heritage resources identified. Community participation is crucial in defining heritage values and the functionality of heritage resources in the local community. Community consensus on heritage values is the most important in heritage tourism development. Heritage resources are associated with the number of qualities, meanings, and values societies have attributed to them. Within this process, the model inspires local communities and all stakeholders to work together in determining values and evaluating the importance of local heritage. Heritage plays different roles for individuals, families, communities, regions, nations, and the world. It is, therefore, crucial that all concerned members participate. Therefore, this model invites local communities and all stakeholders to participate in the accurate identification of heritage resources and clear articulation of heritage values.

In addition, the Heritage Tourism Development and Marketing Model for actors to submit the heritage inventory list to the National Heritage Council of Namibia for inclusion in the National Heritage Register. The model further calls for heritage actors to nominate the heritage resources to be considered and declare a national heritage site or object. The inclusion of heritage

resources into the national heritage register allows the provisions for legal protection and management guidance through heritage site management plans.

On the same note, the model encourages the integration of both natural and cultural heritage resources into the national mainstream tourism products. Namibia's tourism activities are focused on ecotourism and wildlife. At the same time, current marketing strategies do not include approaches to encourage and attract visitors to the rich country's heritage resources, thus do not classify Namibia as a heritage tourism destination, and heritage resources as tourism products are underrepresented. Therefore, Heritage Tourism Development and Marketing Model suggested the inclusion of heritage resources into the national mainstream tourism products. The successful integration of the heritage assets would enrich the visitor's experience, benefits local communities economically, and help manage these fragile resources.

To attract tourists and visitors to heritage destinations, a marketing approach highlighting all heritage resources identified in the region should be developed. Heritage products should be marketed as a cluster but not as a single entity. Local creative artists, ICT experts, and heritage actors should jointly develop digital marketing contents and materials that provide local and foreign tourists with information about the heritage products and landscapes in the region. In addition, tourism stakeholders need to strengthen existing heritage strategies for promoting heritage and set up regional heritage tourism forums to highlight the importance of heritage assets as tourism products. Finally, the model encourages the utilization of digital platforms to profile all heritage products, activities, and services to attract local and international tourists. The Model would stimulate improved livelihood for the local communities in the area and enhance the communities' capacity to make a living in the culture sector.

5.6. Recommendations for practice

Considering the economic and social significance and potentials for cultural heritage it is imperative to further develop this sector. In respect of the findings of this study, the respondents of this study made the following recommendations to successfully develop and promote cultural heritage as an economic sector in the Oshikoto region:

5.6.1. To successfully preserve, protect and develop cultural heritage resources, the Government through the Ministry of Education, Arts and Culture and the Regional Councils should facilitate the inventorying and documentation of cultural heritage resources in the region.

This recommendation derives from the unanimous acknowledgement of poor documentation of cultural heritage resources in the region. The Government has taken up a central role in the protection, preservation and development of cultural heritage resources in the country.

Therefore, there is a need to advance a documentation and research agenda on cultural heritage to generate data that can be utilized for awareness-raising, cultural heritage safeguarding and training of cultural heritage stakeholders for capacity building.

5.6.2. Public and private high learning institutions should introduce heritage-related fields of studies and should include cultural heritage contents in the school's curriculum.

The findings of this study acknowledge the importance of capacity building for cultural heritage practitioners as it enables them to acquire specialist skills and knowledge required in the cultural heritage resources management, preservation, safeguarding and development. Therefore, it is recommended for the national public and private high learning institutions to introduce courses of studies such as heritage management, cultural and heritage tourism, anthropology, archaeology and for the culture contents to be included in the national school curriculum. On the same note, this study recommended the introduction of cultural heritage

short- courses, so that cultural heritage practitioners can be trained or refreshed through in-service training, short courses, seminars and workshops.

5.6.3. Collaboration between public and private cultural heritage stakeholders needs to be stimulated and to strengthen leadership, partnership and resources mobilisation.

To encourage local community, public and private participation, the study recommended the establishment of a regional cultural heritage regional committee and forum with a full representation of all stakeholders. In this forum, cultural heritage matters such as funding, infrastructure development, and cultural heritage tourism promotion should be tackled too.

5.6.4. Usage of ICT as cultural heritage marketing tool.

Government and all cultural heritage stakeholders should utilize ICTs to develop contents for the promotion of cultural heritage tourism products in the Region. Furthermore, they should use digital platforms to profile all cultural heritage tourism destinations and tourism routes in the Region.

5.7. Recommendations for future research.

This section identifies several recommendations for future research based on the findings of this study. Although in-depth research has been conducted for this study, there are other related areas of study related to cultural heritage and socio-economic development that could benefit and contribute further to the development of the cultural heritage sector in Namibia. Therefore, this study suggested that further studies can be conducted on the following aspects:

- There is considerable scope for future research on culture and gender, therefore this study recommended for a study to be conducted gender and participation in the cultural heritage activities in Namibia.

- Toward the end of this study, the world was hit by the COVID-19 pandemic which affected lots of economic sectors. Thus, the researcher recommended for a study to be conducted on the impacts of COVID 19 on the cultural heritage sector in Namibia.
- Also, the researcher recommended for a study to be conducted on the role of digital platforms in promotion and preservation of cultural heritage.
- There is also a need for further research on the role of Local and Regional Governments in the development of community-based cultural heritage tourism in the region. The case of the Oshikoto Region illustrates how the contribution of Local Governments such as the Town Council and Village Council as well as Regional Council to community-based cultural tourism development and promotion is under-researched. Furthermore, both Local and Regional Governments can be at the forefront in the implementation of the Cultural Heritage Tourism Development and Promotion Model as suggested by this study as a tool for cultural heritage tourism development.

5.8. Limitation of the study

This research analysed qualitative information derived from selected key informants with specialised heritage knowledge, expertise and interest in cultural heritage tourism and cultural creative industries development in the Oshikoto region. Further, it has provided theoretical, policy and practical contributions and formulated a Heritage Tourism Development and Marketing Model for the heritage tourism sector in the country. However, like any other research, it encountered certain limitations that readers need to take into consideration when they evaluate and use the findings of this study. These limitations are noted as follows. The

researcher acknowledged that some of the participants were not able to communicate effectively in English; therefore, they were interviewed in the vernacular language, Oshiwambo, which the researcher can speak, read and write fluently. Furthermore, cultural heritage is a rarely researched topic in Namibia; consequently, the researcher faced the challenge of limited literature in the Namibian context. As a result, the researcher relied on African and international literature.

5.9. Summary of the chapter

This chapter presented the conclusions and recommendations of the study. It also presented the findings of the study based on the reviewed literature and primary research. Also, this chapter presented the conclusion of the study and several recommendations were made based on the study findings. Finally, this chapter presented areas for further research and a conclusion of the study.

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Appendix 1: ETHICAL CLEARANCE CERTIFICATE



UNAM
UNIVERSITY OF NAMIBIA

ETHICAL CLEARANCE CERTIFICATE

Ethical Clearance Reference Number: FOE /538/2019 Date: 22 November, 2019

This Ethical Clearance Certificate is issued by the University of Namibia Research Ethics Committee (UREC) in accordance with the University of Namibia's Research Ethics Policy and Guidelines. Ethical approval is given in respect of undertakings contained in the Research Project outlined below. This Certificate is issued on the recommendations of the ethical evaluation done by the Faculty/Centre/Campus Research & Publications Committee sitting with the Postgraduate Studies Committee.

Title of Project: The Role Of Cultural Heritage Towards Socio-Economic Development In Namibia: A Case Of Oshikoto Region.

Researcher: AINA PAULINA MUULILA

Student Number: 200420194

Supervisor(s): *Dr. Mbukusa, N. (Main) Dr. Shalyefu, R.K. (Co)*

Take note of the following:

- (a) Any significant changes in the conditions or undertakings outlined in the approved Proposal must be communicated to the UREC. An application to make amendments may be necessary.
- (b) Any breaches of ethical undertakings or practices that have an impact on ethical conduct of the research must be reported to the UREC.
- (c) The Principal Researcher must report issues of ethical compliance to the UREC (through the Chairperson of the Faculty/Centre/Campus Research & Publications Committee) at the end of the Project or as may be requested by UREC.
- (d) The UREC retains the right to:
 - (i) Withdraw or amend this Ethical Clearance if any unethical practices (as outlined in the Research Ethics Policy) have been detected or suspected,
 - (ii) Request for an ethical compliance report at any point during the course of the research.

UREC wishes you the best in your research.

Dr. E. de Villiers: HREC Chairperson

Ms. P. Claassen: HREC Secretary

Appendix 2: RESEARCH PERMISSION LETTER

CENTRE FOR POSTGRADUATE STUDIES

University of Namibia, Private Bag 13301, Windhoek, Namibia
340 Mandume Ndemufayo Avenue, Pioneers Park
☎ +264 61 206 3275/4662; Fax +264 61 206 3290; URL: <http://www.unam.edu.na>



RESEARCH PERMISSION LETTER

Student Name: Aina Paulina MUULLA

Student number: 200420194

Programme: Doctor of Philosophy (Adult Education)

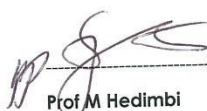
Approved research title: THE ROLE OF CULTURAL HERITAGE TOWARDS SOCIOECONOMIC DEVELOPMENT IN NAMIBIA: A CASE OF OSHIKOTO REGION.

TO WHOM IT MAY CONCERN

I hereby confirm that the above mentioned student is registered at the University of Namibia for the programme indicated. The proposed study met all the requirements as stipulated in the University guidelines and has been approved by the relevant committees.

The proposal adheres to ethical principles as per attached Ethical Clearance Certificate. Permission is hereby granted to carry out the research as described in the approved proposal.

Best Regards



Prof M Hedimbi

Director: Centre for Postgraduate Studies

Tel: +264 61 2063275

E-mail: directorpgs@unam.na

25/11/2019

Date

Appendix 3: APPROVAL LETTER TO CONDUCT RESEARCH



OSHIKOTO REGIONAL COUNCIL

TEL: (065) 244 829
FAX: (065) 244071

P.O. BOX 19247, OMUTHIYA
NAMIBIA

Enquiries: Michael Taati Ayoonga

19 November 2019

Ms. Aina P Muulila
PO BOX 3133
ONDANGWA

Dear Ms Muulila,

RE: REQUEST FOR PERMISSION TO UNDERTAKE AN EDUCATIONAL RESEARCH IN OSHIKOTO REGION: YOURSELF

1. Your requisition letter for permission to undertake an Educational Research in Oshikoto Region dated 16 December 2019, is hereby referenced.
2. I have pleasure to inform you that permission has been granted for you to undertake your Educational Research in Oshikoto Region, in the following seven (7) Constituencies, specifically: Tsumeb, Guinas, Omuthiya, Omuntele, Onayena, Olukonda and Oniipa, as per your request.
3. Kindly be, further, informed that the information to be attained throughout your study is firmly confidential and can be merely used for study purpose.
4. Pursuing this, you are henceforth, authorized to begin with your Educational Research, as from **06 January 2020 to 06 February 2020**, as you indicated.
5. I trust that you will find this response in order and I wish you best with your study.

Yours sincerely,


FRANS ENKALI
CHIEF REGIONAL OFFICER



All official correspondences must be addressed to the Chief Regional Officer

APPENDIX 4: PARTICIPANT'S INFORMED CONSENT

Date _____

I,.....had voluntary agree to participate in this research study. The purpose and nature of the study is explained to me in writing and I have any opportunity to ask questions about the study. Also, I understand that I will not benefit directly from participating in this study.

I understand that even I had agreed to participate now and I can withdraw at any time or refuse to answers any questions without any consequences of any kind.

Signature of the Participants

Signature of the Research

**APPENDIX 5 OFOLOMO YO KU GANDJA EPITIKILO LYO KU KUTHA
OMBINGA MOMAPEKAPEKO OSHOWO EZIMININO LYO KUPULWAPULWA**

Esiku; _____

Ngame _____ otandi yelitha kutya onda gandja epitikilo ndi pulwalapulwe komupekapeki nguka. Ota ndi yelitha wo kutya onda yelithilwa omalalakano go gomapekapeko ngaaka. Otandi koleke wo kutya onda yelithilwa kutya ekuthombinga lyandje momapekapeko ngaka olyo paiyambo no kapuna ofutu yasha. Nolwahugunina, otandi yelitha wo kutya onda tseyithilwa kutya otandi vulu kwikutha mo nokuthigapo oonkudhathana/omapekapeko ngaaka ethimbo kehe ndi uvete ina ndi mangelaka we.

Eshainokaha lyOmupekaapeki

Eshainokaha lyOmupekaapeki

APPENDIX 6: INDIVIDUAL NOMINATION LETTER FOR FOCUS GROUP DISCUSSION.

Dear Sir/Madam

NOMINATION TO PARTAKE ON THE FOCUS GROUP DISCUSSION

This letter serves to nominate and invite you to participate in a focus group discussion scheduled for...../.....2020. The aim of the focus group discussion to collect data for my dissertation. I am enrolled for a PhD in Lifelong Learning and Community Education with the University of Namibia (student No: 200420194).My research topic is: *the role of cultural heritage towards economic development in Namibia: a case study of Oshikoto region.*

Importantly, I would like to inform you that participation in this research study is voluntary and confidentiality will be maintained. I will ensure that any information to be include on the research findings would not identify you as the respondent but us pseudonym. I would also want to inform you that during the focus group discussion I will be taking note, but I cannot write down every word we say, hence, I would like to record the discussion so that I don't miss anything that is said. The focus group discussion is expected to last for about an hour.

If you agreed to participant in this research study, you are kindly requested to notify me as soon as you can at 0813196663. Attached is an informed consent form for familiarization. You will be expected to sign it before we begin with the focus group discussion as it is your declaration that you have decide to participant in this study on your own will. I am looking forward to hearing from you.

Yours Faithfully,

Aina-Paulina Muulila

PhD Student, University of Namibia

APPENDIX 7 A: IN-DEPTH INTERVIEW GUIDE FOR HERITAGE SITE OFFICERS, CULTURE VILLAGE MANAGER, CONSERVANCY OFFICERS AND CURATORS

Date of the interview.....
OccupationGender.....Age.....
Employer of the interviewee.....
Constituency.....

Part B: Cultural heritage tourism, socio-economic development and communities' livelihood

1. How long have you been working at this museum/ cultural village/ heritage Site?
.....
.....
2. What are your main duties and responsibilities as a Curator/ Heritage Site Officer/ Culture Village Manager/ Conservancy Officer?
.....
.....
3. How do your Museum/ Culture Village/ Heritage Site contribute to the regional economy?
.....
.....
4. From your own observation and experiences what are the social benefits of cultural heritage tourism in the region?
.....
.....
5. How does the cultural heritage tourism complement/improved the local communities' livelihood?
.....
.....
6. What are challenges facing cultural heritage sector in the region?
.....
.....
7. What are the strategies would you recommend to promote and develop cultural heritage sector your region?
.....
.....
8. Do you have anything you want to share that was not mentioned?
.....
.....

THANK YOU VERY MUCH FOR YOUR TIME.

APPENDIX 7B: IN-DEPTH INTERVIEW GUIDE FOR CRAFTPERSON (ENGLISH)

Date of the interview.....
OccupationGender.....Age.....
Employer of the interviewee.....
Constituency.....

Part C: Cultural and Creative Industries, Socio-economic Development and communities' livelihood

1. Tell me what type of artisan/craftsperson are you?
.....
.....
2. How long have you been an Artisan/craftsperson?
.....
.....
3. Why did you join that the CCIs?
.....
.....
4. From your own experience what are the social and economic benefits of the cultural and creative industries?

Social Benefits:.....
.....

Economic Benefits:.....
.....

5. How craftsmanship / artistic works do improved your livelihood as an artist?.....
.....
6. What are the challenges facing cultural heritage as a sector in your region?
.....
.....
7. In your opinion, what are the strategies are you recommending for the promoting and development of the cultural heritage sector in the Oshikoto region?
.....
.....
8. What else would you want to talk about being an artist/craftsperson
.....
.....

THE END

APPENDIX 7 C: IN-DEPTH INTERVIEW GUIDE FOR CRAFTPERSON (OSHIWABO) OSHIKOPEKWA 7 C: OMULANDU GWOMUULE GWOMAPULAAPULO GAANDULUKI NAANUUNGOMBA

Esiku: _____

Eithano lyanakupulwapulwa: _____

Uukashikekokantu: _____ Oomvula: _____

Omugandjigwiilonga: _____ Oshikandjohololo: _____

Part/Oshitopolwa C: Iilonga yomithigululwakalo nuunkulungu, ehumithokomeho pankalathano nopaliko.

1. Hokolola kutya owuli onkulungu yoludhi luni?

.....
.....

2. Iilonga mbino yuunkulungu nomithigululwakalo oweyi longo uulethimbo li thike peni?.....

.....

3. Oshike she ku nanena miilonga mbyono yuunkulungu?

.....
.....

4. Palwoye iilonga mbino yuunkulungu nomithigululwakalo oye ku etele uuwanawa washike paliko nopankalathano?

Omauwanawa paliko:.....

.....
.....

Omauwanawa pankalathano.....

.....

5. Omashongo geni ga taalela oshikondo shomithigululwakalo noonkuluhedhi moka wo iilonga yuunkulungu ya kwatwelwa mo moshitopolwa sheni shaShikoto?

.....
.....

6. Oshike shina okuningwa po opo kugamenenwe po oonzo dhomithigululwakalo noonkulukedhi moshitopolwa sheni shaShikoto?

.....
.....

7. Oshike wa hala kugwedha po kombinga yiilonga yuunkulungu?

.....
.....

TANGI UUNENE

APPENDIX 8: FOCUS GROUP DISCUSSION MODERATOR GUIDE

List of possible questions that the researcher used to guide the focus group discussion. Probes and follow up questions were also used.

Part A: Cultural Heritage

1. How do you understand the term cultural heritage?

.....
.....

2. What are the cultural heritage resources available in the region?

.....
.....

3. How can the cultural heritage resources (in the region) be developed to contribute to the socio- economic development of the Oshikoto region?

.....
.....

4. What are the challenges facing the cultural heritage sector in terms of preservation, promotion and development in the Oshikoto region?

.....
.....

5. What strategies would you recommend for the protection, development and promotion of cultural heritage resources in the region?

.....
.....

6. What else do you want to add to this discussion?

.....
.....

THE END

APPENDIX 9: DOCUMENT ANALYSIS CHECKLIST

Researcher Name: Aina Paulina Muulila Date: _____

Institution _____

Document Name Analysed _____

The researcher used this checklist to analysed reports, polices, plans and records of institutions that are dealing with cultural heritage in the region. The researcher concentrated on the following themes:

- Cultural heritage tourism and economic development
- Cultural heritage tourism and social development
- CCIs and economic development
- CCIs and social development
- Cultural heritage preservation, development and promotion measures

	Document Analysed	Findings/ comments
1.		
2.		
3.		
4.		

Summary of the findings:

THE END